



A
CATALOGVE
OF
AMPICO
MUSIC





A CATALOGUE OF MUSIC FOR

The
AMPICO

A LIST
OF THE RECORDINGS OF PIANISTS WHOSE ART
IS THUS PRESERVED FOR PRESENT DAY
MUSIC LOVERS AND FOR POSTERITY

*TOGETHER WITH SHORT BIOGRAPHIES
OF MANY OF THE COMPOSERS AND ARTISTS
AND NOTES ON THE MUSIC*



THE AMPICO CORPORATION

NEW YORK : MCMXXV

COPYRIGHT 1925
THE AMPICO CORPORATION
NEW YORK

CONTENTS

Frontispiece: Frederic Chopin	Facing Title
Introduction: The Appreciation of Music	Page 11

Part I—Artists' List: Recordings listed under the names of artists who have played them 13-198

Adler, Clarence	13-15	Donahue, Lester	58	Kendall, Edwin	90
d'Albert, Eugen	201	Duke, John	62-63	Kerekjarto, Duci de	91
d'Alexandrowska, Luba	15-16	Dumesnil, Maurice	61-62	Koven, Reginald de	100
Allen, Frances Potter	16	Ecker, James	63	Klemen, Bertha	91
Arden and Fairchild	17	Edgar, Helen Louise	63	Kmita, Andrei	91-99
Arden and Lambert	16	Eisler, Paul	63	Kreisler, Fritz	101-103
Ariani, Adriano	16	Elizondo, Artemesia	63-64	Kroeger, Ernest R.	103
Augiéras, Pierre	17	Ellis, Melville	64	Kuhler, Mary Fromeyer	103
Ayres, Cecile	17	Erle, Francis	64	La Croix, Aurora	103-104
Bachaus, Wilhelm	202	Eustis, Rosamund	64	La Farge, Jean	104
Ball, Ernest R.	17	Fairchild, Edgar	64-67	La Forge, Frank	104
Barber, Lyell	17	Farrar, Geraldine	68	Lambert, Alexander	104
Barth, Hans	17-18	Fink, E. A.	69	Lambert, Joseph	104
Bauer, Harold	203-204	Fox, Felix	69	Lambert and Kmita	104
Beebe, Florence	18	Frances, Annette	69	Lamson, Carl	105-106
Bergé, William E.	19	Friedberg, Carl	69	Landow, Max	107
Berliner, Dorothy	19	Friedheim, Arthur	209	Lane, Eastwood	106
Bert, Corrine de	19-20	Gabrilowitsch, Ossip	210	Lane, Victor	106-107
Bodanzky, Artur	21	Gallico, Paolo	69	Lange, Henry	108
Bond, Carrie Jacobs	20	Gerdtts, Felix	69-72	Laross, Earle	109
Borchard, Adolphe	22-23	Gilbert, Harry M.	75	Lavarro, Enrico	109
Boshko, Victoria	23	Giovanni, Irene di	72	Lecuona, Ernesto	109-110
Bowman, Otto H.	23-24	Glass, Julia	76	Lederer, Harry	110
Brailowsky, Alexander	25	Godowsky, Leopold	73-75	Lefèvre, Henry	110
Braun, Robert	24	Goode, Blanche	76	Leginska, Ethel	111-112
Brinkman, Florence	24	Goodson, Katharine	76	Leopold, Ralph	112
Brockway, Howard	26-40	Gordon, Phillip	77-78	Levitzki, Misha	113-116
Brownell, Elspeth	24	Grange, Ina	76	Lhévinne, Josef	117-118
Browning, Mortimer	24	Grieg, Edvard	211	Lisniewska, Marguerite Melville	112
Buell, Dai	42	Grofé, Ferdie	79	Loesser, Arthur	118-119
Buhlig, Richard	41-42	Gruen, Rudolph	80	Lopez, Vincent	120
Burg, Clarence	42	Grunn, Homer	80	Loth, Leslie	119
Busoni, Ferruccio	205-206	Gunn, Alexander	80	MacDermid, James G.	121
Cady, Harriet	45	Hageman, Richard	81	MacFadyen, Alexander	121
Campbell, David	45	Hambourg, Mark	82	Maier, Guy	121-122
Carreño, Teresa	43 and 207	Hanke, Hans	83	Maier and Pattison	122
Carroll, Adam	44	Hansen, L. H.	80	Mancoles, Emelio	123
Chaloff, Julius	45-46	Harrison, Mary E.	84	Marvin, John	123
Chapman, Walter	46	Hejtmanek, Bodzka	83	Mascagni, Pietro	213
Chemot, René	46	Henneman, Gertrude	84	Mason, Louise	123
Chenoweth, Wilbur	46	Henrion, Theodore	84-85	Mayer, Estella	123
Chiapusso, Jan	47-48	Henrion and Brockway	85	McManus, George	123
Church, Marjorie	48	Herbert, Victor	86-87	McNabb, George	123
Clair and Pollock	48	Hill, Alta	85	Melamet, Mrs. D. S.	125
Confrey, Zez	49	Hillsberg, Ignace	85	Mérö, Yolanda	128
Cooper, Charles	50-51	Himmelreich, Ferdinand	85	Mirovitch, Alfred	124-125
Copeland, George	52-54	Hochman, Arthur	87	Moiseiwitsch, Benno	126-128
Cortot, Alfred	208	Hofmann, Josef	212	Morrey, Grace Hamilton	128
Cutchin, Esther Marvin	48	Hoschke, Frederick Albert	87	Morris, Edward	128
Davies, Reuben	54	Howard, John Tasker	88	Münz, Mieczyslaw	129-130
Davis, Leonard	54	Hyde, Herbert E.	88	Nash, Frances	131-132
Decker, Walter	54	Ilgenfritz, McNair	88	Navas, Raphael	132
Delcamp, J. Milton	55-57	d'Indy, Vincent	89-90	Ney, Ely	132-133
Desmond, Helen	57	Jacobi, Victor	90	Noe, J. Thurston	136
Dietrich-Hollingshead, Ursula	57	Joiner, Joseph	90	Nyiregyhazi, Erwin	134-136
Dillon, Fannie	57	Jones, Elizabeth Gay	90	Original Piano Trio	136
Dilworth, George	57-58			Ornstein, Leo	137-140
Dixon, Frederic	58				
Dohnányi, Erno	59-60				

Pascal, Julian	140	Schmitz, Fred A.	158	Tovar, José Conrado	184
Pattison, Lee	140	Schnabel, Artur	161-163	Tovey, Henry D.	183
Pelletier and Loesser	140-142	Schnabel-Tollefsen, Augusta	163	Truxell, Earl	184
Pelletier, Wilfred	142-143	Schnitzer, Germaine	164-165	Tucker, Mercedes O'Leary	184
Piastro, Mishel	143	Scionti, Silvio	158	Turpin, H. P.	184
Pierson, Maude	144	Scriabine, Alexander	217	Utz, Lilian	184
Pollock, Muriel	144	Sébestyén, George	160	Van den Berg, Bram	185
Présent, Rata	144	Seligman, Isiah	160	Van Katwijk, Paul	184
Proctor, George	144	Shipman, Harry	163	Van Vollenhoven, Hanna	184
Pyle, Wynne	145	Shipman and Fairchild	163	Volavy, Marguerite	186-191
Rachmaninoff, Sergei	146-149	Silber, Sidney	166	Volavy and Brockway	191-192
Randegger, Giuseppe	145	Simon, Morris	167	Ward-Stephens	192
Reichenenthal, Ralph	150	Sklarevski, Alexander	167	Wehrmann-Schaffner, Eugenie	192
Reisenberg, Nadia	145	Smith, George	167	Wendling, Pete	193
Reyes, Juan	151	Smith, Harold	167	Whittaker, James	193
Rice Gitz	151	Souvaine, Henry	168-169	Wille, Stewart	193
Rivers, Claire	145	Spaeth, Sigmund	167	Winogradoff, Eleanor	193
Robinson, Carol	153	Steeb, Olga	169-170	Winston, Elizabeth	194
Rosenthal, Adele	153	Sterling, Al	170-171	Winternitz, Otto	194
Rosenthal, Moriz	152	Sterling and Arden	171	Wiswell, Jean	194
Ross, Gertrude	153	Stojowski, Sigismund	172	Wittgenstein, Victor	194-195
Rubinstein, Arthur	154-155	Strauss, Richard	173-174	Yon, Pietro	195
Russell, Alexander	153	Sullivan, Dan	171	Zadora, Michael	195
Rybner, Cornelius	155-156	Suskind, Milton	175-180	Zardo, Redento	197
Saint-Saëns, Camille	214	Suskind and Loesser	180-182	Zeisler, Fanny Bloomfield	196-197
Samaroff, Olga	157-158	Sutherland, Alice	174	Zucca, Mana	197-198
Sapellnikoff, Wassily	215	Swart, Stuart	174	Zygmán, Flora	198
Scharwenka, Xaver	216	Szumowska, Antoinette	183		
Schmitz, E. Robert	159-160	Thompson, Ann	183		
		Tillotson, Frederic	184		

Part II—Recordings made in Europe 199-217

Part III—Accompaniment Recordings 218-222

Part IV—Recordings listed under names of composers 225-304

Adam, Adolph	225	Bendel, Franz	230	Cowles, Eugene	240
Adams, A. Emmet	225	Benkard, Gustav	230	Cui, Caesar	240
Adams, Stephen	225	Berger, Rudolphe	230	Curran, Pearl G.	240
Alabieff-Liszt	225	Bizet, Georges	231-232	Czibulka, Alphonse	240
Albeniz, Isaac	225	Bizet-Rachmaninoff	232	Danks, H. P.	240
Albers, Fred G.	225	Bland, James A.	232	Daquin, Claude	242
d'Albert, Eugen	225	Blaufuss, Walter	232	Davies, Reuben	242
Aletter, W.	225	Blazjewicz, M.	232	Davis, Leonard	242
Amani, Nicholas	225	Boccherini, Luigi	232	Dawes, Charles G.	242
Ambrose, R. S.	225	Bohm, Carl	232	Debussy, Claude Achille	241-242
d'Ambrosio, A.	225	Bond, Carrie Jacobs	232	Decker, Walter	242
Ancliffe, Charles	225	Braga, Gaetano	232	Delbruck, G.	242
Anonymous	226	Braham, Edmund	232	Delibes, Leo	243
Arditi, Luigi	226	Brahe, May H.	232	Del Riego, Teresa	242
Arensky, Anthony Stepanovich	226	Brahms, Johannes	233-234	Denni, Lucien	242
Arndt, Felix	226	Braine, Robert	234	Deppen, Jessie L.	242
Arnold, Harry E.	226	Breil, Carl	234	Dett, R. Nathaniel	242
Arnold-Brown	226	Browning, Mortimer	234	Dillon, Fanny	242
Arrilaga	226	Burg, Clarence	234	Dohnányi, Erno	244-245
Ascher, Joseph	226	Burleigh, H. T.	234	Dohnányi-Delibes	245
Axt, William	226	Burmeister, Richard	234	Doht, Mary Frances Read	245
Ayer, Nat. D.	226	Cadman, Charles Wakefield	234	Dolmetsch, Victor	245
Bach, Johann Sebastian	227-228	Cady, Harriet	235	Donaldson, Walter	245
Bach-Gounod	228	Capua, E. di	235	Donizetti, Gaetano	245
Bachelet, Alfred	228	Carpenter, John Alden	235	Donizetti-Liszt	245
Badarzewska, Thekla	228	Carreño, Teresa	235	Dorel, Francis	245
Balakirew, Mili	228	Case, Anna	235	Drdla, Franz	245
Balfe, Michael William	228	Chabrier-Copeland	235	Drigo, R.	245
Ball, Ernest R.	228	Chaloff, Julius	235	Duke, John	245
Barnby, Joseph	228	Chaminade, Cecile	236	Dupont, A.	245
Barthélemy, Richard	228	Chaminade-Kreisler	235	Durand, Auguste	245
Bartlett, Homer Newton	228	Charpentier, Gustave	235	Dvořák, Anton	246-247
Bartlett, J. C.	228	Chenoweth, Wilbur	235	Dykes, Rev. John B.	247
Batiste, Edouard	228	Chopin, François Frederic	237-240	Ebell, Hans	247
Baumann, Frederic C.	228	Chopin-Liszt	240	Elgar, Sir Edward	247
Beach, Mrs. H. H. A.	228	Chopin-Wilhelmj	240	Elliott, John W.	247
Beethoven, Ludwig van	229-230	Coleridge-Taylor, Samuel	240	Elliott, Zo	247
Beethoven-Rubinstein	230	Conant, Albert F.	240	Ewing, Alexander	247
Beethoven-Seiss	230	Cottenet, R. L.	240		

Fairchild, Edgar	247	Huerter, Charles	257	Massenet-Rogers	266
Farwell, Arthur	247	Huhn, Bruno	257	McKee, Frank	266
Fauré, Gabriel	247			Meacham, F. W.	266
Fauré, J.	247	Ilgenfritz, McNair	257	Mendelssohn-Bartholdi, Felix	267-268
Fearis, J. S.	247	Jacobi, Victor	257	Mendelssohn-Liszt	268
Field, John	247	Jakobowski, Edouard	257	Menges, Edward E.	268
Fischer, Leander	247	Jensen, Adolph	257	Metcalf, John W.	268
Fisher-Dvořák	249	Johanning, Paul F.	257	Methven, Florence	268
Fitzgerald, Fred Edgar	249	Johnson, Charles L.	257	Meyerbeer, Giacomo	268
Flotow, Friedrich von	249	Johnson, Herbert	257	Miles, Walter E.	268
Forster, Dorothy	249	Joyce, Archibald	257	Mills, Sebastian Bach	268
Foster, Stephen Collins	248-249	Juon, Paul	257	Mirovitch, Alfred	268
Fourdrain, Felix	249			Molloy, James L.	270
Freire, Osman Peres	249	Kalman, Emmerich	258	Monk, William H.	270
Frey, Adolph	249	Keeney, Oliver C.	258	Moret, Neil	270
Friendland-Franklin	249	Keith, E. Austin	258	Morris, Edward	270
Friedman, Ignaz	249	Keithley, E. Clinton	258	Morrison, C. S.	270
Friml, Rudolph	249	Kendall, Edwin F.	258	Morse, Charles H.	270
Fuentes, Eduardo Sanchez de	249	Ketterer, Eugene	258	Moszkowski, Moritz	269-270
		Key, Francis Scott	258	Moussorgsky, Modest Petrovich	270
Gabriel-Marie	250	Klein, Bruno Oscar	258	Moussorgsky-Rachmaninoff	270
Gabrilowitsch, Ossip	250	Korngold, Erich Wolfgang	258	Moya, M.	270
Gaertner-Kreisler	250	Koven, Reginald de	258	Mozart, Wolfgang Amadeus	271-272
Ganne, Louis	250	Kowalski, Henri	258	Mozart-Friedman	272
Gebhard, Heinrich	250	Krakauer-Kreisler	258		
Geehl, Henry E.	250	Kramer, A. Walter	258	Neidlinger, W. H.	272
Gere, Florence Parr	250	Kramer-Kreisler	258	Nerini, Emile	272
German, Edward	250	Kreisler, Fritz	258-259	Nessler, Victor	272
Gilbert, Harry M.	250	Kreisler-Rachmaninoff	259	Neuendorff, Adolph	272
Gilberté, Hallett	250	Kreisler-Stefaniai	259	Nevin, Ethelbert	273
Gillet, Ernest	250	Kreisler-Warlich	259	Newland, R. A.	274
Giordano, Umberto	250	Kriens, Christian	259	Nicolai, Carl Otto	274
Glazounow, Alexandre	250	Kroeger, Ernest R.	259	Novello, Ivor	274
Glière, R.	250			Offenbach, Jacques	274
Glinka, Michael Ivanovich	250	Labitzky, August	259	O'Hara, Geoffrey	274
Gluck-Brahms	250	Lack, Theodore	259	Olcott, Chauncey	274
Gluck-Saint-Saëns	250	La Forge, Frank	259	Olcott-Ball	274
Gluck-Sgambati	252	Lampe, J. Bodewalt	259	Openshaw, John	274
Godard, Benjamin Louis Paul	252	Landowska, Wanda	259	Ornstein, Leo	274
Godowsky, Leopold	252	Lane, Eastwood	259		
Goode, Blanche	252	Lange, Gustav	259	Paderewski, Ignaz Jan	275
Gottschalk, Louis Moreau	252	Laparra, Raoul	259	Paganini-Liszt	276
Gould, J. E.	252	Lasson, Edouard	259	Paganini-Schumann	276
Gounod, Charles François	251	Lavallée, Calixa	259	Paladilhe, E.	276
Gounod-Kuhé	252	Lawson, Corrine Moore	260	Palmgren, Selim	276
Grainger, Percy	252	Lecuona, Ernesto	260	Paradies, Pietro Domenico	276
Granados, Enrique	252	Lederer, Harry	260	Pascal, Julian	276
Grant, F. Bernard	252	Lee, Dorothy	260	Penn, Arthur A.	276
Greene, Edwin	252	Lehar, Franz	260	Penn, William H.	276
Grieg, Edvard Hagerup	253-254	Lehmann, Lisa	260	Petrie, H. W.	276
Grodzki, Boleslans	254	Leoncavallo, Ruggiero	260	Pierné, Gabriel	276
Gruber, Franz	254	Leschetizky, Theodore	260	Pina, Antonio	276
Grunfeld, Alfred	254	Levitzi, Mischa	260	Planquette, Robert	276
Grunn, Homer	254	Leybach, Ignace	260	Poldini, Eduardo	276
Guion, David W.	254	Liadow, Anatole	260	Pollack, Muriel	276
Guy, T. J.	254	Liebling, Emil	260	Ponce, Manuel M.	276
		Lieurance, Thurlow	260	Ponchielli, Amilcare	278
Hageman, Richard	254	Liliuokalani, H. M. Queen	260	Popper, D.	278
Hall, John T.	254	Liszt, Franz	261-263	Popy, Francis	278
Hamblen, Bernard	254	Liszt, Transcriptions by	263	Powell, John	278
Handel, George Frederick	255	Logan, Frederick K.	263	Puccini, Giacomo	277-278
d'Hardelot, Guy	256	Logatti, L.	263	Pulcifer, Charles A.	278
Harling, W. Franke	256	Löhr, Hermann	264		
Harris, Charles K.	256	Loth, L. Leslie	264	Rachmaninoff, Sergei	278
Hastings, T.	256	Lowry, Robert	264	Raff, Joachim	278
Haydn, Franz Joseph	256	Luders, Gustav	264	Rameau-Godowsky	278
Heller, Stephen	256	Lyman-Griffen-Kahn	264	Rasbach, Oscar	278
Henry, Harold	256			Ravel, Maurice	278
Henselt, Adolph von	256	MacDermid, James G.	264	Redner, Lewis H.	278
Herard, Paul	257	MacDowell, Edward A.	265-266	Reeves, W. D.	278
Herbert, Victor	256	MacFadyen, Alexander	264	Reinhold, Hugo	278
Heuberger-Kreisler	256	MacMurrough, Dermot	264	Reynard, Jules	279
Holst, Edvard	256	Makrejs, John	264	Rhené-Baton	279
Holzmann, Abe	256	Maquarre, Andre	264	Rice Gitz-	279
Horsman, Edward	257	Marshall, Charles	266	Rico, Joseph	279
Hoschke, Frederick Albert	257	Martini, Padre Giambattista	266	Riego, Teresa Del	279
Howard, John Tasker	257	Mascagni, Pietro	266		
Hubbell, Raymond	257	Mason, Lowell	266		
Hüe, Georges	257	Massenet, Jules	266		

Rimsky-Korsakoff, Nicholas	279	Schütt, Eduard	289-290	Thayer, William Armour	295
Ritter, Peter	279	Schytte, Ludwig	290	Thomas, Ambroise	295
Rivé-King, Julie	279	Scott, Cyril	290	Thomé, François	295
Roberts, Charles J.	279	Scriabine, Alexander	290	Tilzer, Albert von	295
Roberts, Lee S.	279	Seeling, Hans	290	Tobani, Theodore Moses	295
Robyn, Alfred G.	279	Seger, Edward	290	Tosti, Paolo	295
Roentgen, Julius	279	Seitz, Ernest	290	Truxell, Earl	295
Rogers, James H.	280	Serradell, Narciso	290	Tschaikowsky, Peter Ilich	296-297
Romberg, Sigmund	280	Sévérac, D. de	290	Tschaikowsky-Grainger	297
Ronald, Landon	280	Sgambati, Giovanni	290	Tschaikowsky-Pabst	297
Rosas, Juventino	280	Shewell, George D.	290		
Rosenthal, Moriz	280	Sibelius, Jan	290	Van Alstyne, Egbert	297
Rosey, George	280	Sieveking, Martinus	290	Van den Berg, Bram	297
Ross, Gertrude	280	Silesu, Lao	291	Vanderpoel, Frederick W.	297
Rossini, Gioacchino Antonio	281	Sinding, Christian	291	Van Katwijk, Paul	299
Rubinstein, Anton Gregor	282-283	Smart, Henry	291	Vannah, Kate	299
Russell, J. I.	283	Smith and Carey	291	Van Vollenhoven, Hanna	299
		Smith, George	291	Vargas, G.	299
Saint-Saëns, Camille	283	Smith, Walter	291	Verdi, Giuseppe	298-299
Salzer, Gustave and		Snyder, Ted	291	Verdi-Liszt	299
John W. Bratton	283	Soro, Enrique	291	Vogrich, Max	299
Sandby, Herman	283	Sousa, John Philip	291	Vuillemin, M.	299
Sanders, Alma M. and		Souvaine, Henry	291		
Monte Carlo	283	Speaks, Oley	291	Wagner, Wilhelm Richard	300-301
Sanderson, Wilfred	283	Spross, Charles Gilbert	291	Wagner-Liszt	301
Sanford, Harold	283	Stanford, C. Villiers	291	Wagner-Rybner	302
Sapellnikoff, Wassily	283	Staub, Victor	291	Waldteufel, Emil	302
Sarasate, Pablo de	284	Sternberg, Constantin	291	Walt, Edward J.	302
Sartorio, Arnaldo	284	Stickles, William	291	Ward-Stephens	302
Satie, Eric	284	Stojowski, Sigismund	292	Watson, Michael	302
Satter, G.	284	Strakosch, Maurice	292	Weber, Carl Maria von	303-304
Sauer, Emil	284	Straus, Oscar	292	Wieniawski, Henri	302
Scarlatti, Domenico	284	Strauss, Johann	292	Wiggers, Alvin S.	302
Scarlatti-Tausig	284	Strauss, Richard	293-294	Wilson, H. Lane	302
Schaefer, G. A. Grant	284	Strauss-Tausig	294	Winternitz, Felix	302
Scharwenka, Xaver	284	Stravinsky, Igor	294	Wood, Haydn	302
Schertzinger, Victor	284	Stuart, Leslie	294	Woodforde-Finden, Amy	302
Schindler, Kurt	284	Stults, R. M.	294	Wolf-Ferrari	302
Schlözer, Paul	284	Sullivan, Sir Arthur	294	Wyman, A. P.	302
Schubert, Franz Peter	285-286	Sullivan, Dan	294		
Schubert-Elman	286	Suppé, Franz von	294	Yon, Pietro	304
Schubert-Liszt	286	Suskind, Milton	294	Yradier, M.	304
Schubert-Stoye	286	Szymanowski, Karol	295	Yradier-Trehde	304
Schubert-Tausig	286			Zardo, Redento	304
Schubert-Wilhelmj	286	Tate, Arthur F.	295	Zeckwer, C. W.	304
Schulz-Evler	289	Taubert, Wilhelm	295	Zita, A.	304
Schumann,		Tausig, Karl	295	Zucca, Mana	304
Robert Alexander	287-289	Terschaek, A.	295	Zuera, Ramon	304
Schumann-Liszt	289	Thalberg, Sigismund	295		

THE APPRECIATION OF MUSIC



MUSICAL TASTE is a subject that will always be open to argument, for it presents endless problems of an aesthetic, an ethical and a practical character. There exists a splendid foundation of real enthusiasm for the musical taste that is actually developing today throughout the world, and particularly in America. Behind all this mental and spiritual activity one finds an instinctive universal response to music of some kind.

We have not all arrived at the Bach-Beethoven-Brahms stage of appreciation, but wherever a sincere interest has been created, and is being developed through the musical equipment of the home, *there* progress in the right direction is inevitable.

To enjoy music thoroughly, a sincere conviction is the first essential, and such a conviction is best established through the self-service of personal explorations in the vast field of musical literature. Far more harm than good has been done by those critics who insist upon an ultra-refined standard at all times, and look with contempt upon any taste that may not yet have caught up with their own.

An artificial rhapsodizing over the exaggerated complexities of a composition in the extreme modern style will never advance the cause of music in comparison with the sincere appreciation of some unpretentious, melodic piece of the type which too many well-meaning but over-cultivated music lovers might dismiss as "obvious" or even "banal."

Melody has never yet been a drawback to good music, and all the really significant works of the great composers are full of melody of the highest order.

"POPULAR MUSIC IS FAMILIAR MUSIC"

This was the way Theodore Thomas stated a principle whose truth has become more and more apparent as music has developed to its most advanced stages. The easy rhythms and tunes of the "popular rag-time" and "melody ballads" are what the memory most quickly grasps and retains. They offer the shortest cut to that familiarity which is the first essential of true appreciation.

But the significance of this "popular" music is not to be ignored. Noted musical scholars have found in "rag-time" a distinct contribution from America to the art-history of the world, and distinguished foreign musical visitors have unhesitatingly expressed admiration and delight over these spirited examples of effervescing human nature.

Recently a new note has crept into the everyday music of the street, an echo of the actual classics, which is lending stamina to the popular tunes and giving some of them a lasting value. It is often the case, nowadays, that, consciously or

unconsciously, we may be whistling, singing or dancing to music which owes its origin to such famous composers as Chopin, Wagner, Liszt, Tschaikowsky or Puccini.

This fact alone should serve to destroy the fallacy, still flourishing in some quarters, that the "classics" are essentially tuneless, difficult of comprehension, and far too abstruse for the average intelligence. Familiarity alone is required to bring out the limitless beauties of the world's great music, and this familiarity can be developed practically without effort by simply allowing one's taste to grow gradually and naturally on a foundation of sincerity.

THE DEVELOPMENT OF TASTE IN MUSIC

The Ampico itself has given the most convincing proof of how this process works out in actual life. One begins naturally with a taste for obvious rhythm and melody, as represented by the fleeting "popular music." Soon one finds these elements almost as obviously, yet more satisfyingly offered by a so-called "light classic," already hackneyed, perhaps, but still a definite inspiration, of permanent value.

The music lover who is substituting de Koven, Nevin, Victor Herbert, Chaminade or Delibes for the current popular music of the day has made distinct progress, and inevitably continues on his way through the delightful compositions of Moszkowski, Grieg, Puccini and others, to Tschaikowsky, Liszt, Rubinstein and the lighter works of Chopin, Schubert and Schumann. He is well on the road toward Wagner, Richard Strauss, and eventually Debussy, Bach, Beethoven and Brahms. But his taste must be allowed to develop naturally and inevitably, not forced by the artificial stimulus of second-hand judgment, nor discouraged by the contempt of those who have long enjoyed the heights, and are perhaps a little bored with their solitary grandeur.

Whatever creates a sincere enthusiasm should be encouraged; for all music that is at all worthy of the name has some significance, if only to stir the blood to healthy dance, or to make manual labor more pleasant by its rhythmic accompaniment.

This has been the experience of most owners of the Ampico who were not yet firmly grounded in their own musical convictions. The daily contact with music of all kinds has gradually created in them a fine sense of discrimination, and the feeling of personal discovery has given them a tremendous advantage over those who were forced to depend largely on hearsay for their expressions of musical taste.

A discriminating user of this catalogue of music for Ampico will find that through its treasures he can enjoy, informally and comfortably, the classic gems that have made history for composers and performers alike, the sonatas and symphonies that represent the acme of inspiration, excerpts from the great operas, and much other music beyond the confines of pianoforte literature, not to speak of the dainty, melodious whims of genius, which in their way are quite as significant and which have stirred thousands to their first real interest in music. Incidentally, he can acquire much information concerning composers and interpreters of music, through a perusal of the following pages.

PART I

AMPICO RECORDINGS LISTED UNDER THE NAMES OF THE
ARTISTS WHO HAVE PLAYED THEM, TOGETHER
WITH NOTES ON THE MUSIC



AMPICO RECORDINGS

Played by CLARENCE ADLER

59813G AIR DE BALLET, "Scarf
Dance," No. 3 *Chaminade* 1.75

The whole delightful idea conveyed by this piece is suggested in its title. It is pure ballet music, and is one of a series of such pieces by this gifted French woman. The floating, filmy loveliness of the dancers rhythmically waving colored veils as they tread the measures of the dance is all depicted in the music, which for tuneful effectiveness is hardly equalled in any of Mme. Chaminade's delightful compositions.

52145F ANDANTE, Op. 7 . . . *Grieg* 1.50

One of Grieg's shorter works of characteristic charm. His music is always beautiful and this "Andante" is a great favorite.

55513F AN DEN FRÜHLING (TO
Spring), Op. 43, No. 6
Grieg 1.50

Grieg has written no more successful work than this remarkable utterance, a veritable hymn to Spring. It has the fascinating melodic quality and harmonies of rare and haunting beauty inseparable from Grieg's music.

77203F ARLEQUINE (Harlequin),
Op. 53 . . . *Chaminade* 1.50

Nothing could be more delightful than this picturesque little number, depicting the caprices of Arlequine, dancing and pirouetting. One can easily imagine the gaily dressed little fellow leaping and prancing, always with a fantastic grimace and a merry twinkle in his eye.

50544F CAVATINA *Raff* 1.50

This "Cavatina" needs no introduction. It has been transcribed for almost every known

instrument, and the beautiful tune which it contains has established it as a classic amongst pieces of this type.

56592F CRESCENDO . . . *Lasson* 1.50

In this work skilful use is made of a fine theme or melody which is played at first simply, rising gradually to a superb climax. The whole work, as the title implies, is a "Crescendo." After the climax the piece concludes with a return to the simple treatment of the melody as at the beginning.

52434F CROQUIS ET SILHOUETTES
(Sketches and Silhouettes),
Op. 87, No. 1 . . . *Schütt* 1.50

"Sketches and Silhouettes" is the translation of the title of this picturesque and very beautiful piece. Its unusual harmonies are very rich, and the effect of the long-sustained note before the return of the first theme is very fine. This work is not well known but always delights those who hear it.

53723F DANSE NÈGRE (Negro
Dance), Op. 58, No. 5
Scott 1.50

Cyril Scott's best-known work, fascinating and wildly barbaric—it has been described by a humorous writer as portraying "the ecstatic dance of joy of a cannibal band about to partake of a portly missionary!"

55284G ETUDE DE CONCERT, Op. 12,
No. 2 *Schlözer* 1.75

Here we have a very brilliant "Etude" or "Study" for the piano. It presents technical problems of interest to the pianist and at the

Recordings by Adler (continued)

same time offers a piece of music of rare effectiveness. It calls upon all the resources of the instrument and is notable for the rich sonority of the effects obtained.

50133F FRÜHLINGSRAUSCHEN
(Rustle of Spring) *Sinding* 1.50

Instinct with the spirit of the year's most beautiful season, this well-known composition has endeared itself on account of its superb buoyancy, as well as the beautiful melody, which the composer has chosen for his rapturous song in praise of awakening nature.

50536H IMPROMPTU, Op. 142, No. 3,
B Flat Major . *Schubert* 2.00

This is a work built up of a theme with variations. The simple melody clearly enunciated at the beginning is used by the composer as the musical germ of his work, which he develops in a variety of ways of varied expression and contrasted effects. It is like a tranquil stream flowing through a lovely valley, taking its beauties from the reflections of the landscape as it passes on its way.

56975H LIEBESWALZER (Love
Waltz), Op. 57, No. 5
Moszkowski 2.00

Moszkowski's gift for the elaboration of a waltz theme into a brilliant concert work is shown in this splendid recording. The themes employed are his own invention and are used in effective contrast, the main theme appearing gorgeously apparelled at the conclusion of the work.

53234G MAZURKA, Op. 17, No. 1,
A Minor . . . *Chopin* 1.75

This is thought to be the finest of all the "Mazurkas" of Chopin—certainly much superior to the earlier ones. One writer observes interestingly that the *peasant* note so prominent in the earlier "Mazurkas" here gives way to a more aristocratic form. It will be remembered that the mazurka is a national dance of Poland, and here are dancers of graceful mien. The final bars suggest the clashing of spurs and the striking of heels against the ground.

55585F MAZURKA (Second), Op. 24
Saint-Saëns 1.50

A very fantastic work, almost oriental in its character. Exceedingly brilliant, leaving the hearer fascinated with the variety of effects offered.

50004G MINUET, Op. 14, No. 1
Paderewski 1.75

Easily the favorite work by this great pianist, and one which, popularized through his playing,

has become a world-wide favorite. It abounds in passages of alternate grace and sonority. Like the mazurka, the minuet is an ancient dance rhythm which has become a favorite with composers in every age since it first became popular.

60671H NOCTURNE, No. 5, B Flat,
Major . . . *Field* 2.00

You have heard this piece many times, for it is often in the program of the orchestras in theatres and moving picture houses. Very few, however, know that it was composed a hundred years ago by an Irishman, named Field, who lived in Russia, and that it is the work that gave Chopin the idea which he subsequently developed in his great series of "Nocturnes."

It possesses a melody of haunting beauty, reposeful, tranquil and dreamy. It can be heard again and again, and always with pleasure, for it is the creation of a genius and a work, the loveliness of which is undimmed by the passage of time.

57073F OPEN THY BLUE EYES
Massenet-Rogers 1.50

This favorite song by Massenet lends itself admirably to the piano arrangement which is offered in this recording. It is a delightfully fresh and spontaneous expression of love.

56613F PAN (Pastorale), Op. 50,
No. 2 . . . *Godard* 1.50

This exquisite little piece displays a rare poetic imagination and offers a lovely picture in tones of the god Pan, surely in his youth, playing idly on a sultry Summer afternoon. There is a delightful suggestion of warm, drowsy atmosphere in the sonorous chords in the bass, against which the melody of the pipe is heard.

51702F PAPILLONS (Butterflies), Op.
43, No. 1 . . . *Grieg* 1.50

As delicate and graceful as the butterfly flitting from flower to flower in the sunlight, this little work is a great favorite and is exquisitely played.

50962E PIERRETTE . *Chaminade* 1.25

One of those effective and wholly charming little salon pieces, like the series of "Airs de Ballet" from the pen of the same composer.

50195G PRELUDE, Op. 28, No. 15,
D Flat Major . *Chopin* 1.75

This is by many considered the most beautiful of the Chopin "Preludes." In it Chopin has elaborated the idea of the constant falling of raindrops which appears in the sixth "Prelude."

Recordings by Adler (continued)

The middle portion of the work is devoted to a strange choral-like melody which George Sand describes as invoking a vision of a procession of monks carrying, in the dark hours of the night, their departed brother to his last resting-place.

53494F ROMANCE . . . *La Forge* 1.50

A very melodious and beautiful composition by this gifted composer. Its little story is a pleasant one, and the music discloses that it had a happy ending.

56582F ROMANCE IN E FLAT, Op. 44
Rubinstein 1.50

The lovely melody of this "Romance" has endeared it to music lovers everywhere. It is rather a love song than a romance. Its beautiful melody is nearly as well known as the famous "Melody in F." It rises to an impassioned climax and is always a delight.

55545H RONDO CAPRICCIOSO, Op. 14
Mendelssohn 2.00

This is a very brilliant work containing a charming variety of effects. It is in Mendelssohn's best style and recalls some of the most delicious moments of the music for "A Mid-Summer Night's Dream."

53286H SONATA, Op. 13, C Minor,
"Pathétique," 1st Move-
ment, Grave, *Allegro di*
moto e con brio *Beethoven* 2.00

53295H SONATA, Op. 13, C Minor,
"Pathétique," 2nd Move-
ment, *Adagio Cantabile*
Beethoven 2.00

53304G SONATA, Op. 13, C Minor,
"Pathétique," 3rd Move-
ment, *Rondo* . *Beethoven* 1.75

Mr. Adler has played the famous "Sonata" very beautifully. It is one of Beethoven's earlier works and is more easily understood than some of his last "Sonatas." The work is dedicated to his patron, Prince Lichnovsky.

Although the title "Pathetic" was given to the "Sonata" by Beethoven, one of the few authentically named, it is difficult to see the meaning of it applied to the "Sonata" as a whole. The sad and dramatic theme with which the work opens might justify it. The second movement is of wonderful serenity.

52355G SYLVAINS, LES (The Fauns),
Op. 60 . . . *Chaminade* 1.75

Chaminade, the greatest of the French women composers, has a delightful imagination, which

is exercised freely in this lovely piece. It gives us a beautiful picture of "The Fauns" with their constantly changing attitude and grimace, depicted in music full of melody and idyllic charm.

57006H VALSE, Op. 34, No. 1, A Flat
Moszkowski 2.00

55615G VALSE BRILLANTE, A FLAT
Moszkowski 1.75

Two of the brilliant concert waltzes by this favorite composer, whose gift for writing music of this kind has made him famous wherever music is known. They are delightful pieces, containing a great variety of effects and opportunities for pianistic display. They have long been amongst the greatest favorites in pieces of this character.

51784F WALTZ COQUETTE
Moszkowski 1.50

Nothing could be more charming than the title of this little piece, and the music is just like it, in the waltz tempo, and as coquettish as any one could wish.



Played by LUBA d'ALEXANDROWSKA

52364F CRACOVIENNE FANTASTIQUE
Paderewski 1.50

In this notable number the composer has used the form of the "Cracoviak," a Polish dance belonging to the district of Cracow. He has embellished and augmented it into a fantasia of great effectiveness, instinct with a semi-barbaric beauty. It is one of the best of Paderewski's compositions.

60463H PAPILLONS (Butterflies),
Nos. 1, 2, 3, 4, 5, 6, 7,
8, 9 . . . *Schumann* 2.00

60473H PAPILLONS (Butterflies),
Nos. 10, 11, 12 *Schumann* 2.00

Schumann has written nothing for the piano more delightful than this charming work. It bears an early opus number but it is difficult to believe that it is not the flower of Schumann's mature genius, so fresh and spontaneous is each one of the many musical episodes which the work offers.

The title "Papillons" refers probably to musical phases which proceed from the various experiences in life, as the butterfly soars upwards out of the chrysalis. There exists no completely authenticated account of what Schumann meant by the work and its significance can only be guessed at, although the design of the title page of the first edition points to some such meaning as the above.

Recordings by d'Alexandrowska (continued)

There is, however, an unauthenticated story connected with the work which tells us that Schumann received his inspiration from one of the concluding chapters of Jean Paul's "Flegeljahre," which gives an account of a masked ball, at which the lovers Wina and Walt were guests, and that the great composer has given us a musical picture of the scene.

Naturally, it commences with an introductory melody (No. 1) and a short movement (No. 2) expressive of the exhilaration upon entering the brilliantly lighted ballroom with its throng of gaily dressed maskers. No. 3 is the Masker's Promenade. No. 4 represents the eccentric and pleasing antics of Harlequin. No. 5 is a spirited polonaise. No. 6 is descriptive of the confusion and crowding in the refreshment room. No. 7, a tender dialogue heard during a pause in the music, followed by a delightful waltz in No. 8. Nos. 9 and 10 are indicative of the confusion following the return to the ballroom and the rearrangement of the guests for the recommencement of the dancing. No. 11 is a minuet in the antique style thoughtfully introduced into the gay scene for the older people.

We have now arrived at the close of the festivity. The clock strikes six, the bell being represented by a note six times repeated. The brilliant company with the usual laughter and good-natured sallies begins to disperse. The music is especially interesting at this point (No. 12), introducing as it does, contrapuntally, many of the earlier scenes from the ball, as the guests, crowding the doorways as they emerge, come shoulder to shoulder and with gay laughter and prattle betake themselves home.

57946H SONATA. F Minor, "Scherzo"
Brahms 2.00

Surely this noble "Scherzo" tells the story of a great battle. The opposing hosts hurl themselves at each other; they bring up their weighty machinery of war; the strife is appalling in its intensity, and many a noble knight is left dead upon the field. The great song, which comes in the very midst of the conflict, is not one of triumph, but a lament for those who have fought their last fight—fought nobly and gone down. The mighty struggle is renewed, fiercer than before. Titans are struggling with each other. Suddenly it comes to an end. It is as if the tale were too horrible to tell, the end too dreadful to reveal.



Played by ARDEN and LAMBERT

55734E DEMOCRACY FOREVER
(March) . . . *Moret 1.25*

A splendid march, one of the best American marches, ranking with those of Sousa; superbly played—four hands—by these two artists.

Played by FRANCES POTTER ALLEN

59561H ALT WIENER TANZWEISEN
(Old Viennese Dance Melodies), No. 1, "Liebesfreud"
(Love's Delight) (Violin Accompaniment only),
Key of C . . . *Kreisler 2.00*

59572H STÄNDCHEN (Serenade),
(Violin Accompaniment only), D Minor *Schubert 2.00*



Played by ADRIANO ARIANI

52486H FANTASIE-IMPROMPTU, Op.
66, C Sharp Minor *Chopin 2.00*

It is a matter of considerable interest that Chopin left this work in a portfolio, stating that it was to be destroyed after his death. His executors, however, wisely chose to disobey the composer's wish and gave it to the world, and it ranks among the most beautiful of his compositions. Of especial loveliness is the melody of the trio which has supplied the tune for the well-known popular song, "I'm Always Chasing Rainbows."

50396H FUNERAL MARCH, "Marche
Funèbre" from Sonata in
B Flat Minor, Op. 35,
No. 2 . . . *Chopin 2.00*

The "Funeral March" of Chopin is one of the best known of his works, and forms the slow movement of the "Sonata in B Flat Minor, Op. 35." The opening bars have been described by Kullak as "the tolling of the bell, with which the funeral cortege begins to move." The chords and harmonies of this celebrated number tear the heart-strings. The lovely melody which occupies the middle portion of the work restores a serene mood and brings consolation in its train. Again the march is resumed, once more expressing overwhelming sorrow with its magnificent searching chords.

57037H RHAPSODIE HONGROISE
(Hungarian Rhapsody),
No. 2 . . . *Liszt 2.00*

50787H RHAPSODIE HONGROISE
(Hungarian Rhapsody),
No. 6 . . . *Liszt 2.00*

Liszt wrote a series of brilliant works founded upon the Hungarian folk tunes, which he called "Hungarian Rhapsodies." With these famous works he introduced the native music of Hungary to the world. Here are two of the noblest and most brilliant, presenting the native dances and songs treated with a master hand and woven into a fabric glittering with gold and dazzling with its brilliant color.

Played by **ARDEN and FAIRCHILD**

551F OLD TIME WALTZ MEDLEY,
Introducing: Sweet Rosie
O'Grady; Little Annie
Rooney; The Sidewalks of
New York; Comrades; In
the Good Old Summer
Time; On the Banks of the
Wabash Far Away (with
words) 1.50

This is a notable recording, offering as it does six favorite, popular selections which have taken a permanent place in the hearts and memory of all who love popular music. They are all great songs of their type and, welded together as they are in this recording, combine to make a waltz which is quite irresistible—one which every one will join in singing, as well as dancing to its familiar strains.



Played by **PIERRE AUGIÉRAS**

6039IH PRELUDE RÊVEUR, Op. 16
Herard 2.00

A reverie is one of the most expressive and appealing of musical works in which our moods are translated into music. It is music that is inspired by the tranquility of the twilight hour, a quiet musing in the land of memory, or the voicing of deep content and abiding happiness.

This charming work from the pen of a distinguished French composer is dedicated to Mr. Augiéras, who has played it with a full appreciation of its poetic charm.



Played by **CECILE AYRES**

6085IH JUNE (Barcarolle), Op. 37,
No. 6 . . . *Tschaikowsky* 2.00

The sixth of a series of pieces by Tschaikowsky entitled "The Months." For the month of June the composer has chosen this picturesque "Barcarolle" or boat song. The boat with its several occupants glides serenely on its way. The music portrays the rhythmic motion of the propelling oars, against which we hear the musical rippling of the water, and snatches of a song, a plaintive, but very sweet little air that touches the heart. Presently a gayer member of the party sings a livelier song, the rhythmic sweeping of the oars continues, propelling the boat on its romantic journey. Again the plaintive air of the opening is re-

sumed, to be interrupted by the arrival of the boat at its destination.

The music is particularly graphic at this point. The last ripples of the water, as the boat comes to a stop, are beautifully expressed in the soft caress of the final measures.



Played by **ERNEST R. BALL**

1191F TEN THOUSAND YEARS
FROM Now, Ballad, Key
of F (with words) . . . *Ball* 1.50

The whole of the fragrant sentiment of this newest (and one of the best) of Ernest R. Ball's songs is set forth in the following lines from the lyrics:

*"Ten thousand years seem a long, long time
To wait for a dream to come true,
Yet 't would seem but a day, dreaming
cent'ries away
To wake at the end with you."*

The composer plays it with all the fervor and feeling that his beautiful setting brings to the stirring poem by Mr. Brennan.



Played by **LYELL BARBER**

62121F RONDE DES LUTINS (Dance
of the Goblins) . . . *Nerini* 1.50

A charming conceit, this dance of the Goblins. They are not the terrifying, dreadful kind, but a merry band of friendly gnomes. They crowd the scene, executing a dance instinct with fantasy and whimsical vigor.

Musically, the work perfectly presents the picture, and for effectiveness is exceptional among modern compositions. It is humorous, picturesque, altogether delightful, and played with a complete appreciation of its character; a brilliant and engaging number, it will be a great favorite.



Played by **HANS BARTH**

6230IG GUITARRE (Guitar), Op. 45,
No. 2 . . . *Moszkowski* 1.75

Surely a serenade sung in a moonlit garden. The lover's avowal is not well received, and he pleads his cause in anxious and impassioned phrases. These evidently have their effect in softening the heart of his adored one, for there is a return to the opening melody, now sung with a new ardor—his pleading has not been in vain.

Recordings by Barth (continued)

60663H RHAPSODIE HONGROISE
(Hungarian Rhapsody),
No. 10 Liszt 2.00

It is interesting to know that Liszt was a nine-year old boy when he left his native country, Hungary, and he was nearly thirty when he revisited the place of his birth. In the meantime the "little Liszt" had become a world-renowned artist and the Magyars had become restless and ambitious, and the national pride of Hungary was awakened. Liszt heard of her struggles and, remembering that he was Hungarian, was fired with desire to see again the land of his birth. His reappearance there was the occasion of demonstrations indescribable in their enthusiasm. Liszt was the idol of all Europe and Hungary was wild with delight in acclaiming her son. After this never-to-be-forgotten visit Liszt turned his attention to the gypsy music of his rediscovered country. Its influence on him was such as to create the great series of "Hungarian Rhapsodies." Through these "Rhapsodies," which rank amongst his most powerful and convincing works, the music of Hungary was made known to the outer world. They are made up of gypsy songs and dances, marvelous little tunes, expressing a great variety of moods which Liszt has woven into a gorgeous musical fabric. They are justly famous.

The second of the series (Ampico recording No. 59263H) is one of the most widely known pieces ever written. The twelfth (Ampico recording No. 58087H) is a close competitor for first honors. The fifteenth (Ampico recording No. 53886H) is the famous Rákóczy March. The sixth (Ampico recording No. 57437H) is remarkable for the prevailing joyous note. The tenth, the one herein offered, is notable for the graceful *glissando* scales, ascending and descending the keyboard.

62943G POLONAISE, Op. 46, No. 12,
E Minor MacDowell 1.75

In 1573, a young French Prince, Henri d'Anjou was crowned King of Poland at Cracow, then the Polish Capital. The ceremony was one of great magnificence, for Poland was then at the height of her power, wealth and splendor. All the great lords of the realm with their ladies were present arrayed in barbaric oriental magnificence, and, moving in glittering procession were presented to the new King by the Master of Ceremonies. The music for this procession, composed for the occasion, was the first "Polonaise." It was doubtless march-like in character with stirring rhythm and majestic tonal glory, music that embodied the national character of the Polish people in the employment in its composition of their national songs, woven into music aristocratic in manner and mood.

The "Polonaise" became thereafter one of the accepted forms of musical composition, beloved of many musicians, notably Chopin, whose "Polonaises" are the greatest known to us, and who has recreated in them dramatic pages from Poland's history and sung his protest for her wrongs.

MacDowell, too, has contributed a magnificent work to the collection. It is as stern and indignant a protest against tyranny as Chopin himself might have written. The pages in which the music takes on a lighter color are like the abandonment to gaiety, even in the face of inevitable disaster so characteristic of the Polish and French nobility, displayed on the way to the guillotine or on the marches to a living death in far Siberia. And just before the noble first theme returns there is a long, wild sweeping figure like a bitter wind from the northern steppes hurling itself against the castle walls or moaning among its towers and courts. Were he indeed a son of Poland he could not have expressed with greater sympathy that part of the story of her tragedy which has inspired one of his finest compositions.

61631F REVERIE INTERROMPUE (Interrupted Revery), Op. 40,
No. 12, A Flat
Tschaikowsky 1.50

In nearly all Tschaikowsky's music there is an underlying note of sadness. It seems to color everything he has written, and the "revery" which occupies the first part of this work is clearly that of a mind not wholly at ease. It serves, however, as a perfect introduction to the calm and beautiful melody that interrupts it. This melody comes like a benediction, like balm to a wounded spirit, creating calm and tranquillity to replace the troubled groping mood of the "revery."

59311E SERENATA, Op. 15, No. 1
Moszkowski 1.25

The impassioned love song of a serenader voiced on a Summer night beneath the window of his lady. It is one of Moszkowski's most picturesque and successful works.

59391F SOUVENIR *Drdla* 1.50

Delightfully reminiscent, a pleasing twilight reverie bringing memories of a happier day with perhaps a tinge of regret. The melody is one of undying beauty and the work is a favorite wherever music is known.



Played by FLORENCE BEEBE

59801F LASSIE O'MINE (Accompaniment only), E Flat, Baritone
Walt 1.50

Played by **WILLIAM E. BERGÉ**

- 743F IN A PERSIAN GARDEN, "Ah!
Moon of My Delight,"
Ballad, G Major (with
words) . . . *Lehmann* 1.50

This beautiful aria is from the "Song Cycle" entitled "In a Persian Garden," a sympathetic and colorful setting of verses from Fitzgerald's translation of the Rubaiyat by Omar Khayyam, Persian poet. It is interesting to know that while this famous poem was written over eight hundred years ago (Omar died in 1123), it is full of modern philosophic thought and poetic imagination.

In the "Cycle," of which it is a part, "Ah! Moon of My Delight" is given to a solo tenor voice. The dramatic opening recitative and the beautiful melodious aria which follows combine to make it a number of rare effectiveness. It has long been a favorite and the most popular number from the "Cycle." John McCormack has made it known to thousands who have heard his perfect interpretation of it.

- 271F WHEN MY SHIPS COME SAIL-
ING HOME, Ballad, A Flat
(with words) . . . 1.50

What delightful anticipations and hopes are crowded into the words "When My Ships Come Sailing Home." It is all told over again in this lovely song, one of the most tuneful and happy expressions of the familiar phrase. It is a song that is deservedly popular.



Played by **DOROTHY BERLINER**

- 60411G CALESERA, "Rhythms
Españols" (Spanish
Rhythms), No. 4 *Laparra* 1.75

In Spain, as in other countries, popular songs are the most widely known form of musical art and a true expression of the life and thought of its people.

This delightful little piece, instinct with rhythm and glowing with the fascinating color of all Spanish music, is one of a series of Spanish folk tunes which have been collected and given to the world in piano arrangements of great charm and true musical beauty. The origin of many of these folk tunes is lost in antiquity. They have been handed down throughout the years by the troubadours and traveling groups of ballad singers. The folk tunes of Spain are the basis of much of her best music of today, notably the works of Granados, Albeniz, and others.

Additional Recordings in Preparation

Played by **CORRINE de BERT**

- 1441F ALS DIE ALTE MÜTTER,
(Songs My Mother
Taught Me), Ballad, Key
of D (with words) *Dvořák* 1.50

No more beautiful song than this exists. It is a masterpiece of heartfelt pathos with its words finding something so perfectly befitting them in Dvořák's music that it is impossible to imagine any other attempt to set them. The choking sob and breath-catching heartbeat are perfectly simulated in the conflicting rhythms of the melody and the accompaniment. The poem presents a picture of exquisite tenderness:

*"Songs my mother taught me in the days long
vanish'd
Seldom from her eyelids were the teardrops
banish'd.
Now I teach my children each melodious
measure;
Oft the tears are flowing, from my mem'ry's
treasure."*

Its beautiful lines are wedded to the music with superb art, and one can easily agree with a great critic who said to the writer—perhaps not for publication—"it is the most beautiful song in all the world."

- 1431F ASLEEP IN THE DEEP, Bal-
lad, Key of F (with words)
Petrie 1.50

This beautiful old song will ever remain a favorite. One of those old-time melodies which needs no introduction, for it has taken its place securely amongst songs of this type and never fails in its effect and appeal.

- 1463F BONNIE SWEET BESSIE (The
Maid O'Dundee), Ballad,
Key of F (with words)
Gilbert 1.50

This beautiful old song is too well known to require an introduction. With the words added to its fine melody and played with all its tender appeal made eloquent in a sympathetic interpretation, it is a welcome addition to the collection of similar old favorites offered in Ampico recordings. There is exquisite pathos in this wistful music, which tells the story of the Maid O'Dundee, her early widowhood, and broken heart.

- 1221F DEEP RIVER (Old Negro
Melody), D Flat (with
words) *Arr. by Burleigh* 1.50

This now famous song needs no introduction. It is issued in this bulletin with its quaint words, many Ampico owners having asked for it. The solemn beauty of its unusual melody and the

Recordings by de Bert (continued)

devotional spirit which it expresses have given it the fame and favor that it enjoys. It is based on a negro "spiritual" and a spiritual is a kind of religious camp meeting song—probably originally an improvisation that finally took definite form and was passed on from one singer to another until it became familiar to an ever widening circle of religious devotees.

- 1401F I PASSED BY YOUR WINDOW,
Ballad, E Flat (with
words) . . . *Brahe* 1.50

Another in the ever growing list, recorded for the Ampico, of those tuneful old songs which have taken a permanent place in popular fancy. Its verses are charming and the music just what is fitting to express their pleasing sentiment.

- 991F MOTHER IN IRELAND, Bal-
lad, E Flat (with words)
Lyman-Griffen-Kahn 1.50

A sentimental ballad that touches the heart as it was intended to do, sympathetically interpreted by Miss de Bert. Its words and music are alike appealing, and its wide popularity is not far to seek.

- 1371F MOTHER MACHREE, Ballad,
Key of D (with words)
Olcott-Ball 1.50

Such a song as "Mother Machree" is doubly appealing when every note and phrase is uttered from the heart as in this recording. There is tenderness and deep abiding love and reverence expressed in this remarkably beautiful interpretation. "Mother Machree" is a masterpiece amongst songs of its class and Miss de Bert in playing it has given us a reading of genuine sentiment and feeling.

- 971F MY BUDDY, Ballad, Key of
G (with words)
Donaldson 1.50

An appealing ballad that will retain its place in popular approval. Written in a fine melodic vein, and with lyrics that tell of faithful friendship through gray days and gold, it is not difficult to explain the favor with which it has been received everywhere.

- 1041F OUT WHERE THE BLUE BE-
GINS, Ballad, A Flat (with
words) . . . *Grant* 1.50

There is something more than the accustomed ballad in this number. It has an unusual appeal in its lyrics, telling of the wide reaches of the hills under the blue, the wholesome, honest life of the open places, its story being told in music that is as tuneful and appealing as its refreshing verses.

- 1051F PALE MOON (An Indian
Love Song), Ballad, A
Flat (with words) *Logan* 1.50

The soft note of the Indian flute begins this eloquent utterance which voices the mystery and poetic imagery of the red man's song of love. It is full of imagination, and Mr. Logan has sensed its meaning and given it a well-nigh perfect setting in his music. Already a great favorite, it will be eagerly welcomed by those who know it, and will prove a delightful discovery to those who have not heard it.

- 1091F WHO'S SORRY NOW? Ballad,
B Flat (with words)
Snyder 1.50

A popular ballad in waltz tempo is offered in this recording, played with becoming sentiment and a full appreciation of its popular character. It is a notable addition to the list of favorite waltz ballads, and will be welcomed wherever it is heard.



Played by CARRIE JACOBS BOND

- 52934F DO YOU REMEMBER? and
I LOVE YOU TRULY
Bond 1.50

In each of these songs Mrs. Bond is composer of both words and music. They are therefore doubly charming, for their gifted author gives us fragrant and appealing sentiments in her verses which she echoes in her lovely music. She has played them herself simply and appealingly, revealing them in all their native beauty.

Additional Recordings in Preparation



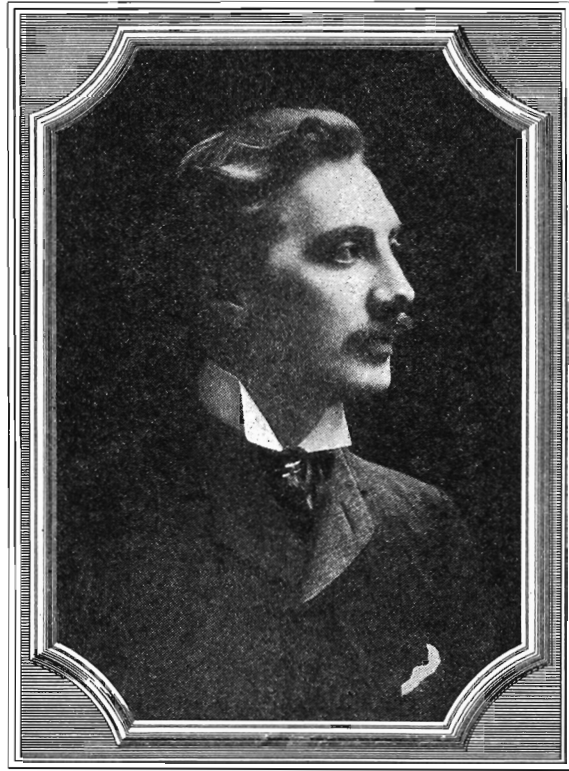
Artur Bodanzky



ARTUR BODANZKY is one of the greatest of living conductors. The overtures, symphonies, and other orchestral works, the performance of which he has conducted for the Ampico, are remarkable in that they offer the playing of pianists of rank, directed by a master conductor of international reputation. Ampico owners who are now familiar with the orchestral works conducted by Bodanzky find in them the unquestioned stamp of personal interpretation and personal inspiration in a high degree.

Mr. Bodanzky in a recent interview regarding these recordings said: "They interest me particularly because they mark a distinct departure in recording. In an attempt to reproduce orchestral interpretations through an actual conductor with all the sonority of a splendid piano at his disposal even the best of pianists if unaccustomed to playing together will necessarily make their four handed recordings a matter of accuracy regardless of the finer shadings and subtleties of interpretation that come only after years of experience with actual orchestra in rehearsal and concert. For anyone who wishes to show the structure and general development of a symphony a four handed piano recording is far more satisfactory than any orchestral recording or even the playing of the orchestra itself, which cannot easily be interrupted for purposes of comment. It is astonishing to me how in these arrangements of the classics the admirable pianists with whom I have had the pleasure of association in their production have actually imitated the orchestral color."

Recordings conducted by Mr. Bodanzky are played by Wilfred Pelletier and Arthur Loesser or Milton Suskind and Arthur Loesser, and will be found under the names of these artists on pages 140 to 142 and 180 to 182.



Adolphe Borcard

FRANCE has produced many famous pianists, and Adolphe Borcard is one of the younger school who has proved himself a worthy successor of the many distinguished artists who have contributed to the musical glory of France. He has made many tours throughout Europe, where he is a great favorite, and his appearances during one season in America disclosed an artist with a splendid technical equipment and a charming originality in his interpretations. He displays especial feeling and evidences of a fine sympathy in his readings of the works of Chopin.

Played by ADOLPHE BORCARD

56135H ETUDE, Op. 10, No. 3, E
Major . . . Chopin 2.00

This "Etude" is, to quote Kullak, "a wondrously beautiful poem, more of a Nocturne than an Etude."

There is an interesting anecdote revealing that Chopin declared that "he had never in his life written another such beautiful melody," and on one occasion, on hearing it, lifted up his arms with his hands clasped and exclaimed, "Oh My Fatherland!"

In this composition a more intimately known Chopin reveals himself, and it is claimed by many as the most beautiful of the Etudes, being

one long chain of entrancing melody and harmony throughout.

51873F ETUDE, Op. 10, No. 12, C
Minor . . . Chopin 1.50

Known as the "Revolutionary Etude," one of the finest of the series, and one of the most interesting of Chopin's works. It is claimed on good authority that it is a direct musical expression of the emotions aroused in the composer on hearing of the taking of Warsaw by the Russians in 1831.

"The piece begins with a crash of passionate surprise, followed by a downward swirl of

Recordings by Borchard (continued)

indignation and despair, out of which the melody rises, proud, defiant and majestic. Later on where the first theme, that of the passionate surprise, returns, it stammers in its utterance and only its pathos is left, and it ends with a questioning phrase like a broken sob. Then with a dying effort it gathers itself up and rushes, with a defiant shout, as if on the guns and bayonets of the enemy."

53335H NOCTURNE, Op. 37, No. 1,
G Minor . . . Chopin 2.00

A suggestion for this title is "Longing for Home" so deeply expressive of longing is the opening portion of the work. Is it Chopin who yearns for his native land, who grieves for her distressful condition and who prays for her deliverance from the oppressor? There is consolation, a serene calm, in the beautiful chorale in the middle portion of the work but it cannot wholly obliterate the heart-ache, for the sadness and yearning of the earlier portions of the Nocturne soon return, and its longing and sweet melancholy continue to the end.

56447H POLONAISE, No. 2 . . . Liszt 2.00

A polonaise is a stately dance of Polish origin. Grove gives the following as the probable origin of the polonaise: "In 1573, Henry III of Anjou was elected to the Polish throne and in the following year held a great reception at Cracow, at which the wives of the nobles marched in procession, past the throne, to the sound of stately music. It is said that after this, whenever a foreign prince was elected to the throne, the same ceremony was repeated, and that out of this custom the polonaise has gradually developed as the opening dance at court festivities."

In modern music the term "Polonaise" has come to mean a dignified and stately piece in the march rhythm.

55563H PRELUDE, Op. 28, No. 20,
C Minor . . . Chopin 2.00

Ashton Johnson writes of this "Prelude" as follows: "Twelve bars of some of the most beautiful chords ever written make up the sum of this 'Prelude,' commencing *fortissimo* and dying away to a *piano*, and the second half is repeated in a whisper."

55536H PRELUDE, Op. 45, C Sharp
Minor . . . Chopin 2.00

This "Prelude" is the only composition by Chopin bearing this title; outside of the twenty-four "Preludes" issued under the Opus Number 28. It is a singularly beautiful composition dedicated to Mlle. la Princesse Elizabeth Czernicheff.

It partakes of the nature of an exquisite improvisation. Niecks, a writer on Chopin, says,

"It seems unpremeditated, a heedless outpouring while sitting at the piano in a lonely dream hour, perhaps in the twilight." Towards the end there is a wonderful cadenza, after which there is a return to the exquisite modulations with which the "Prelude" opens.

56452H SONGS WITHOUT WORDS,
Op. 19, No. 3, "Hunting
Song" . . . Mendelssohn 2.00

Delightfully fresh and full of gayety is this little piece by Mendelssohn. It presents a delightful picture of the passing of a gay hunting party. One can hear the hunting horns, and it is not difficult to imagine the gay company riding by in rich array; a flash of lovely color and merry music.

53364H WALTZ, Op. 64, No. 2, C
Sharp Minor . . . Chopin 2.00

By many thought to be the most beautiful of all the Chopin waltzes. It has been described as picturing the feelings of an unhappy lover at a ball. Its wild melancholy, its tender love-sick longing, interrupted and dispelled here and there by the whirl of the dance, graphically portray the feelings of the distracted youth, whose doubts are only half stilled as the music dies away.



Played by VICTORIA BOSHKO

62861G STACCATO CAPRICE *Vogrich* 1.75

A shower of brilliant sparks, now rushing upward in a gleam of glowing beauty, now falling in graceful clusters, circling and dancing with captivating movement, finally to whirl away, leaving one bewildered but enchanted with the brilliant spectacle. The composer has herein given us a work of extraordinary charm in its arch capriciousness in which the sharply defined staccato is employed to create just some such picture as above.

The great favor with which the "Staccato Caprice" is received whenever it is heard has given it a high place amongst compositions of its type.



Played by O. H. BOWMAN

58053F THY BEAMING EYES, Key of
F . . . MacDowell 1.50

"Thy beaming eyes are paradise,
To me, my love, to me."

This is one of MacDowell's most beautiful songs of which he wrote but few. It displays a deep feeling for the words of the poem and is a particularly successful setting, offering a perfect combination of words and music.

Recordings by Bowman (continued)

511G YOUR SMILE, Ballad, B Flat
(with words) . Forster 1.75

Dorothy Forster may always be counted on to write a beautiful melody and to reflect in her music the pleasing sentiment of the poems she chooses for a musical setting. This is a notable example of the popular love song in the writing of which she excels. Beautifully and sympathetically played by Mr. Bowman it is a charming addition to the catalogue of Ampico recordings.



Played by ROBERT BRAUN

6129IF SCHERZINO, Op. 18
Moszkowski 1.50

If a picturesque title were desired for this lively number it might be called "The Mill Wheel"—receiving in its generous turning the prattling of the running stream which comes to the staid old wheel with gossip of the outer world gathered in the long journey from its source. The old wheel responds with philosophic and ponderous observations and the stream, little heeding, hastens on to new adventures, never ceasing its merry song—"rushing ever, tarrying never."

60903H STUDY ON A CHINESE THEME,
Op. 25, No. 3 . Arensky 2.00

It is a quaint, plaintive, little melody that runs through this picturesque and interesting "Study." Might it not tell us the love story of some little almond-eyed princess, pictured in the blue and white of Chinese porcelain, singing under a willow bough, awaiting her lover's coming over the blue and white bridge that leads to her retreat?



Played by FLORENCE BRINKMAN

62243G AM MEER (By the Sea)
Schubert-Stoye 1.75

Schubert's song of the same name, transcribed for the piano, is one of the most beautiful he

has written. The music is graphic in visioning the

"Sea that breaketh forever
That breaketh and never art broken."

The lovers walk at evening—mists and winds arise, the voice and movement of the sea becomes violent, the woman weeps, for she feels the strange melancholy, the sadness and foreboding born of the eternal tragedy of the sea.



Played by ELSPETH BROWNELL

62253F SYLVIA BALLE, "Valse
Lente" Delibes 1.50

"Sylvia," or "The Nymph of Diana," is one of Delibes' most celebrated works. He has great gifts as a writer of music for the ballet. It not only suits perfectly the postures of the dancers, but it is music that is welcome, without the accompanying scenic picture. The libretto of "Sylvia" is one of those Arcadian pastorals that so delighted the courtiers of the eighteenth century and furnished the subject for the paintings of Boucher and Fragonard and others of that picturesque school. It tells of the romantic encounter of Sylvia in an impossible land where "nymphs, shepherdesses, fauns, satyrs and goddesses ran about in engaging attire." It was composed in 1876 and was first produced at the Grand Opera, in Paris, on June 14th of that year.

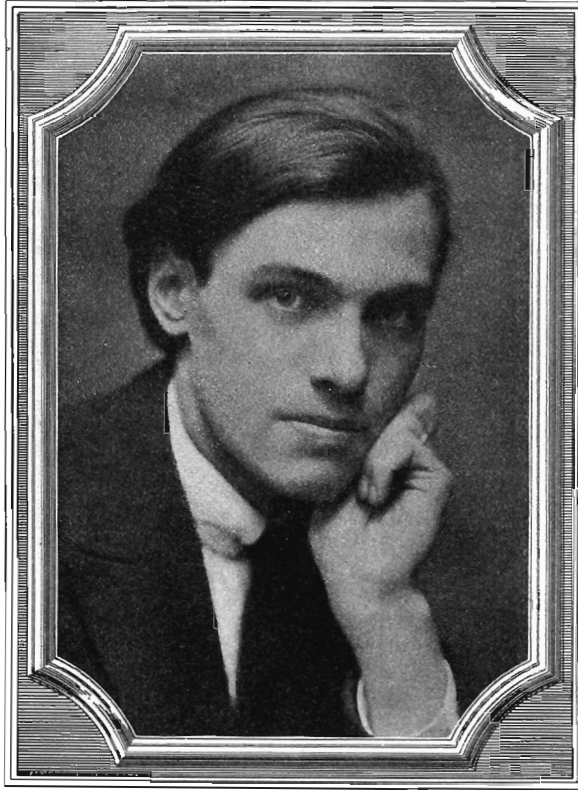
The favorite numbers from the ballet, which is composed of several scenes, are this waltz, which for airy grace is hardly matched in music, and the equally celebrated "Pizzicati" (Ampico recording No. 50192E).



Played by MORTIMER BROWNING

6348IG IN A GARDEN Browning 1.75

The tide of Summer is at flood and under the blue the garden lies like a vari-colored jewel. This music surely takes us along winding paths and would point to this and that gleaming mass of color, a sheaf of tender lilac or pale rose, and here and there a blazing flare of scarlet. All the air is full of fragrance and there is the sound of droning bees.



Alexander Brailowsky

MUSICIANS returning from Europe have for several years been talking about Alexander Brailowsky with something like awe, as one of the most phenomenal pianists who has appeared on the continent since the war. Simply by word of mouth, the name and fame of Brailowsky have spread wherever the reputation and achievements of great pianists are mentioned. At his first American appearance in New York on November 19, 1924, Brailowsky abundantly fulfilled the great expectations his European reputation had promised. He possesses an irresistibly magnetic personality and in his playing transports his audiences to new regions of æsthetic delight.

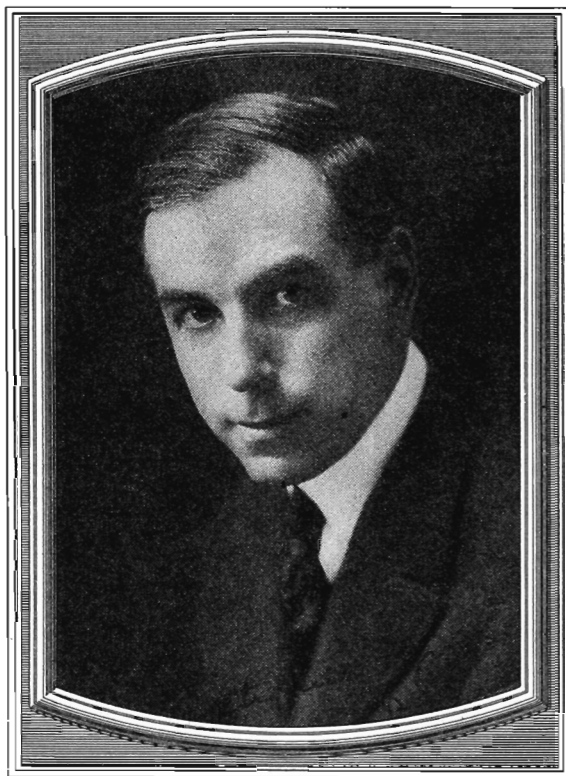
Played by **ALEXANDER BRAILOWSKY**

64011H ETUDE, Op. 7, No. 4, F Sharp
Major . . . *Stravinsky* 2.00

Delightfully picturesque in its suggestion, the mock anguish of hordes of little sprites smarting under the lash of a burly and loud-mouthed master, one who would govern by force and brawling rather than by kindness and friendly interest. The little fellows rush headlong, the noise of their pattering feet mingling with their cries and complaints. Now and again a gentler note is heard, and there is a suspicion of humor and burlesque underlying it all, which leads one to believe that things are not so bad as they seem.

64023H NOCTURNE, Op. 9, No. 2,
E Flat . . . *Chopin* 2.00

This is the piece which gave Chopin the great popularity he enjoyed in the salons of Paris. Though one of the earliest of the "Nocturnes" it is the best known. It has not the poetic or emotional content of his later "Nocturnes," but has a quiet beauty of its own. The feelings which underlie it are singularly pure and true. It should be played simply as Brailowsky has played it; not distorted with immoderate retards and an infusion of sentimentality, for, as Kullah says, its loveliness is "too true and natural to require rouge."



Howard Brockway

HOWARD BROCKWAY is one of America's most talented composers and pianists. His playing has a rare power and beauty, and his taste is flawless. His interpretations of selections from the operas are of particular importance, as he has made a special study of that form of musical expression, and his illustrated lectures on this subject are well known. His recordings meet everywhere with the highest favor.

Played by **HOWARD BROCKWAY**

56774G AÏDA, "Celeste Aïda" *Verdi* 1.75

This great aria needs no introduction; probably no selection from an opera is better known. It is the bright particular gem in an opera replete with favorite numbers. A melody of searching beauty, full of dramatic and vocal variety, but in the main instinct with a suave and compelling flow, it has served to show many a famous tenor voice in full splendor, but one always connects it in the mind with the marvelous vocal art of probably the greatest tenor of all time, Enrico Caruso. He made it his very own.

It is interesting to note that this famous aria occurs at the very opening of the opera, immediately at the rise of the curtain upon the First Act, much to the discomfiture of habitually late arrivals.

"Aïda" was written by Verdi at the request of the Khedive of Egypt for a gala performance at the Italian Theatre in Cairo. It received its first performance there on Christmas Eve in 1871.

52004F AÏDA, "Triumphal Scene and March" . . . *Verdi* 1.50

The brilliant scene of the Second Act of "Aïda," in which Radames, the victorious hero, returns and is received with the greatest pomp and magnificence, is one of those scenes which, the great stage crowded with splendor, produces a thrilling effect. Verdi has, in this triumphal march, written pompous and stirring music befitting the scene.

Recordings by Brockway (continued)

55774F A LA BIEN AIMÉE (To the Well Beloved), Op. 59, No. 2 . . . Schütt 1.50

This is a beautiful concert waltz. "To the Well Beloved" is the translation of the title. There is a charming devotion to the object of affection expressed in the music and it is one of the most successful and best known works by this composer.

54344F ALBUM FÜR DER JUGEND (Album for the Young): 1. Soldaten Marsch (Soldier March); 2. Fröhlicher Landmann (Jolly Farmer); 3. Rundgesang (Roundelay); 4. Hasche-Mann (Tag) . Schumann 1.50

That Schumann loved children is evidenced by the charming music which he has written entitled, "Scenes from Childhood." They are pieces easily played and easy of understanding, and are given descriptive titles which appeal to children. They are amongst the masterpieces of music, so perfectly is the idea of each carried out.

55424F ANDANTE, No. 2, "Offertoire de Ste. Cécile" . . . Batiste 1.50

Although written originally for the organ, this beautiful and melodious work has received at Mr. Brockway's hands a musicianly and sympathetic transcription for the piano.

52327H AN DEN SCHÖNEN BLAUEN DONAU (On the Beautiful Blue Danube) . Strauss 2.00

There is no composer of dance music of such wide celebrity as Johann Strauss. He was born in Vienna in 1804 and died there in 1849. His career, and the character of the music which he gave to the world, caused him, during his lifetime, to become a popular idol. He raised dance music to a higher level than it had ever reached before, and invested his copious melodies with extraordinary charm through his brilliant instrumentation. There is nothing quite like the Strauss waltzes, indeed, they have served as models for much music in the waltz rhythm by other composers, but none have invested them with quite the peculiar gaiety and lilting charm which are inseparable from Strauss' music.

Perhaps the most famous of all his works is "On the Beautiful Blue Danube," which has become a kind of musical watchword in Vienna, and is played on all festive occasions. Throughout the world it is deeply loved and heard with delight whenever it is performed.

53595G ATHALIA, "Priests' March" Mendelssohn 1.75

The music of "Athalia" composed by Mendelssohn, consists of an "Overture," "March" and six vocal pieces, for chorus and orchestra written for Racine's drama of that name.

The "Overture" and the "Priests' March" are the best known, the latter particularly. The work was produced in London in 1844 where it met with immediate success, so much so that it was performed shortly afterward at the command of Queen Victoria at Windsor Castle in connection with a performance of the play.

Its splendid sonority, its fine melody and stirring passages explain its wide popularity at the present day. It is one of the best-known and best-liked marches of its character.

52394F AU PRINTEMPS (To Spring) Gounod-Kuhé 1.50

A joyous song, a hymn to Spring, singing of life and love and happiness. Gounod's lovely melody charmingly arranged for the piano by Kuhé.

50164F AVE MARIA . . . Schubert 1.50

This is one of Schubert's most beautiful songs; a deeply religious mood is created in its long-sustained phrases heard against a celestial accompaniment. Mr. Brockway has made a remarkable transcription of it, combining its lovely melody and beautiful accompaniment in an arrangement for the piano.

56623F BERCEUSE, Lullaby, Op. 26, No. 7 . . . Schytte 1.50

This delicious cradle song is peculiarly tender and full of feeling. Mother love is breathed in every line. It is an exquisite work, one of the composer's most delightful compositions, and the pianist's finest artistry is displayed in his interpretation of it.

471G BIRTHDAY OF A KING, THE, Ballad, A Flat (with words) . . . Neidlinger 1.75

This beautiful Christmas song tells the story of the birth of the Christ Child in the village of Bethlehem surrounded by the utmost simplicity, but in Heaven the choir of angels sang their Hallelujah, for it was the "Birthday of a King." It will be noticed that the music in the early part of the song is of the simplest kind, growing in splendor as the stupendous fact becomes apparent.

It is a beautifully constructed piece; its simple beginning and the splendid *crescendo* which continues to the climax at the conclusion of the work produce a wonderful effect.

Recordings by Brockway (continued)

56733F BOHÊME, LA, "Musetta's
Waltz Song" . Puccini 1.50

In this recording we have the delightful number sung in the Second Act of the opera "La Bohême," by Musetta, a modern Italian melody in a waltz tempo.

55597H BOHÊME, LA, "Potpourri"
Puccini 2.00

"La Bohême" received its first performance at the Teatro Regio at Turin, on February 1, 1896, and its first performance in America was on November 28, 1899.

At its initial performance it was well received, and it has, each year since, grown in popular favor until today it is in the repertory of every opera company of any consequence.

Puccini, the most distinguished and best known of the present day Italian composers, is by many considered as the successor of Verdi.

In this arrangement Mr. Brockway has given us all the favorite airs from this delightful opera. The famous "Narrative of Rudolph," "Musetta's Waltz Song," "Mimi's Farewell" and the pathetic and tragic music of the closing scene; all are there, beautifully arranged and played.

56653F BOHEMIAN GIRL, THE,
"Then You'll Remember
Me" and "I Dreamt That
I Dwelt in Marble Halls"
Balfé 1.50

This charming opera received its first performance in London, November 27, 1843. The libretto is derived from a ballet entitled "The Gypsy," one in which Fanny Ellsler, the famous dancer of that time, made one of her greatest successes. It has always been a favorite work and its popularity is as great today as ever. It is crowded with tuneful numbers and two of those which are most frequently heard, outside of the complete performances of the opera, are these airs.

61411F CÄCILIE (Cecily), Op. 27,
No. 2, Key of C, Mezzo-
Soprano or Tenor (Accom-
paniment only) . Strauss 1.50

61571F CÄCILIE (Cecily), Op. 27,
No. 2, Key of E, Soprano
(Accompaniment only)
Strauss 1.50

211E CANTIQUÉ DE NOËL (Christ-
mas Song), Ballad, Key of
C (with words) . Adam 1.25

One of the most splendid of all Christmas songs, known the world over. Those who have heard it sung at the "Madeleine" in Paris on Christ-

mas Eve by some great bass or baritone from the opera will never forget the stupendous effect that it always makes. Mr. Brockway in transcribing it for the piano has played it with a fine appreciation of its devotional character, and gives us the song in all its splendid sonority.

60963H CARMEN, "Potpourri," No. 1
Bizet 2.00

"Carmen" is Bizet's masterpiece, and will ever remain a classic amongst the great operas of the world. It is overflowing with beautiful melodies and only a small portion of its many favorite airs can be included in this potpourri. A second, and even a third, will be issued later, presenting numbers omitted from this one, which includes a portion of the "Overture," introducing the "Toreador's Song," the famous "Habañera" and the lovely aria of "Micaela."

The recording concludes with the stirring music of the opening of the Last Act as the crowd gathers at the arena to witness the bull fight.

52505G CARMEN, "Toreador's Song"
Bizet 1.75

The "Toreador's Song" from "Carmen" is an excerpt from a great opera that everyone knows and loves. It serves for the entry of Escamillo in the Second Act of the work and is unquestionably the most popular excerpt from Bizet's masterpiece.

54024F CARNIVAL MIGNON, Op. 48,
No. 1, "Prelude" . Schütt 1.50

This brilliant number is the "Overture," so to speak, to Schütt's charming suite entitled the "Carnival Mignon," in which he introduces with varied effects the various personages of the carnival.

55607H CAVALLERIA RUSTICANA,
"Prelude" and "Siciliana"
Mascagni 2.00

"Cavalleria Rusticana" presents a story of Sicily, with the tense emotional play of passions, love and jealousy. This work is the orchestral "Prelude" to the opera and expresses in a remarkable way the ever-changing moods, rising quickly and abruptly from tender melody to passionate outbursts of rugged strength. In the middle portion of the "Prelude" occurs the renowned "Serenade" or "Siciliana" which is sung by Turiddu, the tenor, behind the scenes. The opera is the work by which Mascagni is known throughout the world. It was first heard in Rome on May 17, 1890. Its first performance in America was in Philadelphia on September 9, 1891.

52093F CHANSON TRISTE (Sad Song),
Op. 40, No. 2
Tschai-kowsky 1.50

There is a pathetic beauty given to Tschai-kowsky's music, especially his "Songs Without

Recordings by Brockway (continued)

Words"; many of his works of this character possess much of the quality of native "folk" music. It is not at all unlikely that the composer heard its sad little theme sung by some peasant in some remote Russian hamlet.

53527H CHIMES OF NORMANDY
(Selections) *Planquette* 2.00

The "Chimes of Normandy," or to give it its French title, "Les Cloches de Corneville," was produced with immense success in Paris, April 19, 1877. It was later on adapted for the English stage and produced in London, February 23, 1878, where it was received with equal enthusiasm.

It is one of the best known and greatest favorites in the long list of light operas, its lovely music having endeared it to large audiences wherever it has been produced. In this arrangement the favorite airs from the opera have been delightfully grouped by Mr. Brockway with his usual skill and musical taste.

58034F COPPÉLIA, "Valse Lente"
Delibes 1.50

Delibes' music for the ballet, founded on the pretty comedy "Coppélia," is rightly considered his most charming composition and is the work which has gained for him full recognition as a composer. This slow waltz is one of the several numbers of which the ballet is made. It is music that is loved for its beautiful melody, its fascinating rhythm and the delightful contrasts in the arrangement of its various themes.

54982F CUCK-COO CLOCK, THE
(Accompaniment only),
E Flat, Soprano *Schaefer* 1.50

441G DREAM, A, Ballad, Key of F
(with words) *Bartlett* 1.75

Some one, upon hearing this song, said, "What a beautiful soul the composer of that piece must have"; and this indeed seems a fitting line to use in describing its wholesome beauty. It is an impassioned relating of a dream wherein the lost love returned, and for one blissful moment seemed to live again.

*"I dreamed thou wert living, my darling,
I dreamed that I held thee once more."*

So run the lyrics, and the music expresses fitly the rapture and, too, the tragedy of the realization that the wondrous moment was "only a dream."

41F DRINK TO ME ONLY WITH
THINE EYES, Ballad, E
Flat (with words) *Anon.* 1.50

It is to be regretted that the exhaustive search made for the composer of this lovely old song has not been successful. It has been attributed wrongfully to Mozart. Whoever wrote it, it is one of the loveliest and best known of all the eighteenth century songs.

51903F ELEGY, Op. 19 *Massenet* 1.50

This beautiful number has been transcribed for almost every instrument and has been sung by singers of every range of voice. It possesses a haunting beauty, and its strange melancholy exerts an extraordinary fascination. It was composed as part of the incidental music to *Les Erinnyes*, by Leconte de Lisle.

51684F ELISIR D'AMOUR, L' (The
Elixir of Love), "Una fur-
tiva Lagrima" (When
Stealing Down Her Pallid
Cheek) *Donizetti* 1.50

Gaetano Donizetti was born in Bergamo, Italy, November 25, 1797. His first opera was produced in 1818, and from that time on he was a conspicuous figure in the musical life of Italy. He wrote a large number of operas of which the greatest favorites have been "*La Favorita*," "*Lucia di Lammermoor*," "Daughter of the Regiment" and "*L'Elisir d'Amour*" which was composed for Milan in 1832. The whole opera is a singularly graceful and melodious work.

The best known excerpt from it is this lovely Cavatina sung by the tenor. It has become known to modern ears through Caruso's matchless singing of it.

50922D ETUDE, Op. 25, No. 1, A
Flat Major *Chopin* 1.00

This "Etude" is some times called "The Shepherd Boy," the title being derived from Chopin's own description of the piece. "I imagine," he says, "a little shepherd who takes refuge in a peaceful grotto from the approaching storm. In the distance rushes the wind and the rain, while the shepherd gently plays a melody on his flute."

It is one of the very few pieces by Chopin to which the composer himself gives a descriptive suggestion. It has all the freshness of the passing shower and a charming touch is given in the distant rumble of thunder with which the "Etude" concludes.

51862E FAUST, "Flower Song"
Gounod 1.25

The opera "Faust" is Gounod's masterpiece. It is the greatest favorite of all operas, having received, throughout the world, more performances than any other.

The Garden Scene in the Third Act is perhaps the most beautiful portion of the work; it is there that this lovely "Flower Song" occurs, sung by Siebel, who entering the garden picks flowers to bear his message of love to Marguerite, only to find that they wither and fade in his hand as prophesied by Mephistopheles. He, however, presently breaks the spell by dipping his hand in holy water.

Recordings by Brockway (continued)

56754F FAUST, "Salve Dimora"
Gounod I.50

This is the lovely aria which Faust sings before the house of Marguerite. It is one of Gounod's most beautiful utterances and one of the most celebrated tenor arias in all opera.

51054F FORZA DEL DESTINO, LA
(The Force of Destiny),
"In This Solemn Hour"
Verdi I.50

"*La Forza del Destino*" is an opera by Verdi, the libretto written by Piave. It was first performed at Petrograd on October 30, 1862. It met with a moderate success only and is not amongst his greatest works. It contains, however, the immortal duet offered in this recording, which is one of the composer's most celebrated writings for tenor and baritone.

It is the music accompanying the death scene of Don Alvaro who beseeches his brother Don Carlo to destroy a letter containing a secret which he desires should die with him. This the brother consents to do.

The music is in Verdi's best style, exquisitely melodious and having an extraordinary pathos which befits the scene for which it was written.

The tenor and baritone parts are very skillfully differentiated in Mr. Brockway's rendering, the answering voices being played in two different registers of the piano.

51044G GAVOTTE AND MUSETTE
d'Albert I.75

The *gavotte*, a delightful antique French dance, is named for the Gavots, the people of the southeastern part of that country. Its strongly marked rhythm has a peculiar fascination, and like many of the other antique dance rhythms has become a favorite with musical composers.

This work by d'Albert has the fine strength and energy and latent martial spirit characteristic of the *gavotte*. The composer has introduced in delightful contrast the soft, gentle voice of the "Musette," a name given to a piece of music written in imitation of the musette, an instrument resembling the bagpipe.

57027H GIOCONDA, LA, "Dance of
the Hours" . Ponchielli 2.00

This superb ballet occurs in the Third Act of "*La Gioconda*." The scene is one of great brilliancy, a gorgeous entertainment in the palace of Alvisé.

There are twenty-four dancers impersonating the hours. Six robed in black with silver stars represent the Night. Six dressed in rose typify the Dawn. The golden brilliancy of

Midday is represented by the yellow dress of six other dancers, and in raiment of delicate mauve the remainder typify the hours of Twilight.

They move and glide in movements, and music, typical of the portion of the day they represent, only to be slain by the hand of black Night. With the approach of the new day all the dancers are revived and the ballet concludes with a brilliant ensemble.

56925H GIOCONDA, LA, "Cielo e
Mar" (Heaven and Ocean)
Ponchielli 2.00

This recording is a piano arrangement of the brilliant tenor aria which occurs in the opening of the Second Act of "*La Gioconda*." In it the singer apostrophises "Heaven and Ocean." One of the most beautiful moments in the opera. Ponchielli, the composer, has a rare gift for writing a beautiful melody with effective accompaniment, nowhere shown in a more pronounced manner than in this beautiful piece.

413H GOOD-BYE, Ballad, Key of F
(with words) . . . Tosti 2.00

Much the best known of Tosti's many beautiful songs. Beloved of Madame Melba who delighted in singing it, and who gave it an interpretation of moving beauty. For her, it was much more than a simple love song; she saw clearly its tragic note. She was sensible to its pathos and the bitterness of lovers parting, never again to meet. Those who have heard her sing it will ever cherish the memory of that matchless performance.

It is Melba's heartfelt interpretation which Mr. Brockway has followed in playing the song.

52166H GÖTTERDÄMMERUNG (Twilight
of the Gods),
"Funeral March" Wagner 2.00

Lavnignac describes this remarkable excerpt in his volume entitled "The Music Dramas of Richard Wagner," as follows:

"The admirable symphonic page which it is the custom to call the 'Siegfried Funeral March' but which we must regard as the most touching and most eloquent of funeral orations rather than as a march.

"Here the whole life of the hero is retraced. All the heroic *motives* that we know pass before us, not in their accustomed dress, but gloomily veiled in mourning, broken with sobs, inspiring terror, and forming in the atmosphere surrounding the dead hero an invisible and impalpable train. First, grave and solemn, comes 'The Heroism of the Wälsungs,' next comes 'Compassion' representing the unhappy Sieglinde, and 'Love,' the love of Siegmund and Sieglinde which was to give birth to Siegfried. Then, we have 'The Race of the Wälsungs,'

Recordings by Brockway (continued)

in its entirety, which in a superb movement of the basses, joins the funeral cortege in the same way as the weapons of the deceased are laid upon the coffin. The sword, the proud sword, is there, still glittering and flaming, having become heraldic in the luminous glow of C major, which only appears for this single moment; finally comes the one *motive* above all others of the hero, 'Siegfried, Guardian of the Sword,' twice repeated in an ascending progression, the second time with its frank and loyal ending, and followed by 'The Son of the Woods' in its heroic form, again singularly extended, which occasions a sacred memory of Brünnhilde, his only love."

55005F HERODIADE, "Ce Lui Dont La Parole" (He Whose Compelling Word) (Accompaniment only), E Flat, Soprano . . . *Massenet* I.50

52653F HOLY NIGHT . . . *Gruber* I.50
This exquisite Christmas song, one of the best known in existence, is a tender lullaby for the Christ Child. It is permeated with an exquisite calm and white purity, which make it singularly appropriate for the Christmas Season.

55623F HUMORESQUE, Op. 101, No. 7 . . . *Dvořák* I.50

We are told that Dvořák, while in the United States, made studies in the music of the American negro, and became deeply impressed by such melodies as "Way Down upon the Swanee River," which, although composed by a white man, has always expressed the pathetic, mournful spirit of the colored people.

He is said to have written the "Humoresque" around the melody of this famous song, and there is at any rate in the "Humoresque" something which reproduces the mood of "Way Down upon the Swanee River"; the two pieces "dovetail" perfectly and one may sing "Way Down upon the Swanee River," playing the "Humoresque" meanwhile as an accompaniment or *obbligato* and *vice versa*.

50343F ICH LIEBE DICH (I Love Thee), Op. 41, No. 3 *Grieg* I.50

In this recording we have one of Grieg's most beautiful songs transcribed by himself for the piano. "I Love Thee" is the translation of its title, and it would seem to be a perfect musical expression of these words. There is a deeply felt fervor in its splendid climax.

56905G IMPROMPTU, Op. 36, F Sharp Major . . . *Chopin* I.75

Writers on Chopin find in this "Impromptu" much that implies that there is a narrative

hidden in its pages. It is impromptu suggested by memory rather than anticipation.

Kullak says: "The dreamy song-like beginning; the immediate contrast with which the march enters; the fantastic retrogression to the afterwards varied theme; finally, the passage gently gliding away—with their expressive accompaniment—all these things bear the impress of an impromptu suggested by scenes from real life." The poetic fancy of the hearer will be excited by this beautiful music and he will supply his own narrative, for it is not given to us to see, or even know, who the personages are who walk in the procession which the music accompanies.

56915H INTRODUCTION and VALSE
LENTE, Op. 10 *Sieveking* 2.00

This lovely work contains an introduction that is in the form of a narrative not unlike the "Ballad" form in music. It is followed by a very beautiful slow waltz, which, following the introduction, may be compared to a lovely aria succeeding a piece of recitative.

52662F JONGLEUSE, LA (The Juggleress) . . . *Moszkowski* I.50

With this music there comes into the vision of the imaginative listener a little creature of the stage, spangled and painted, gaily tossing the colored balls, now high, now low, catching them just as they seem to be out of reach, flinging them high in the air, never pausing to take breath. They flash and glisten, silver and gold and green and red, more and more of them, moving in rhythmic motion. Was ever a more delightful picture presented in music?

55527H KAMENNOI-OSTROW, "Rêve Angélique" (Angelic Dream), Op. 10, No. 22
Rubinstein 2.00

"Kammenoi-Ostrow" is Russian for "Kammenoi Island" which lies in the Neva River. It was there, at the villa of the Grand Duchess Hélène that Rubinstein, a welcome guest at the many festivities for which the villa was famous, met many of the Russian nobility, and it was at this charming retreat that the inspiration for the composition of "Kammenoi-Ostrow" was received by the composer.

The complete work consists of twenty-four episodes or musical portraits of the various guests and personages encountered by Rubinstein while enjoying the hospitality of the Grand Duchess. "Kammenoi-Ostrow" is No. 22 of the series, and bears the subtitle, "Rêve-Angélique" or "Angelic Dream," but it is generally known as "Kammenoi-Ostrow."

We are told that it pictures the romantic attachment of Rubinstein for a lady of noble

Recordings by Brockway (continued)

birth, probably Mlle. Anna de Friedebourg to whom the work is dedicated and that the music was suggested to him during a walk by the river at sunset. The bell of a neighboring convent was ringing, the waters were aglow with the setting sun. There Rubinstein walked with his love. The glory of Kamemnoi-Ostrow is no more; its festive halls are silent, but Rubinstein's music lives and re-creates for us a romantic and beautiful hour in the composer's life.

55265H LIEBESTRAUM (Love's Dream), "Nocturne," No. 3, A Flat . . . Liszt 2.00

This is one of the greatest favorites in all the literature of the piano. It is familiar to all lovers of classical music. No composer has ever surpassed Liszt in command of the resources of the instrument, and with all his astounding brilliance, he seldom fails to touch the heart also.

In this "Dream of Love" we have a melody of deep, sensuous charm, full of tense emotion. The repose of its first utterance is disturbed after the first dozen measures. The mood grows more tense and we are swept along by the rush of passion until a climax of tremendous tonal splendor is reached.

From its very apex, we descend by one of Liszt's inimitable cadenzas, chromatic and shimmering, and once again we hear the melody as in the beginning. This time it sings to its close with ever-deepening calm, leaving the musical mind at rest, when its peaceful cadence has died away.

52876H LIGHT CAVALRY OVERTURE
von Suppé 2.00

A brilliant work, charmingly light in character, by which the name of von Suppé will live.

60011F LITTLE SERENADE Grunfeld 1.50

The little lady who is being serenaded has evidently been teasing her lover, if we are to read aright the plaintive phrase with which his song begins. His wounded heart is consoled with the hope that the injury is not permanent, and that his love will presently smile upon him again. He takes courage, and his song voices his ardor and his hope, but he concludes it with a plaintive appeal with which it began—a final attempt, as it were, to touch her heart with his misery.

55363F LOHENGRIN, "Elsa's Dream"
Wagner 1.50

The music of "Elsa's Dream" occurs in the First Act of the opera, and in it she tells the story of her dream of the wonderful knight clad in silver armor, who came to her aid. No sooner

has she related the dream than Lohengrin is seen approaching on his floating chariot propelled by an exquisite swan. Wagner sought in his music to depict the purity and innocence of Elsa, and it has that peculiar *white* quality which most successfully accomplishes the composer's purpose.

56985H LOHENGRIN, "Potpourri"
Wagner 2.00

Wagner's "Lohengrin" was his fourth successful opera, it having been preceded by "Tannhäuser," "The Flying Dutchman" and "Rienzi." It was first performed at Weimar, under the direction of Liszt, on August 28, 1850. Both the words and music are by Wagner.

The opera deals with the romantic story of Lohengrin, the mystic knight of the Grail, who came to the succor of Elsa, the Princess of Brabant, wrongly accused of having murdered her brother.

This delightful arrangement by Mr. Brockway gives a portion of "Elsa's Dream," the sonorous and impressive prayer sung in the First Act, the "Wedding March," the beautiful music of Lohengrin's narrative and farewell, and concludes with the brilliant introduction to the Third Act."

53063F LOHENGRIN, "Wedding March"
Wagner 1.50

The beautiful "Wedding March" or "Bridal Chorus" from "Lohengrin" is one of the best-known numbers from this opera. It is the music of the scene at the beginning of the Third Act.

The wedding party, conducting Elsa and Lohengrin to the bridal chamber, enter singing the famous chorus. As the wedding party retires leaving Elsa and Lohengrin alone, the strains of the beautiful air die away in the distance.

The "Wedding March" from "Lohengrin" is now used almost universally at weddings for the entrance of the bride, and no more beautiful selection for this purpose can be imagined.

59691G LOUISE, Air, "Depuis le Jour"
Charpentier 1.75

In the opera of "Louise" there is no more beautiful moment than the one that gives place to this exquisite aria. It occurs in the scene in the Third Act where Louise sings of her joy in her love and recalls with ecstasy the memory of her lover's first kiss. It is widely known, having found a place in the concert repertoire of soprano singers everywhere. It is beautiful music, overflowing with fervor, rising to a superb climax, concluding with a whispered phrase singularly poignant and touching.

Recordings by Brockway (continued)

541F LOVE'S OLD SWEET SONG,
Ballad, Key of F (with
words) *Molloy* 1.50

A number of tender appeal which will endure and please each new generation of music-lovers. Its sweet melody and the fragrant sentiment of the old song are quite irresistible.

55633F LUCIA DI LAMMERMOOR,
"Sextette" *Donizetti* 1.50

This great "Sextette," one of the finest bits of concerted writing and most thrilling ensembles in all opera, occurs in the second scene of the Second Act of the opera of "*Lucia di Lammermoor*," by Donizetti, which has for its story an abbreviated version of Scott's novel, "The Bride of Lammermoor."

The "Sextette" is the music for the scene in which Lucy believing Edgar, her lover, false and caring naught what becomes of her, signs the papers sealing her marriage to Arthur, a husband chosen for her by her brother. At this moment Edgar appears, and the "Sextette" begins, each of the characters adding his voice one by one to the swelling climax. The surprising return of Edgar and his denunciation of Lucy, for what he believes her faithlessness, is a scene to inspire any composer, and Donizetti has produced for it music which in every way fulfills the dramatic and exciting demands of the scene.

381F MACUSHLA, Ballad, A Flat
(with words)
. *MacMurrough* 1.50

A song with the lovely melody one expects in all Irish songs, and the tender sentiment never apart from an Irish ballad. "Macushla" will ever be a favorite—John McCormack has sung it into the hearts of thousands. Mr. Brockway has played it with a true appreciation of its beauty.

56542E MADAME BUTTERFLY,
"Entrance of Butterfly"
. *Puccini* 1.25

This excerpt from Puccini's opera is one of the most melodious portions of that interesting and beautiful work.

55897H MADAME BUTTERFLY,
"Potpourri" *Puccini* 2.00

In this recording from "Madame Butterfly" Mr. Brockway has given us much of the most delightful music which this delectable opera contains. We have first a portion of the Overture, then the fragment in which Puccini cleverly introduced a few bars of "The Star Spangled Banner," the "Entrance of Butterfly," "The Sailors' Chorus" heard behind the

scenes, the lovely "Flower Song," and the work concludes with a repetition of the "Entrance of Butterfly" as sung at the conclusion of the First Act by principals and chorus.

57994F MARCHE FUNÈBRE D'UNE
MARIONETTE (Funeral
March of a Marionette)
. *Gounod* 1.50

This delightful and whimsical little work is among the masterpieces of music, so perfectly does it fit the subject. The marionette, a puppet whose jerky, wire-controlled movements have been the nearest approach to grace that he could hope for, comes to the end of his usefulness. His poor little creaky body is borne to its last resting place and his funeral march thumps and jerks along with humorous awkwardness, which, however, is not without its note of tragedy. It is a very serious matter, this laying aside of the little marionette, and those who have understanding will sense a poignant grief in this little musical grotesque.

56955H MARCHE MILITAIRE (Mili-
tary March)
. *Schubert-Tausig* 2.00

A superb work in the nature of a military march, in which, however, the composer has taken liberties as to tempo. He introduces various themes, which are treated always in the march-like character, and it is not difficult to imagine a brilliant band playing it for a procession of great military splendor.

50933F MARTHA, "Like a Dream
Bright and Fair" *Flotow* 1.50

This beautiful tenor aria from "Martha" is one of the many gems that this favorite opera contains.

56804H MEISTERSINGER, DIE, "Prize
Song" *Wagner* 2.00

With the possible exception of the "Wedding March" from "Lohengrin" there is no more popular excerpt from Wagner's Music Dramas than the "Prize Song" from "*Die Meistersinger*." It is the tuneful aria with which Walter won the contest and the prize offered by Pogner, which was nothing less than the hand of his daughter Eva.

In making this transcription for the piano Mr. Brockway has successfully given the orchestral effect of the music as well as the lovely melody of the song.

55832F MENUET IN G, No. 2
. *Beethoven* 1.50

Exquisitely delicate, this "Menuet" is a perfect little masterpiece, one of the most beautiful of Beethoven's shorter works.

Recordings by Brockway (continued)

53894H MESSIAH, THE, "Hallelujah Chorus" . . . *Handel* 2.00

One of the most magnificent and triumphant "Hallelujahs" ever composed. It is no wonder that on hearing it the King (George the First) could not remain seated. Moved and impressed by its wonderful power, he and the whole assembly rose and remained standing throughout the performance. Since that time the audience has always stood during the performance of this stirring number.

50847H MIGNON, "Potpourri" *Thomas* 2.00

"Mignon" is Ambrose Thomas' best known and most charming opera, first produced at the Opéra Comique in Paris in 1866. Six years later, on November 22, 1872, it was heard in New York.

The famous excerpts from it are the "Polonaise," beloved of sopranos, and the lovely song, full of exquisite sentiment, "Know'st Thou the Land?" Both of these delectable numbers are included in this charming potpourri as well as other favorite airs.

54657H MIKADO, THE, "Potpourri" . . . *Sullivan* 2.00

Arthur Sullivan was born in London in 1842. His father was bandmaster, so that his early environment was musical. His first work which attracted attention was an admirable composition, written as incidental music to Shakespeare's "Tempest." It immediately gave him a standing in London musical society.

Sullivan's name, however, did not become a household word until his association with Gilbert, and the resulting combination of effort produced the series of enchanting operas bearing their names jointly, of which "The Mikado" is one.

Throughout all of them runs a vein of droll satire on current topics, or human weakness. "The Mikado" was originally produced in 1885 at the Savoy Theatre, which was built especially for the production of these works. Like all Gilbert and Sullivan's operas, it achieved an immediate success, not only in England, but wherever it has been produced. This recording offers as many of the airs from the opera as can well be included in a roll for the Ampico. There is not a dull bar in the entire work, and it is difficult to designate any particular series of selections as the favorite ones. All those that Mr. Brockway has played in this potpourri are well known, and offer the kind of music that gives undeniable pleasure.

483H MOTHER GOOSE'S NURSERY RHYMES, No. 1 (with words) . . . *Elliott* 2.00

1. Mistress Mary; 2. Jack and Jill; 3. Baa Baa Black Sheep; 4. Pussy Cat Where Have You

Been? 5. I Had a Little Doggy; 6. Little Bo Peep.

These lovely tunes are masterpieces in musical writing for the little ones. Mother Goose knew how to write jingles for children and John Elliott knew how to set them to music. He has taken especial care in keeping the songs within the capacity and range of children's voices.

In his own family he had a young jury ready to test the various tunes and has chosen only those melodies which found prompt acceptance, were eagerly remembered and came trippingly off the tongue. This recording carries the words of the melodies.

191F MY DREAMS, Ballad, D Flat (with words) . . . *Tosti* 1.50

Tosti's music is always melodious, and his songs, of which this is one of the best, always give pleasure. It is a song of memory and longing. The lover sings of the day he met his love, of the "light divine" that shone in her eyes. He blesses the star that brought them together. He recalls the words she spoke in that happy hour; and there comes rushing the recollection of the moment of parting and the last farewell. Then the agony of unsatisfied longing and passionate avowal of fidelity to the memory of his lost love. The change in the music which comes with the change in the theme of the poem will be easily recognized. The passion expressed in the song is subdued, but none the less fervent for that, and at the conclusion restraint is cast aside and it rises to a superb climax.

50445G NAILA, "Pas des Fleurs" (Dance of the Flowers) . . . *Delibes* 1.75

This is a lovely little excerpt from Delibes' ballet, "Naila." Like all ballet music, it abounds in delicious effects arranged in pleasing contrast, particularly graphic in its suggestion. One can veritably see the dancers as they trip and twirl, imparting by gesture and pantomime the drama which the ballet portrays.

55463F NARCISSUS . . . *Nevin* 1.50

The mythological story of Narcissus, who fell in love with his own image and died of grief (the punishment meted out to him for his indifference to the advances of the nymphs), is the subject which inspired this favorite work. The nymphs in pity sought to care for his body; it was nowhere to be found, but instead there appeared the lovely flower which ever since has borne the name Narcissus.

50053D NATURE DIVINE, "Alone at Last" . . . *Lehar* 1.00

Lovers of "The Merry Widow" will welcome selections from this opera by Lehar. This excerpt is one of the most beautiful songs in the opera.

Recordings by Brockway (continued)

50903F NOCTURNE, Op. 54 Grieg 1.50

This exquisite number is a perfect picture in tones of the poetry of a Summer night. Its warm beauty, the notes of the nightingale are there, evoking a song of love enriched and beautified by the inspiration of the voices of the night.

50896H NOTTURNO, "In Boccaccio's Villa," Op. 21, No. 2

Nevin 2.00

Another "Nocturne" of sensuous Italian beauty, and one of Nevin's most ambitious and beautifully conceived piano works. It is "love music" of the most impassioned kind and its climaxes are replete with the richest color. The tranquil mood with which the "Nocturne" concludes is one of the composer's most effective touches.

56492E OH! THAT WE TWO WERE MAYING . . . Nevin 1.25

Nevin has written no lovelier song than this. Mr. Brockway has played it, as often sung, as a duet. The flowing melody and beautiful accompaniment reflect the equally beautiful sentiment of the words with which all are familiar.

54614F OLD REFRAIN, THE Kreisler 1.50

Kreisler wrote this song and dedicated it to John McCormack. It is based on a Viennese folk song, lovely in its sentiment and melody.

50584F OLD VIENNESE DANCE MELODIES (Alt Wiener Tanzweisen), No. 1, "Love's Delight" . . . Kreisler 1.50

Kreisler, the violinist, has written some enchanting works, originally for the violin, which he himself has transcribed for the piano, of which this is one. He has taken some of the old Viennese waltz tunes and woven them into a delightful fabric, glistening with fascinating effects.

52022F OLD VIENNESE DANCE MELODIES (Alt Wiener Tanzweisen), No. 3, "Sweet ROSMARIN" . . . Kreisler 1.50

This is the third and perhaps the most successful of old Viennese dance tunes described above.

56713H PAGLIACCI, "Prologue" . . . Leoncavallo 2.00

When "Pagliacci" appeared on May 21, 1892, at Milan, it created an enormous sensation. Its brilliant single act, so full of tragedy, immediately excited world-wide attention. The "Prologue," on account of its extraordinary

musical beauty and peculiar effectiveness, became at once the favorite selection from the opera. It is sung by the baritone before the curtain, and is an appeal to the audience on behalf of the players explaining that, although appearing as actors, they are real men and women with human feelings and passions like the rest of mankind. Both the words and music of "Pagliacci" are by Leoncavallo. The opera received its first American performance on June 15, 1894.

52535H PARSIFAL, "March of the Knights of the Holy Grail" and "End of Act I" . . . Wagner 2.00

The tremendous scene accompanying this music is one of the most impressive in the opera. As the procession of Knights, guardians of the Grail, enters the great hall, the orchestra sounds the grave and majestic rhythm of this march. The march is interrupted at intervals by the swelling cadences of the "Dresden Amen" (the "Grail Motive"). The rhythm of the march is strongly marked by a vigorous figure in the bass. These are the deep toned bells which figure conspicuously throughout the scene. The selection concludes with a repetition of the "Grail Motive."

54107H PARSIFAL, "Prelude" . . . Wagner 2.00

"Parsifal," Wagner's last work, is described by the composer as a "Dedicatory Stage Play." It is religious in character, the story dealing with the adventures of the keepers of the Holy Grail.

It was completed in 1879, and its first performance took place at Bayreuth on July 28, 1882. Much of the music, especially that of the "Prelude" and the "Grail" scenes, is of celestial beauty. A remembered theme oft repeated throughout the work is the exquisite succession of ascending chords, known as the "Dresden Amen," which in "Parsifal" we know as the theme representing the Grail or in other words the "Grail Motive."

55725H PEER GYNT, Suite I, Op. 46:
No. 1. The Morning;
No. 2. The Death of Ase
Grieg 2.00

55244H PEER GYNT, Suite I, Op. 46:
No. 3. Anitra's Dance;
No. 4. In the Hall of the Mountain King
Grieg 2.00

This is the incidental music which Grieg wrote for Ibsen's great drama of "Peer Gynt." The freshness of the dawn, the increasing glory of the rising sun, the voices of awakening birds,

Recordings by Brockway (continued)

are all depicted in the beautiful tone poem of the first number. "The Death of Ase" is a sonorous and poignant expression of grief. In "Anitra's Dance" there is an oriental color and a fascination of rhythm that are irresistible and the pursuit of Peer Gynt in the Hall of the Mountain King is one of the perpetual delights with its breathless and picturesque frenzy. The first two movements are played by Howard Brockway, and in the last two he has the assistance of Marguerite Volavy, giving a remarkable orchestral effect played with four hands.

53245G PLENILUNIO (Full Moon) Ponce 1.75

The calm beauty of the Summer landscape, tranquil under the light of the full moon, inspired this lovely work. That Ponce is a Spanish composer is evidenced by his music, which is very individual, truly poetic and imaginative.

51813F PROPHET, THE, "Coronation March" Meyerbeer 1.50

The "Coronation March" occurs in the Fourth Act of Meyerbeer's superb opera, "The Prophet." The scene is in a great cathedral, and is one of utmost magnificence and splendor, in great contrast to the earlier scenes of the opera which are gloomy and sombre.

The crowded cathedral, the pealing bells and the solemn chants and finally the superb "Coronation March" produce a wonderful effect, similar in character to that of the "Triumphal Scene" in the Second Act of "Aida."

Meyerbeer's opera was first produced in Paris, April 16, 1849. Its most recent production in America was at the Metropolitan Opera House where it was revived for Enrico Caruso, who sang the part of John of Leyden. The performance was under the direction of Artur Bodanzky.

57045G RAT CHARMER OF HAMELIN, THE, "Rat Charmer's Song" Neuendorff 1.75

A variation of the delightful old tale of the "Pied Piper of Hamelin" is the subject of the opera by Neuendorff, and this recording offers the "Rat Charmer's Song" therefrom. The legend tells us of the terrible plague of rats which infested the city and of the piper who agreed for a sum of money to charm them into the nearby river. Those conditions were agreed upon, but after he had fulfilled his promise the inhabitants of the town declined to fulfill their part of the bargain on the ground that he was a sorcerer. Thereupon he again appeared in the streets and putting his pipe to his lips

began a soft and curious strain. This drew all the children after him and he led them out of the town to Koppelberg hill, in the side of which a door suddenly opened, by which he entered and the children after him—all but one, who was lame and could not follow fast enough to reach the door before it closed.

56874F RAYMOND (Excerpt) Thomas 1.50

Although the opera of "Raymond" is seldom heard nowadays, this beautiful excerpt has survived and is a favorite number in our concert halls.

In the opera, it occurs as a sort of intermezzo for the orchestra without the accompaniment of voices, and ever since the first performance in Paris in 1851 it has, more than any other page from the work, attracted the attention of music lovers.

51477H RIGOLETTO, "Potpourri" Verdi 2.00

Verdi's opera, "Rigoletto," was first performed in Venice on March 11, 1851, and was first heard in New York on November 2, 1857.

Its libretto is derived from "Le Roi s'Amuse" (The King Amuses Himself) by Victor Hugo. To meet the political exigencies of the times, the libretto was changed so that the adventures and crimes of the "King," and the consequent curses, are bestowed upon the head of the "Duke" of a small provincial town.

The opera was an immediate success, and time has not dimmed its beauty nor removed any of its glory. It stands with "La Traviata" and "Il Trovatore" as one of Verdi's greatest works, and is today in the repertory of almost every opera house in the world. Its justly famous "Quartette," the air, "Caro Nome," beloved of sopranos, and "Donna e Mobile," equally beloved of tenors, and the fine choral number with which the Second Act concludes are all given in this admirable arrangement of the favorite airs of a great opera.

56743F ROMANCE, Op. 24, No. 9 Sibelius 1.50

Sibelius is a Finn, and all his music has a very interesting northern quality quite different from that of the German and Latin composers. This is a splendid piece, of uncommon interest. The "Romance" is not lacking in poetry, though it is the poetry of the sterner sort. It contains strange and interesting harmonies which give it a quality unusual in compositions of this character.

501G ROSARY, THE, Ballad, D Flat (with words) Nevin 1.75

We are told that Nevin expressed in this song his deep and abiding love for his wife. He received one day from a friend the poem, which

Recordings by Brockway (continued)

is by Robert Cameron Rogers. Its beautiful lines made an immediate appeal to Nevin and his musical soul responded with equally beautiful music. This occurred one day in 1897, during the composer's residence in New York, and when the song was completed, he handed it to his wife with a touching note, which read in part, "To let you know how I thank God for giving me you." Thus was "The Rosary" born. Wherever music is heard it is known and loved.

52845F SAMBRE ET MEUSE
Planquette 1.50

This famous French regimental march is beloved by all Frenchmen. When Marshal Joffre was in this country, at a great banquet in New York, he was asked what music he would like played; without hesitation he replied, "*Sambre et Meuse.*"

**52714F SAMSON ET DALILA, "Mon
Coeur S'ouvre a ta Voix"
(My Heart at Thy Sweet
Voice) . . . Saint-Saëns** 1.50

This is the thrilling, sensuous and beautiful aria sung by Dalila in the opera of "*Samson et Dalila.*" It opens with a passage in the nature of recitative, which is followed by the aria itself. Sung by the mezzo-soprano voice, as it is in the opera, it produces a tremendous effect.

**55194F SEA PIECES, Op. 55, No. 5,
"Song" . . . MacDowell** 1.50

Another number from this charming series; this time it is the song of a sailor on the watch, now grave, now gay, but always brave and revealing an underlying contentment with the sailor's life with its adventures and rewards.

**54774F SEA PIECES, Op. 55, No. 7,
"Nautilus" MacDowell** 1.50

MacDowell loved the woods and the sea, and in this number paints in tones a poetic picture of "The Chambered Nautilus"—that fairy creature of the sea floating in iridescent splendor upon the sunlit waves. The sheet music carries with the title a charming suggestion in the line: "A fairy sail and a fairy boat."

55915H SERENADE . Schubert-Liszt 2.00

Schubert wrote an exquisite song which he entitled "Serenade," and Liszt has taken it and made one of his characteristic transcriptions. It is one of the most tuneful of Schubert's songs, containing a melody of undying beauty which is known and loved the world over.

**56532F SONGS WITHOUT WORDS,
No. 9, "Consolation"
Mendelssohn** 1.50

This, one of the series of works which Mendelssohn entitled "Songs Without Words," has been given the sub-title of "Consolation." The music is religious in character and seems truly to breathe the calm solace which its unwritten words would seek to convey.

**51422F SONGS WITHOUT WORDS,
"Spring Song"
Mendelssohn** 1.50

Quite different in character, the lovely "Spring Song" is too well known to need an introduction. In this interpretation the accompaniment is played as if on a harp with an interesting staccato effect, which serves to set forth the lovely melody in a particularly interesting manner.

**56512F SONGS WITHOUT WORDS,
No. 22 . . . Mendelssohn** 1.50

In the "Songs Without Words," No. 22, to which no sub-title has been given, we have a work more poignant in character and even more beautiful, through a greater profundity of musical idea and expression, than any of the others of the series.

**53964F SPANISH DANCE, Op. 12,
No. 2 . . . Moszkowski** 1.50

In the "Spanish Dances" Moszkowski has employed native folk dances and elaborated them for reappearance as piano works. In so doing he has preserved their true Spanish spirit and they have reached a point of universal popularity.

**52345F STAR SPANGLED BANNER,
THE . . . Key** 1.50

The National Air of the United States superbly played.

**51092E SYLVIA, "Pizzicati"
Delibes** 1.25

Exquisitely piquant, this excerpt is too well known to need any introduction. Delibes wrote several ballets—none more delightful than "Sylvia," from which this is the favorite selection.

**56884G TANNHÄUSER, "Oh! Thou
Sublime Sweet Evening
Star" . . . Wagner-Liszt** 1.75

In the earlier works of Wagner, we find nothing more beautiful than the lovely song "The Evening Star," from "Tannhäuser." The accompaniment is played upon the harp, and

Recordings by Brockway (continued)

the aria itself is preceded by a passage of recitative which, however, is melodious and beautiful. This is Liszt's arrangement of the scene for the piano and is a singularly successful one.

54915H TANNHÄUSER, "Pilgrim's Chorus" . . . Wagner 2.00

"Tannhäuser" is the second of Wagner's great works and was first performed in Dresden on October 20, 1845. It was not heard in New York until fourteen years later on April 4, 1859. It is an opera in Wagner's earlier manner and follows closely the style of contemporaneous operatic composers. It contains but a trace here and there of Wagner's theory of Music Drama, which he subsequently developed in the operas of the "Nibelungen Ring," "Die Meistersinger," "Tristan und Isolde," and "Parsifal." The sonorous chant of the "Pilgrim's Chorus" is first heard in the overture to the opera, and in the later action, when the pilgrims journeying to Rome are joined by Tannhäuser who hopes thereby to obtain pardon for his sin, his sojourn in the grottos of Venus. It is one of the best known and most popular excerpts from Wagner's operas.

50704G THAÏS, "Meditation" . . . Massenet 1.75

In the opera of "Thaïs" there is no selection so widely known as this beautiful "Meditation." It is an instrumental number given by the orchestra, with violin solo, as a sort of intermezzo between the First and Second Acts of the opera.

The composer has chosen a most lovely melody in which he seeks to express the religious meditation to which Thaïs, the former courtesan, has given herself. "Thaïs" was first produced in Paris in 1894. It has received several notable performances in America with Mary Garden in the title role.

51387H TOSCA, "Potpourri" Puccini 2.00

Puccini's "Tosca" is a setting of Sardou's Tragedy of the same name. It was first produced at Rome on January 14, 1900 and in New York on February 4, 1901. Next to "Madame Butterfly" it is probably the most popular of his works. Its several beautiful arias are all contained in this admirable arrangement which concludes with the music of the final tragic scene—the great tenor aria "E lucevan le stelle" (The Stars Were Shining) bringing the potpourri to a dramatic and impressive close.

51893F TRAUM, EIN (A Dream), Op. 46, No. 6 . . . Grieg 1.50

This exquisite song lends itself particularly well to an arrangement for the piano, which

Mr. Brockway has given us in this recording. It is replete with characteristic Grieg harmonies and that rare melodic beauty with which all his songs are endowed.

The opening phrases—uttered with the spell of the dream not yet wholly passed away—tell of the wonder and beauty of the vision and the romantic encounter. Later, when the dream becomes a reality, the music, while the same thematic material is used, is given an added intensity and vigor—there is real passion and devotion expressed in each phrase.

56784G TRÄUME (Dreams) Wagner 1.75

This is one of a series of songs which Wagner composed to the words by Matilde Wesendonk. It was composed at the time he was at work upon "Tristan und Isolde," and bears a close resemblance to a portion of the great love duet in the Second Act of that marvelous opera.

6024IH TRÄUMEREI (Revery), Op. 9, No. 4 . . . Strauss 2.00

The mood of quiet revery was never more tenderly expressed in music than in this exquisite number. Truly the pianist's fingers seem to "wander idly over the ivory keys" but each phrase carries the hearer far on the road of memory, re-creating happy hours and bygone golden days. The piece is one perfectly fitting the soft mood of twilight and should be heard again and again, for with each hearing its haunting beauty will become more and more realized and appreciated.

51417H TRAVIATA, LA, "Potpourri" . . . Verdi 2.00

"La Traviata" received its first performance in Venice on March 6, 1853. It was first heard in New York on December 3, 1856.

The libretto is based on the celebrated play, "Camille," by Dumas. Verdi's setting of the opera is exquisite in every way, full of charming arias and moments of real dramatic poignancy. In the First Act there occurs one of the greatest soprano airs in existence, "Ah Fors' e Lui." Mr. Brockway's arrangement concludes with this famous number.

The charming gaiety of the music of the first act, the impressive dignity of Germont's "Di Provenza," and the splendid aria mentioned above, make a potpourri of exquisite music in Verdi's best style.

55345H TRISTAN UND ISOLDE, "Isolde's Love Death" . . . Wagner 2.00

"Isolde's Love Death" is the music for the closing tragic scene of the greatest of all Wagner's works, the opera of "Tristan und Isolde." It is one of the most colossal musical

Recordings by Brockway (continued)

utterances known to us, an expression of great passion which sweeps all before it. There is a long, steadily growing and tremendously impassioned climax, voicing impotent protest, desperate love, vehement, heart-breaking sorrow, all mingled in one glowing lava stream of tone, merging at last into a soft half-delirious vision of reunion and happiness.

*"Of two who tread the threshold of the realms
Of darkness marvellous and mystical,
Who, entering, there possess the eternal night,
And find oblivion in its vast embrace."*

52817H TRISTAN UND ISOLDE,
"Prelude" . Wagner 2.00

"Tristan und Isolde" was completed in 1859. It was composed by Wagner during the period when he was at work upon the "Nibelungen Ring" in the hope that, as it required but few characters and simple scenery for its performance, it might receive immediate production in many of the opera houses throughout Germany, and supply him with the income which he sorely needed. The colossal difficulties of the vocal parts and the complexity of the orchestral score delayed its performance until June 10, 1865, on which date it was given in Munich. It is generally conceded to be the greatest of Wagner's Music Dramas and one of the greatest musical works known to mankind. The "Prelude" to the First Act is made up of some of the most important *motives* which occur throughout the opera.

This wonderful work is the music of passion, expressing Love excited by the art of sorcery, rising to the highest pitch of exotic rapture, seeking only to gratify itself, reckless of consequences. The lovers entirely abandon themselves to Love and their fate is Death. This marvellous "Prelude" epitomizes the tragedy; it is one of Wagner's most sublime utterances.

691F TROMPETER VON SÄKKING-
EN, DER, "It Was Not So
to Be," Ballad, E Flat
(with words) . Nessler 1.50

"The Trumpeter of Säckingen," from which this aria is taken, is seldom heard nowadays, and, whatever its ultimate fate, it will ever be remembered as having contained this gem of musical composition. The song is a great favorite. The graciousness of its melody, and the fluent, easy style in which it is written, insure for it an enduring popularity.

The opera was first heard in Germany in 1884 and achieved an immense success. Most of its music appears not to be of a lasting value, with the exception of this famous aria which justifies the high favor accorded to it by each new generation of music lovers.

52523F TROVATORE, IL, "Anvil
Chorus" . Verdi 1.50

This favorite number from "Il Trovatore" is always a joy. Full of brilliant and infectious gaiety, it never fails to delight the hearer.

58377H TROVATORE, IL, "Potpourri"
Verdi 2.00

"Il Trovatore," or in English "The Troubadour," was first performed at the Apollo Theatre in Rome, on January 19, 1853. This splendid old work contains some of the most beautiful opera melodies ever written. In this recording, after a few bars of the overture, we hear the thrilling contralto aria sung by Azucena, the gypsy, in which she tells the dreadful story of the death of her mother who was burned at the stake as a witch. Following this comes the sad but melodious air in which Leonora, the heroine, sings her profound grief and expresses the sorrow which she can hardly endure, for she is just outside the prison wherein her lover Manrico is presently to be executed. Then follows Verdi's most celebrated operatic composition, the incomparable "Miserere," accompanied by the sobbing lament of Leonora. The recording concludes with Manrico's spirited aria "Tremble Ye Tyrants," sung by the hero in a previous act when Azucena is captured and, like her mother before her, is about to be burned at the stake. With this song, he prepares to rush to her assistance. It is full of martial fire, and supplies a spirited climax to the exciting scene of the opera in which it is introduced.

50724F TWO GRENADIERS, THE
Schumann 1.50

As a composer of songs Schumann stands by the side of Schubert and Mendelssohn, the youngest of the trio of great writers of vocal music. Of the three, Schumann is by far the most profoundly and intellectually suggestive.

"The Two Grenadiers" is one of the best known and most popular of his works, and is a singularly picturesque and inspiring song. Almost everyone is familiar with the text which describes the two French soldiers, returning to their native land to hear the sad news of their Emperor's capture, the one giving voice to an heroic resignation in the stirring strains of "The Marseillaise," which Schumann has most cleverly and sympathetically introduced.

55554F VALSE LENTE (Second), Op.
23 . Dolmetsch 1.50

This delightful "Slow Waltz" is one of those charming salon numbers that have a subtle and unforgettable charm for the imaginative listener. Its melodious cadences have a faintly reminiscent quality. It is not unlike a reverie in waltz tempo.

Recordings by Brockway (continued)

- 55813F VALZER GENTILE, Op. 7,
No. 1 *Nevin* 1.50

This is a charming little waltz, replete with the melodic grace which one associates with all Nevin's music.

- 50523F VENETIAN LOVE SONG, Op.
25, No. 3 *Nevin* 1.50

This is one of the pieces from Nevin's suite "A Day in Venice." In it he gives us a love song of sensuous beauty, characteristically Venetian and delightful as to tune and harmony, as indeed all Nevin's works are.

- 51995H WALKÜRE, DIE, "Magic Fire
Scene" *Wagner* 2.00

The exquisite music of this wonderful scene from "Die Walküre" is, perhaps, next to "The Ride of the Valkyries," the best known excerpt from the music of "The Ring of the Nibelung." It opens with the "Compact Motive," followed by the sonorous chords of the "Motive of the Dusk of the Gods," after which the flickering fire appears, gradually increasing in intensity, until one can imagine it a veritable sea of flame. It is the guarding fire with which Wotan surrounds the couch of the sleeping Brynhilde, protecting her from the grasp of all except the highest hero, one whose courage would be undaunted by the frightful flames.

- 55674H WALKÜRE, DIE, "Sieg-
mund's Love Song" *Wagner* 2.00

This excerpt is from Act I of "Die Walküre," the first part of Wagner's great Trilogy. It is an impassioned song to Love and Spring uttered by Siegmund.

Sieglinde and he are alone with the Spring night—the moonlight landscape seen through the wide open door, is stirred by the breeze. All nature seems to be throbbing in unison with the hearts of the lovers. "The voices of

Spring—the season when love opens like the buds, are whispered to Siegmund by the orchestra, and as he hears them he greets Sieglinde with the 'Love Song.'"

With its intense dramatic power and the superb sweep of its passion it never fails to make a deep impression, and is one of the most celebrated moments in Wagner's great work.

- 54013F WALKÜRE, DIE, "The Ride
of the Valkyries" *Wagner* 1.50

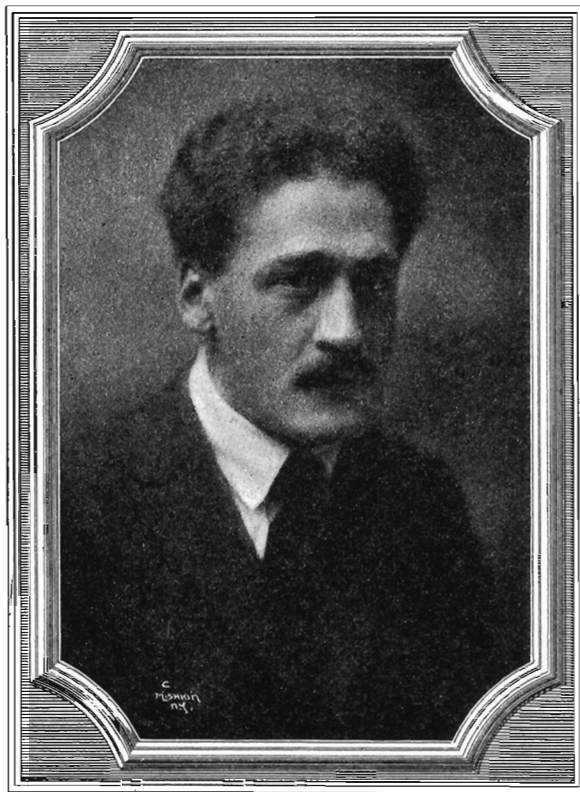
This is the thrilling orchestral choral number with which the Third Act of "Die Walküre" opens. It is one of the most remarkable compositions in existence and one of Wagner's most daring creations. The music is descriptive of the neighing of horses and cries of the Valkyries themselves as they ride their steeds through the air to the *rendezvous* on the Valkyrie rock, a crag dominating the scene in which the action takes place.

- 53444G WOODLAND SKETCHES: 1. At
an Old Trysting Place;
2. From an Indian Lodge
MacDowell 1.75

- 54404G WOODLAND SKETCHES: 1.
From Uncle Remus; 2.
A Deserted Farm
MacDowell 1.75

The New England hills, amongst which MacDowell lived and worked, inspired many of his most beautiful works. They are contained in the series which he calls "Woodland Sketches" and are little pastels of the simple beauties of the wayside. The deserted farm, the wild rose, the leafy lanes, all had a meaning for this gifted musician and poet, and he translates it into music which has placed him in the first rank of American composers.

Additional Recordings in Preparation



Richard Buhlig

THIS distinguished pianist enjoys a wide reputation and high favor in European musical circles. It is to be regretted that his American appearances have been so infrequent, for to hear Buhlig is to hear an interpretive artist of the first rank. Power, brilliancy and a poetic sense of the composer's meaning are all displayed through his superb technical equipment. Truly a delightful pianist whom Ampico owners are privileged to hear through the recordings which he has made for it exclusively.

Pl a y e d b y R I C H A R D B U H L I G

51796H ALOUETTE, L' (The Lark)—
Trans. by Balakirew

Glinka 2.00

A transcription for the piano of Glinka's lovely song, in which the song of the lark is glorified and magnified until it becomes a cascade of tone of indescribable beauty and fullness. One is reminded of Shelley's lines from "The Skylark,"

*"All the earth and air with thy voice is loud,
As, when night is bare, from one lonely cloud
The moon rains out her beams, and heaven
is overflowed."*

51717H NOCTURNE, Op. 27, No. 2,
D Flat . . . Chopin 2.00

This "Nocturne" is a favorite with great pianists as it demands a very perfect technique for its adequate rendition. It is of luscious beauty and exhibits in an extreme form all the sweetness, refinement, and exquisite ornamentation of which Chopin was capable.

Huneker describes it as "a song of the sweet summer of two souls, for there is obvious meaning in the quality of voices."

The exquisite duet is sung throughout the work. The concluding bars have been described as

Recordings by Buhlig (continued)

sighs "with the truth stamped upon them which rise in the air and lose themselves at the very gates of heaven."

51523H PREMIER VALSE OUBLIÉE
(The Forgotten Waltz)

Liszt 2.00

One of Liszt's exquisite and imaginative works. It is like the phantom of a half-forgotten waltz, music of a bygone day. It is as if the lovely strain came from nowhere, flashing into momentary brilliance, revealing its beauty again and disappearing as it came, without warning and without purpose.

51595H RHAPSODIE, Op. 119, No. 4,
E Flat . . . Brahms 2.00

In ancient Greece, rhapsodies were fragments from the great epics sung by the *rhapsodes* to the accompaniment of *cithara*, a musical instrument of the time. In modern music, a rhapsodie is generally a fantasia on folk songs or primitive national music, for example, the "Hungarian Rhapsodies" of Liszt. It may also be used as a term for an exalted utterance, which applies in the case of the works of Brahms bearing this title. Nobler music in the classic style does not exist. They are replete with an extraordinary freshness, superb thematic material, and harmonies of great richness.

51537H SONETTO DEL PETRARCA
(Sonnet of Petrarch),
No. 6 . . . Liszt 2.00

A very poetic work, a musical presentation of the sonnet by Petrarch entitled, "The Effect of her Grief." The exquisite tranquility, the lovely melody and tone color combine to make it a very notable composition. It is one of the series of pieces issued under the title, "*Années de Pèlerinage*" (Years of Pilgrimage), works descriptive of adventures and emotions excited during Liszt's journeyings in various lands.

Additional Recordings in Preparation



Played by DAI BUELL

63673G SIX VARIATIONS, on the duet
"Nel cor piu non mi sento,"
Beethoven. From opera
"La Molinarall" . . . I.75

A lovely little air from an old Italian opera by Paisiello. The subject Englished is, "Hope

Told a Flattering Tale." Beethoven gives it first in its simple beauty and then lets it run the gamut of moods in six delightful variations. Now it is pensive, again sad, with indications that Hope's flattering tale is not told with complete conviction, but in the end all seems to be rosy, for it is heard in as merry a mood as one could wish.

63291F TOCCATA IN A *Paradies* 1.50

In Italy two centuries ago this lovely piece was first heard. The quaint harpischord of that day sounded its stirring, wholesome message. That its message rings true is evidenced in the freshness with which it greets our modern ears. It is gay with the gaiety of the boisterous breeze on a clear October morning; it conveys a sense of the cool, clean air. The warmth and perfume of the crowded salon have no place here, for it is music of the outdoors, shot with the sunlight and blue, colored with the songs of birds and echoes of the diapason of the winds of heaven.



Played by CLARENCE BURG

63561G ARKANSAS TRAVELER, THE
(Old Country Dance) Burg 1.75

The "Arkansas Traveler" became popular about 1850 and is a true American folk tune. Violinists of the itinerant sort have always loved it and it has been for these a favorite for riotous dancing.

The story concerning it is of a happy-go-lucky farmer who sat at his door fiddling the first part of the tune. A traveler came along desiring a night's lodging. Engaging him in conversation he finally asks, "Why don't you play the second part of that tune?" To which the farmer replied that he had known the tune for ten years and "it ain't got no second, part." Whereupon the traveler seized the fiddle playing the familiar first strain, continuing it in the merriest style in the manner of the famous and always welcome jig. The delighted farmer jumped up, throwing his arms about, and with his children began dancing, overwhelming the stranger with demonstrations of homely, delighted welcome and hospitality.

Mr. Burg has taken the fine old air and made of it a stirring number for the piano, following the manner in which modern composers have treated other folk tunes, not only making them known to music lovers, who may otherwise be unaware of their beauty, but creating a real contribution to the literature of the piano.



Teresa Carreño

TERESA CARREÑO, the most distinguished woman pianist of modern times, has been termed the "lioness of the piano," owing to the superb vigor which she brought to her interpretation of the brilliant concert works. Her playing, however, was not without poetry and exquisite delicacy when the nature of the music required it. She was an artist of the very first rank, whose performances endeared her to music lovers throughout the world.

It is interesting to know that Mme. Carreño recorded the Chopin "Berceuse" and Schubert's "Impromptu" only a few days before she was seized by the illness which resulted in her death.

Pl a y e d b y T E R E S A C A R R E Ñ O

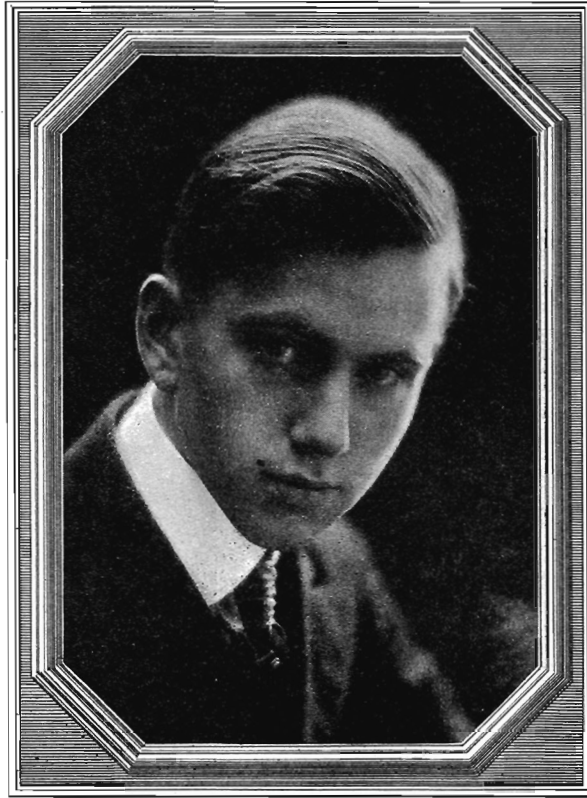
53045H BERCEUSE, Op. 57, D Flat
Major Chopin 2.00

Well known as one of the greatest works ever written for the piano and the most beautiful example of filigree work in music. Mme. Carreño's playing of it was exquisitely tender and touching.

The work is a perfect "Cradle Song," picturing a young mother lulling her child to sleep—musing meanwhile and concerned with her own dreams and eloquent fancies.

50015H IMPROMPTU, Op. 90, No. 3,
Key of G Schubert 2.00

This is one of the most exquisite of Schubert's piano compositions, published in the year of his death but probably composed at an earlier period. Its beautiful melody has made it a general favorite, and Mme. Carreño in her interpretation, which is very individual, played the theme in chords toward the end of the piece, a variation which is particularly beautiful and effective.



Adam Carroll



THE ROSTER OF ARTISTS recording the popular music of the day for the Ampico is an especially imposing one. To properly interpret it there is required a perfect sense of rhythm and an appreciation of its comedy, subtleties of humor and the equipment of a thorough musician. Only artists of high attainment and understanding—"Headliners," to use a Broadway term—are chosen to record the popular hits for the Ampico. These artists bring to their interpretations a complete sensing of all the requirements of a perfect performance, whether for dancing or for acceptance in ballad form. Adam Carroll is one of these.

He has achieved fame in the playing of popular music through a complete understanding of those qualities that bring out all its infectious gaiety. From childhood he has devoted his talents and nimble fingers to the art of playing music for dancing. Like many of the best of present-day popular artists he has been associated with Paul Whiteman and his orchestra. Now he is the leader of his own organization which is finding its place amongst the foremost of bands making a speciality of popular music.

Adam Carroll's personal playing is justly renowned. He brings to his recordings, made exclusively for the Ampico, an individual touch that enhances the effect of the original work in bringing out all its charm of rhythm and accent.

His contributions to the Ampico Catalogue will be found in the monthly bulletins under the headings "New Popular Music" and "Popular Music from Previous Bulletins."

Played by **HARRIET CADY**

54354F DANSE ORIENTALE, "à la
Chinoise" . . . *Cady* 1.50

An old Chinese melody suggested this charming piece to Miss Cady. She has admirably preserved its oriental hue and mood in her amplification of it into a piano piece.

52113F SONG OF THE VOLGA BOAT-
MEN . . . *Arr. by Cady* 1.50

The origin of the music of this song is lost in antiquity. It has been sung by the boatmen of the Volga from time immemorial, and its strange cadences seem to voice the toil and suppression under which the Russian poor have existed for centuries. Miss Cady's arrangement preserves perfectly the strange, chant-like melody and all the color and mystery of the ancient song.



Played by **DAVID CAMPBELL**

63753H No. 1. IMPROVISATION, Op.
46, No. 4 . . . *MacDowell*
No. 2. A. D. 1620, "Sea
Pieces" . . . *MacDowell* 2.00

Improvisation: A true "Improvisation" giving an unusually graphic impression of the pianist sitting idly at the keyboard, pouring out heartfelt sentiment in a splendid surge of tones. MacDowell was an imaginative and romantic composer and felt deeply the emotions aroused by music, one of the most beautiful of which is expressed in this little masterpiece.

A.D. 1620: The sheet music of this beautiful number from MacDowell's "Sea Pieces" bears the following legend:

"The yellow setting sun melts the lazy sea to gold and gilds the swaying galleon that towards a land of promise lunges hugely on."

There is, however, much more in the work than the splendid picture which the lines bring to mind. The austere courage and determination, the religious integrity, the noble purpose of the pilgrims, are all invisioned in this little tone poem. It is a work in which the composer has created precisely the atmosphere and color of his subject, which ranks, not only as one of the greatest of his works, but one of the most satisfying and completely successful piano pieces by any American composer.



Played by **JULIUS CHALOFF**

63453H BARCAROLLE, Op. 26 *Fauré* 2.00

The strangely sensed melancholy that comes as evening descends upon the water is suggested in the sombre color and minor strain of this

beautiful boat song. There is the haunting fascination of a mood, tinged with soft sadness, which engages the voyagers on the romantic journey, a picture of which the composer would create for us.

The opalescent water is motionless except when disturbed by the oars of the boatmen, the sweet evening air receives the song of the voyagers, all of whom are under the spell of the beauty of the scene and hour. A lone voice seeks to change the mood in changing the color of the song but the brooding loveliness is hardly more disturbed than the tranquil water, and in the golden twilight the boat moves on to its journey's end.

61643G BARCAROLLE, Op. 60, F
Sharp Major . . . *Chopin* 1.75

An exquisite boat song and the only work of Chopin bearing this title. As everyone knows the "Barcarolle" is of Venetian origin, but Chopin does not in this work give a picture of Venice with its canals and its shifting lights and colors but rather a dramatic duet sung by two lovers in a gondola—the burden of their love song now mingling with, now rising above, the continuous murmur of the opalescent waters and the unceasing rhythmic rise and fall of the boat and the strokes of the propelling oars.

Tausig, who loved the piece, said that he believed it too intimate for public performance and that it should never be heard by more than two persons at a time. He reads into it a delicate love poem, breathed softly and fervently, dying away in a happy moment of indescribable beauty.

The passage in octaves at the close is a device frequently employed by Chopin who sought thereby to bring his hearers back from the dreamland created by his music.

63741G ELLE DANSE (She Dances),
Op. 10, No. 5 . . . *Friedman* 1.75

A brilliant waltz with a light delicacy that is wholly bewitching and a charm that beguiles the hearer from the first to the last note. It has the bewildering beauty of a kaleidoscope in its ever changing hues and the intricate patterns into which its melodies are woven—a notable addition to the list of concert waltzes.

62993H ISLAMEY (Oriental Fantasie)
Balakirew 2.00

The Orient is in the blood of Balakirew. He has penetrated her mystery, she has shared her secrets with him, and some of them he reveals in his brilliant and celebrated "Fantasie." He has re-created for us the sounds and colors of the East, the thrumming of string instruments, the babble of the crowded kaleidoscopic bazaar. We walk with him in its enchanting maze, our

Recordings by Chaloff (continued)

ears are greeted with the importunings of venders of perfumes, jewels and rich fabrics. Then he draws us aside to a quiet corner from which comes an Eastern song, its strange melody singularly sweet and appealing after the turmoil—but the respite is only for a moment, other voices intrude, there are shouts and gestures, and we are plunged once more in the maelstrom of its blazing color and blatant sound.

61783H PRELUDE IN E FLAT, Op. 10,
No. 1 . . . Chaloff 2.00

Mr. Chaloff does not give any picture or program to accompany this piece. That it is the work of a sound musician who has something to say will be evident upon a single hearing. It possesses a fine sonority and dignity, and is music that has a lasting value and gives increasing pleasure upon closer acquaintance.

63281G SOUVENIRS LOINTAINS
(Memories), Op. 14, No. 1
Chaloff 1.75

A reverie in which recollection spans the years, and again in the golden twilight the lover walks with his love. The happy hour is recalled, the impassioned avowal is uttered once more—then comes the recollection of love denied, and the sorrowful reminiscence is voiced in music of sombre hue. The touching sadness of its theme seems a perfect expression of Dante's famous lines:

*"Nessun maggior dolore,
Che ricordarsi del tempo felice,
Nella miseria."*

which have been poetically translated to read:

*"For sorrow's crown of sorrow
Is remembering happier days."*

This beautiful piece, which the composer describes as a "free and pensive improvisation," is in the perfect reverie style. With consummate art he has imparted to it precisely the effect of an improvisation, as of fingers "wandering idly over the ivory keys," but revealing in their music something the heart would whisper only to itself.



Played by WALTER CHAPMAN

62573G No. 1. IN THE FIELDS
Arensky
No. 2. VALSE CAPRICIEUSE
Grodzki 1.75

In the Fields: Herein we have the Arcadian loveliness of a flowery meadow momentarily

swept by breezes, fragrant with a thousand blossoms, watered by a crystal stream and lulled with the hum of bees—there lovers walk idly hand in hand, the butterflies hover in the warm air and Summer's spell and calm beauty are over all.

Valse Capricieuse: The merry mood, twinkling with fun and good humor, all expressed in the ever fascinating waltz rhythm—but with the rhythm itself the victim of the composer's merry-making, for here and there it is distorted with arch caprice, which never wholly loses its captivating hold on the hearer. A number that is delightful in its contrasting effects and its engaging play of light and shade.



Played by RENÉE CHEMET

63001G VALSE ROMANTIQUE, "Little
Romantic Pieces, No. 7"
de Sévèrac 1.75

There must be an agreeable story attached to such a tuneful and romantic waltz as this. It surely has to do with the course of true love running very, very smoothly, for nothing untoward finds place in its lilting phrases. It has the peculiar charm of all waltzes by French composers, something quite different from the waltzes of the Viennese writers. It seems incredible that the same rhythm could produce pieces so different in character—but so it is. The fascination of the French waltzes, more often than not of the slow type, is undeniable; they are reposeful, soothing and sensuous. The Viennese waltzes are gay, exciting, envisioning the brilliant and crowded ballroom.



Played by WILBUR CHENOWETH

62511F WALTZ CAPRICE . Chenoweth 1.50

Herein the waltz tempo is employed to re-create a capricious but altogether delightful "moment musical." Its captivating and varied rhythm and the feeling with which the composer has played it impart to the recording something more than the mere sounding of notes of delicious music. It seems to tell a story—a romantic one, of course—of a brief but happy meeting, all smiles and gay good humor.



Jan Chiapusso



CHIAPUSSO was born in Java of Dutch and Italian parentage and came to this country with European successes of significant import.

His musical education was begun in the quaint city of Nymegen, one of the oldest in Holland. His teacher, Herman de Vries, desired to make him an infant prodigy, a project which his mother wisely opposed. His musical studies were pursued at the Conservatory of Cologne and later with Frederick Lamond and Raoul Pugno, following which the pianist appeared triumphantly in all the great European cities. Chiapusso has continued his success in his American appearances where he has been counted as worthy to be included in the foremost rank of present-day pianists.

Chiapusso records his playing exclusively for the Ampico.

Pl a y e d b y J A N C H I A P U S S O

61701G WALTZ (Posthumous), Op. 69,
No. 2, B Minor. *Chopin* 1.75

This "Waltz" is one of Chopin's earliest compositions, withheld by him from publication and brought to light only after his death. In it he allows his poetic imagination full sway. At the time of its composition he owed nothing to the world, he had no public to consider, and here we have music spontaneous and untrammelled.

It is an expression of one of his moods of sweet melancholy, pathetic and appealing. In the middle portion he tries to smile, but it is a pale attempt and the mood of melancholy returns and continues to the end.

It is a work that gives us a glimpse of Chopin's soul, a musical utterance from the secret places of his heart. Little wonder that he wished it to remain in his portfolio unpublished.

Recordings by Chiapusso (continued)

61333G ETUDE, Op. 25, No. 5, E
Minor . . . Chopin I.75

This "Etude" (how much more than a mere "Study" it is) is like a "scherzo" and is one of the loveliest of the long series but is seldom heard in the concert halls. It is coquettish and agreeably capricious and there is in it a melody which will sing its way into the heart. Surrounding the melody as with a veil are delicious arpeggios, embroideries and decorations that only Chopin could write. They die away and the melody is heard free and clear, repeated with piquant little changes. In this recording it is beautifully played as it must needs be to make its true effect.

61623G ETUDE TRANSCENDENTE,
No. 8, C Minor, "Wilde
Jagd" (Wild Hunt) Liszt I.75

Liszt frequently chose a picturesque title for his works and brought to the painting of the musical picture the sure touch of the great dramatic artist that he was, as well as that of a great composer.

In the "Wild Hunt" there is music, the meaning of which is easily read. The hearer is at once plunged into the excitement of the chase—the onward rush, the attack, the wild lunges at the prey, the hunting song, all are there making the blood tingle.

The "Etude" is a splendid piece of musical descriptive writing by a great master.



Played by MARJORIE CHURCH

57463F POLKA, No. 2, "Katinka,"
D Major . . . Ebell I.50

A singularly winning and pretty little work in the polka tempo. All lovers of light music will welcome this addition to the catalogue.



Played by HERBERT CLAIR
and MURIEL POLLOCK

58464F COMRADES OF THE LEGION
(March) . . . Sousa I.50

An inspiring and splendid march. A welcome addition to the list of the world's best marches. John Philip Sousa's latest work, dedicated by him to the American Legion.

581F FLORODORA, "SEXTETTE,"
"Tell Me Pretty Maiden,"
Ballad, E Flat (with words)
Stuart I.50

The "Sextette" from "Florodora," that delectable opera recently heard in a notable revival. The famous "Sextette," one of the gems of lighter music, again delighted, for such music never dies. It has a fascination and appeal that will win for it high favor with each new generation of music lovers.



Played by
ESTHER MARVIN CUTCHIN

52155F LEGEND, Op. 16, No. 2, A
Flat . . . Paderewski I.50

Next to the famous "Minuet," this work of the great pianist enjoys the greatest popularity. The composer gives no hint as to its meaning, but its beautiful melody sings of a happy time and tranquil hours.

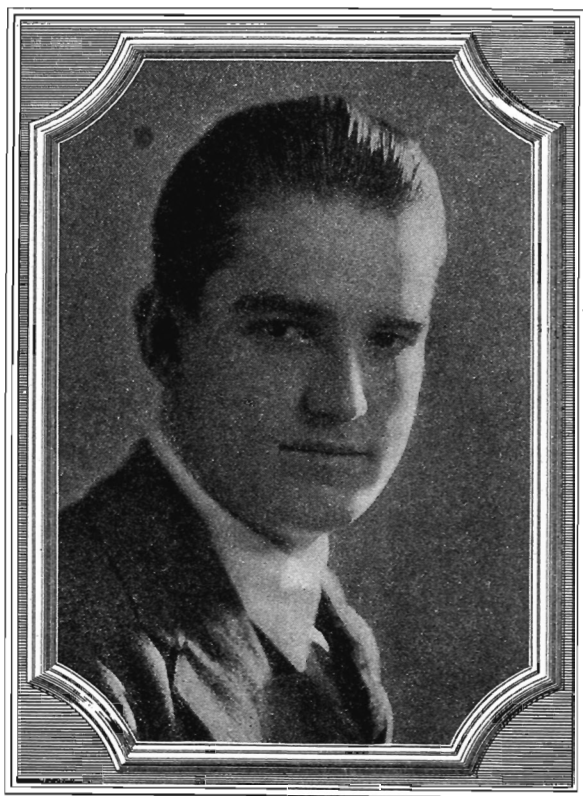
52474F NOCTURNE (Posthumous),
Op. 72, No. 1, E Minor
Chopin I.50

This "Nocturne" was written when the composer was but seventeen years old. While not comparable with the later works in this form, it is simple and melodious and distinctive of Chopin. It was not published until after his death.

It is interesting to students of Chopin as the first specimen of the writings in this form of one who was to become the incomparable composer of "Nocturnes." Though the least important of them all, it is far superior to any of the nocturnes of John Field, who gave Chopin the idea which he subsequently developed so poetically and brilliantly.

55415F ROSSIGNOL, LE (The Night-
ingale) . . . Alabieff-Liszt I.50

Embellished with trills and pianistic effects such as Liszt delighted to employ, we find in this recording Alabieff's lovely, song-like melody. The poetic idea of the "Nightingale" is typified in this combined work of two imaginative composers.



Zez Confrey



ZEZ CONFREY is a brilliant figure in the important list of artists, devoting themselves to the playing of popular music, recording exclusively for the Ampico.

Mr. Confrey has long been known as a musician of high attainment, and one of the most successful composers and players of popular music. He has to his credit many recent popular successes, amongst which will be remembered "Kitten on the Keys," an individual and highly successful piece of descriptive writing. It was during a visit to his grandmother that the inspiration for this composition came to the young composer. Awakened one night by hearing strange sounds from the piano, he investigated the extraordinary occurrence and the disturbance proved to be the house cat walking on the keyboard. Thus the idea of the famous "Kitten on the Keys" was born.

Zez Confrey has his own orchestra, which has achieved that success which the high quality of its performances rightly deserves.

It is compositions of such artists as Mr. Confrey that are giving to America's popular music a real importance in the development of the art in this country. America has long sought for the germ of a national music of her own. Who shall say that it is not found in the best of the compositions of the writers of the popular hits of the day—those which are the work of accomplished musicians who possess real gifts of melodic invention and a very real sense of beauty in orchestration?

Recordings by Mr. Confrey will be found in the monthly bulletins under "New Popular Music" and "Popular Music from Previous Bulletins."

Played by CHARLES COOPER

60203H CZARINA, LA (Russian Mazurka) *Ganne* 2.00

The mazurka is an antique dance rhythm, its source being traced to the Palatinate of Masovia where mazurkas were known as early as the sixteenth century. They originated in the national songs, accompanied with dancing.

Like the minuet, its rhythm has become a favorite one with composers, especially since its adoption by Chopin who wrote no less than fourteen sets of "Mazurkas."

"La Czarina" is a brilliant treatment of this ancient national dance retaining all its fire and enthusiasm, its quick contrasting episodes, and presents a flashing picture of peasants in holiday garb, whirling, singing and stamping to its exciting music.

In this recording Mr. Cooper gives his own arrangement of the work.

63023G EN ROUTE, Op. 107, No. 12
Godard 1.75

A wild ride through the night, the roads hard and rough, the clouds torn by the wind, and the landscape fitfully lighted by a waning moon. Such is the journey depicted here. Mayhap the Erl King with his crown and train, is abroad, or witches riding on the winds bring terror to the heart of the rider; but with undaunted spirit he gallops on, now and then lessening his frenzied pace to gather breath and strength for even greater speed.

59763G INDIAN LAMENT . *Dvořák* 1.75

A work that discloses the composer's ability to impart a haunting pathos to his music. It is the grief of the Indian of the East that he depicts, a real lament uttered in tones of poignant beauty.

61353F KISS WALTZ, Paraphrase,
No. 2 . *Strauss-Schütt* 1.50

Schütt's transcriptions of Strauss "Waltzes" preserve all the charm of the original and enrich them with brilliant effects, making of them concert waltzes of ravishing beauty. For their adequate performance, a fine sense of rhythm and abundant technique are required—Mr. Cooper brings both to his playing of this work and in addition the taste of the gifted pianist and admirable musician that he is.

63443G MENUETTO, B MINOR
Schubert 1.75

A note of high festival is struck in the first chords of this fine piece. This minuet is danced on a festival occasion in the lofty ballroom of a King's palace. The splendid opening phrases

seem to indicate participation in the dance by all the guests. About the middle of the composition the music becomes more delicate and assumes that thin, antique quality that one associates with this ancient dance. It is as if a small group of special dancers stepped to its dainty measures while the rest looked on. Presently general dancing is resumed and the music closes as it began with its visioning of a brilliant and crowded entertainment.

59653G MILLIONS D'ARLEQUIN, LES,
"Reconciliation Polka"
Drigo-Cooper 1.75

This delightful music, catchy, full of charming melody and captivating effects in polka rhythm, is from the lovely ballet, "*Les Millions d'Arlequin*," familiar to us through the beautiful dancing of Mme. Pavlowa. As the title implies, it marks the scene of the reconciliation of the lovers after the inevitable romantic quarrel. It is light and graceful, written in the spirit of comedy in which the whole ballet is conceived.

62131G NOCTURNE, E Flat Major,
Op. 9, No. 2 . *Chopin* 1.75

This is the most celebrated of all Chopin's "Nocturnes," and, with the possible exception of the "Funeral March," the best known of all his works. It is often referred to as "Chopin's Nocturne" by those who are unaware that it is one of twenty compositions by him bearing this title. It is one of the earliest of the series, and, while not as profound as some of the later ones, possesses that eloquence and grace inseparable from Chopin's works, and a melody of haunting beauty by which its popularity is explained. It is written like a simple two-part song, a lovely duet of two tranquil souls uttering their avowal of tender and devoted love.

To one critic, it suggests Keats' "Ode to a Nightingale," but it has hardly the depth and varied splendor of that immortal poem. To another it brings rather a reminder of Tennyson's lines—

*"Every daisy slept, and love's white star
Beamed through the thickened cedar in the dusk."*

59893G OBERTASS
Wieniawski-Cooper 1.75

Obertass is the name given to one of the most popular of the Polish national dances. The couples follow their leader turning from right to left describing a circle as they do so; the woman sometimes dances around her partner or sometimes *vice versa*, and a song is often sung at the same time. The obertass is regarded by the Poles as their national waltz. It is closely allied to the mazurka, another national dance,

Recordings by Cooper (continued)

but this composition of Wieniawski lacks some of the rough wild character which distinguishes the obertass from the mazurka. He has, however, in his music admirably suggested, by the droning bass, the rude accompaniment of the bagpipes and other primitive instruments. It is interesting to note that Chopin, who greatly admired the mazurka rhythm, was not attracted by the obertass, the wild romping nature of this dance being without appeal for him.

61653G ROMANCE, Op. 16, No. 2,
Key of E . . . *Glière* 1.75

This beautiful work is an impassioned love story. It begins with its song sung first in the treble, then in the lower tones of the piano like two voices uttering and repeating the same beautiful words, then joined in a perfect song of love it rises to a climax full of fervor, rich in tonal splendor. As its apex, as though frightened by their boldness, the voices are suddenly hushed to almost a whisper and the work concludes with a repetition of the simple phrases of its opening.

True melody, exquisite harmonies and a beautifully arranged dramatic effect contribute to make this number a notable addition to the many beautiful pieces bearing the title "Romance."

60173H VALSE CHROMATIQUE, Op.
88 (Fifth Valse) *Godard* 2.00

A brilliant concert waltz in which the purring effectiveness of chromatic runs is extensively used, and gives the piece its title. It is one of

Godard's most charming works, and always delights with its dash and sprightliness and its cleverly conceived musical contrasts.

Arranged and Played by
CHARLES COOPER60273H ROSENKAVALIER, DER,
"WALTZES" . . . *Strauss* 2.00

"*Der Rosenkavalier*" (The Rose Bearer) is one of the greatest of modern operas and one of Richard Strauss' most beautiful works. The story is based on one of the familiar romantic intrigues of the eighteenth century in which the true lovers happily overcome all obstacles, and find themselves in each other's arms as the curtain descends on the last scene.

The opera takes its title from the custom in vogue at that time, of the bridegroom sending a silver rose to his betrothed and the bearer of this rose, an important character in the action, gives the work its name. It contains, in various places throughout the score, these delicious waltzes, waltzes that have been brought by Richard Strauss to a high degree of fascination and appeal, imparted to them by the individual and singularly beautiful harmonies which he employs. In Mr. Cooper's arrangement they are linked together in a musicianly manner, welded in an arrangement of great beauty. The recording concludes with a clanging cadence as of silver bells. It is a significant theme which is heard in the opera at the moment when the "*Kavalier*" makes the ceremonious presentation of the silver rose.



George Copeland



AMERICA has produced no more distinguished and gifted pianist than George Copeland. He devoted his art to the interpretation of works of the more poetic and romantic type; and the music of Debussy, with its shifting lights and shadows, its glowing pastel colors, has made an especial appeal to him. In all his work he displays an individual style and brings to his interpretation effects of great variety and beauty.

Played by GEORGE COPELAND

62371G BOCETOS . . . Granados 1.75 58554H CRAP SHOOTERS, THE (A Negro Dance), "Five American Dances" Lane 2.00

Granados!—the name has come to mean the very essence of the music of Spain. He seems, more than any other of her musicians, to have been able to give it to the world with all its eloquence and strange beauty unimpaired. In this work—one of the loveliest—the appealing little air is heard in waltz time. The burden of its song (for it seems almost to be uttering words) would seem to tell a tale of vain regret for it is a sad little tune, but it evidences, too, the fiery heart that beats in every Spanish breast.

To the uninitiated it is well, perhaps, to explain that "craps" is a game played with dice, and a great favorite with our friends of dusky hue who have endless and picturesque ways of appealing to the dice for a fortunate turn. "Come seven—Come eleven" is a phrase full of meaning to the crap shooter. The music of the piece is super rag-time, with masterly syncopation and a real "darky tune" running through it. It is a delightful work replete with humor and picturesqueness.

Recordings by Copeland (continued)

57312H DANSE DE PUCK (Dance of Puck) . . . Debussy 2.00

A fascinating work disclosing Debussy's delicate palette of musical colors used to express humor. It shows us Puck in a capricious mood, dancing with agile feet, turning and leaping with flashing eye and merry grimace, with here and there a tinge of malice to add zest to the fantasia.

58526H ESPAÑA, F Major Chabrier-Copeland 2.00

No country presents music more national in character than Spain. Her rhythms are peculiarly her own. Her melodies and serenades are unlike those of any other nation. Her songs are miniature love dramas or tragedies set in the scarlet and gold of her national colors, glowing with the intense emotions of a temperamental and poetic people.

Chabrier gives us a glimpse into their national life in this characteristic piece. He makes easy the sensing of those beauties which are Spain. Light and color, the varied gaiety of her festivals, the rich and fantastic dress, laughter and love making, rivalry and bitter hatred, are all employed in painting the ever-changing scenes which this music re-creates for the imaginative listener.

57323H GNOSSIENNE, No. I Satie 2.00

This number is the first of three pieces bearing the same title. The main theme is that of a Greek religious dance of great antiquity. Its peculiar, monotonous rhythm and strange, almost hypnotic sonority make it very fascinating. It has something of the same beauty as molten metal.

62113H IGUALADA, Spanish Dance Zuera 2.00

There is no more distinctive music in the world than that of the Spanish people. Their rhythms are peculiarly their own; their folk songs are unlike those of any other nation. In this Spanish dance, the composer takes one or two of these native melodies, or something closely akin thereto, and weaves them into a glowing, musical fabric. It is in the fascinating tango rhythm, and, though it is of sombre hue, glints of sunlight flash through it here and there, and in its pattern there are threads of gold and scarlet.

Mr. Copeland has a particular devotion to the music of Spain, and he plays it with a sympathy and understanding which has led the composer of this work to dedicate it to him.

56043H MALAGUEÑA, "Souvenirs de Voyage" . . . Albeniz 2.00

There is a wild beauty to this native Spanish dance which this great Spanish composer

translates for us into tones of the piano, preserving however much of the effect and charm of the guitar and castanets which play so great a part in all Spanish music.

56027H L'APRÈS-MIDI D'UN FAUNE (Afternoon of a Faun) Debussy 2.00

This incomparable work, written for the orchestra, has been arranged for the piano by Mr. Copeland himself in this interpretation. The elusive and wonderful charm and pure Arcadian loveliness of the music is faithfully set forth, and a remarkable amount of the iridescence of the orchestral rendering is obtained. Debussy calls the music of this work the "Prelude" to the "Afternoon of a Faun," a poem by Stephen Mallarmé. Mr. Edmund Gosse's translation, which follows, preserves much of the extraordinary atmosphere of the original French:

"A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness about the brown reeds of the lake that shines out yonder? Were they, are they swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked behind the trellis of red roses? Ah! The effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep."

62933G MOLLY ON THE SHORE, Irish Reel (British Folk-Music Settings) . . . Grainger 1.75

Hundreds of years ago Irish lads and lassies sang and danced to this ancient tune. The village green was made gay with their picturesque dress, their laughter and merry-making,

Recordings by Copeland (continued)

and down through the centuries its rhythmic melody has come to greet our modern ears with the same freshness and appeal that it held for those who first heard it long before Elizabeth reigned as Queen of England.

It is a genuine Irish reel, instinct with a care-free beauty and enthusiasm, infectious in its gaiety, and in Mr. Grainger's arrangement its spirit and suggested picture are brought vividly to mind. With "Molly on the Shore" he has entwined strains from an even older melody "Temple Hill," and the two heard in combination are a delight to those who love the rollicking good humor of the folk music which has held popular attention for hundreds of years.

59134H PASTORALE, E Minor
Scarlatti-Tausig 2.00

One of the most melodious of old-time compositions, redolent with the true pastoral atmosphere, visualizing the graceful motions of woodland nymphs to the enticing trills of the Pan-pipes.

56033H SEGUIDILLA, "Chants
d'Espagne" . . . *Albeniz* 2.00

Like a malagueña this, too, is a native Spanish dance, right from the heart of the people, full of the fire and spirit of the most brilliant Spanish dances.

57223H WALTZ, Op. 70, No. 2, F
Minor . . . *Chopin* 2.00

This is one of a group of three waltzes published after Chopin's death. It is the most successful and one of the most beautiful of the posthumous waltzes, the middle portion being of especial charm.

An added interest is given to the music found in Chopin's portfolio after his death, in the speculation aroused as to why the composer withheld it from publication. This waltz was composed in 1843 and shows us the matured Chopin.

57143G WALTZ, Op. 70, No. 3, D
Flat Major . . . *Chopin* 1.75

This exquisite waltz was composed by Chopin when only nineteen. It was not published, however, until after his death in 1849. It was inspired by love for Constantia Gladkowska, the ideal of his youthful passion. The work is especially interesting, for it contains the germs of ideas subsequently developed in the later waltzes. It is, nevertheless, highly regarded for its own sake, for it is most lovely and is noted for the ease with which it was evidently composed and the great amount of life and movement in it.

Additional Recordings in Preparation

Played by REUBEN DAVIES

62171F REMEMBRANCE . *Davies* 1.50

It is surely a happy and felicitous past that is recalled in the music of this ballad. Its flowing melody and rich, effective harmonies are eloquent with the charm inseparable from recollection, even though tinged with the sweet melancholy of "remembering happier years." The ballad is deservedly a favorite. It possesses all the qualities that have a wide appeal and make for enduring popularity.

61833G VALSE-ARABESQUE, Op. 82,
E Flat . . . *Lack* 1.75

The charming "Arabesque" at once intrigues, for it suggests its decorative meaning, that of an intricate mosaic composed of many patterns and many colors woven and interwoven with bewildering beauty.

Such is an "Arabesque" in music. Lovely little musical phrases appear and disappear only to reappear with an engaging change of rhythm, shifting places with each other, constantly forming new effects like the colored glass in a kaleidoscope. Thus this charming piece is made, but its themes and effects move always in waltz rhythm, making it doubly attractive. It is not unlike the famous "Waltz Caprice" of Rubinstein.



Played by LEONARD DAVIS

54533D BEATRICE . . . *Davis* 1.00

54543D "KIDDIE" DREAMS *Davis* 1.00

54524E STOLEN INSPIRATIONS
Davis 1.25

Three of Mr. Davis' little improvisations. Mr. Davis is one of those pianists whose playing has the charm of the gifted amateur and offers something different from the finished concert playing, but to many the more delightful for its impromptu character.



Played by WALTER DECKER

52705F TRINITY CHIMES . *Decker* 1.50

The Christmas hymns, "Holy Night" and "Adeste Fideles," provide the music for this remarkable composition, which is a combination of chimes and organ effects. The color and peculiar "clang" of the chimes is produced with a success quite unbelievable until heard. In this recording we have Mr. Decker's own playing of the work.



J. Milton Delcamp

DELCAMP is musical to his fingertips, an artist whose playing presents a rare, spontaneous quality and a sympathy with the compositions he chooses to interpret, which gives his artistry its peculiar charm.

He was a successful leader of a theatre orchestra at fifteen which led to the adoption of a musical career. His instruction was received chiefly at the Combs Conservatory of Music in Philadelphia, of which he is a graduate.

He has secured for himself a place in the foremost rank of pianists playing popular music and the sentimental ballads which are so important a part of the lighter music of the day. He records exclusively for the Ampico.

In addition to the recordings listed here, Mr. Delcamp's playing of current popular pieces will be found in the monthly bulletins.

Pl a y e d b y J. M I L T O N D E L C A M P

61373F ADIEU *Friml* 1.50 61261E JAPANESE SUNSET, A

The sadness, inseparable from a farewell, where hearts are true and friendship glows in sympathetic bond, tinges this appealing number, imparting additional beauty to its haunting melody. *Friml* seldom fails to achieve success with his music and in this "Adieu" we have one of his loveliest and most brilliantly-conceived works.

Deppen 1.25

"Forget for a moment the swirling Maelstrom of Life about you. Picture yourself alone at sunset. Behold far off in the distant sky, the sun in all its glory going to rest. A blaze of light, a dazzling myriad effect of color as the sun, a ball of fire sinks slowly below the horizon.

Recordings by Delcamp (continued)

And then, between the setting of the sun and the falling of the shades of night, the colors fade to tints—remembrances as it were of a former brilliance. Know now the infinite rest that comes only with the divine quiet of that all too fleeting hour at twilight. Then a little rustle, a movement of the leaves and tree boughs as the breeze rising with the coming of the dusk sweeps o'er land and sea. An echo here, a reminiscence there and an answer from all nature in tune, as the sun's last dim rays fade in the distance—and night falls.—A Japanese Sunset."

- 63303H DINNER MUSIC, Series No.
 1: 1. At Dawning; 2. I'm Falling in Love with Someone; 3. Poor Butterfly; 4. Kiss Me Again; 5. Sympathy; 6. Auf Wiedersehen; 7. Allah's Holiday 2.00

One lovely old tune melting into another, as the pianist sits idly at the keyboard playing "whatever comes into his head." Such is the impression created by this beautiful recording, for Mr. Delcamp imparts to his playing of these favorite numbers all that quality of reminiscence and improvisation that is so fascinating. It has been labelled "Dinner Music," merely offering a suggestion for its use.

- 63593H DINNER MUSIC, Series No.
 2: 1. Sweethearts; 2. Irene; 3. Alice Blue Gown; 4. When a Maid Comes Knocking at Your Heart; 5. Some Time; 6. The Tickle Toe 2.00

The success of Mr. Delcamp's first offering entitled "Dinner Music No. 1" far exceeded what was predicted for it. The many thousands of Ampico owners who have enjoyed his earlier collection will welcome the second of the series. The effect of these charming recordings is precisely as if the artist sat at the piano wandering from one piece into another as the mood dictates. Playing of this kind has great charm and both in the pieces chosen and the manner of playing them, Mr. Delcamp's recordings are wholly delightful.

- 61741F MARIONETTE, Novelette
Arndt 1.50

Everyone knows what a marionette is, that little figure now comic, now tragic, whose only movements are those vouchsafed by the controlling wires, every gesture expressive though

awkward, but always exerting a charm that ingratiates, and a picturesqueness that never fails of its effect.

This novelette is delightfully effective and brings an engaging picture of the little figure that inspired it.

- 1321F MESSAGE OF THE VIOLET,
 THE, "Prince of Pilsen,"
 Ballad, Key of D (with
 words) *Luders* 1.50

An older generation will remember the tuneful operetta from which this beautiful number has survived, to remain as great a favorite today as when it was first heard. Its lovely melody and the charming sentiment of its verses combine to explain an enduring popularity.

- 1181F ROSES OF PICARDY, Ballad,
 Key of C (with words)
Wood 1.50

The years of the great war brought no lovelier song than the "Roses of Picardy." It has won for itself a permanent place among standard ballads. Aside from the fragrance and touching sentiment of its lyrics, it offers a melody of very real beauty.

It is issued in this recording with words, in response to requests from many admirers.

- 62761F SPARKLETS *Miles* 1.50

Tiny points of flame shining brilliantly against the dark, flitting thither and yon with the currents of warm air, have given the composer of this charming salon number the inspiration for one of his most successful pieces. It was "Sparklets" that brought Mr. Miles the fame that he now enjoys as a writer of little vignettes of descriptive music. In recent years no work of this character has given pleasure to a wider circle of music lovers than this captivating selection.

Mr. Delcamp has played it delightfully, finding in it a sympathetic subject for the enthusiasm he invariably brings to the interpretation of the light classics.

- 60711G VALSE PETITE, Op. 156
Benkhardt 1.75

A "little waltz" or a morsel of delicious lilting rhythm, with a personality that at once intrigues and fascinates. It is one of those rare musical moments that display the fine melodic gifts of its composer, a little masterpiece of its type in its perfect balance and the effective sequence of its musical episodes. Mr. Delcamp has played it with a thorough sympathy and understanding of the composer's intent.

Recordings by Delcamp (continued)

62063F VALSE PARISIENNE *Roberts* 1.50

The literature of modern salon music offers no more engaging piece than this waltz which at once captures the hearer with its lilting cadences, swaying to and fro like blossoming branches in the summer wind. It suggests, too, a charming romance, and one may guess at the pretty love story hidden in its melodious pages.



Played by HELEN DESMOND

58494H PRELUDE, Op. 28, No. 24,
D Minor . . . *Chopin* 2.00

This "Prelude" is the companion picture to the famous "Revolutionary Etude," Op. 10, No. 12, which is a direct musical expression of the emotions aroused in the composer on hearing of the taking of his beloved Warsaw by the Russians in 1831. It is the protest and struggle of a nation against oppression; the sense of conflict is in the wide stretching figure in the bass, while the passionate melody continually urges to renewed strife. Just before the final outburst, in a phrase of unmatched and eloquent beauty, one feels the foreboding of ultimate defeat and the pathos of fruitless struggle, whilst all through, and in the three concluding sullen single notes, one seems to hear "the loud diapason of the cannonade."



Played by URSULA
DIETRICH-HOLLINGSHEAD

57744F VALCIK . . . *Makrejs* 1.50

A delightful little salon number, light and graceful. It is in waltz tempo, with a lovely melody in the lower part of the piano, singing as if heard on a 'cello.

57334F VENITIENNE, Fourth
Barcarolle . . . *Godard* 1.50

A lovely boat song characteristically melodious and charming, endowed with that picturesque quality which is found in all Godard's pieces.



Played by FANNIE DILLON

60511E BIRDS AT DAWN, Op. 20,
No. 2 . . . *Dillon* 1.25

During several recent seasons Josef Hofmann has given recitals devoted entirely to the works of American composers. On the programme was this unusually interesting piece by Fannie

Dillon. It is made up of the songs of birds, birds which may be heard any morning in the springtime in the highest altitudes of the Sierra Madre Mountains in California. Miss Dillon has made a careful study of the voices of the little feathered songsters which are unusually clear and rhythmical, as interpreted in her picturesque composition. The fidelity to the original note of the birds is attested in the identification and verification of Mrs. Harriet Myers, Secretary of the Audubon Society of California, and a noted authority on California birds.



Played by GEORGE DILWORTH

311F AT DAWNING (I Love You),
Ballad, Op. 29, No. 1,
Key of F (with words)
Cadman 1.50

This beautiful song is one of the best by its distinguished composer. Its fine melody and exquisite harmonies perfectly reflect the tenderness of the lyrics which voice a love ever fresh and new with each breaking dawn.

60281H CHANSON . . . *Friml* 2.00

There is always a welcome for a charming little light classic such as this beautiful song by Friml. Like all music by that gifted composer it is admirably conceived and effectively written as to its contrasting episodes, its varying moods, and above all, with its engaging melody.

711F LOVE SENDS A LITTLE GIFT
OF ROSES, Ballad, E Flat
(with words) *Openshaw* 1.50

A happy blending of words and music in a love song of tender avowal, delighting with its beautiful tune and its effective climax and the sympathetic manner in which Mr. Dilworth has played it.

60093H MERRY WIDOW, THE, "Pot-
pourri" . . . *Lehar* 2.00

Vienna, the source of so many beautiful waltzes, gave the world the "Merry Widow" which a decade or more ago took music lovers by storm. Its revival, a notable production by Mr. Savage's Company in which Mme. Lydia Lipkowska, formerly of the Chicago Opera Company, sang the part of the charming widow and Reginald Pasch that of Prince Danilo, was heard with delight wherever it was given.

In this recording the loveliest numbers are linked together in an irresistible bouquet, exerting all the old fascination, which proves again that good music never grows old.

Recordings by Dilworth (continued)

281F ROSE IN THE BUD, Ballad,
D Flat (with words)

Forster I.50

This song is exquisite, not only in the lovely melody, but in the beautiful poem which finds in Miss Forster's music such a delightful setting. The verses are by Percy Barrow and are given below:

*"Rose in the bud,
The June air's warm and tender,
Why do you shrink your petals to display?
Are you afraid to bloom in crimson splendor?
Lest someone come and steal your heart away?
Rose in the bud,
The evening sun is sinking,
Wait not too long and trifle not with fate;
Life is so short and love is all, I'm thinking,
Love comes but once, and then, perhaps, too late."*

291F WHERE MY CARAVAN HAS
RESTED, Ballad, Key of
F (with words)

Teschemacher-Lohr I.50

*"Where my caravan has rested
Flowers I leave you on the grass,
All the flowers of love and memory,
You will find them when you pass.
You will understand their message
Stoop to kiss them where they lie,
But if other lips have loved you,
Shed no tear and pass them by."*

The verses of this lovely old song refer to a picturesque custom among the gypsies who, in their wanderings, leave some grass or a few flowers at the crossroads to show other gypsies following which road they have taken. This is known as "Patterain."



Played by FREDERIC DIXON

62871F WIENERISCH (In Viennese
Style) . . . Godowsky I.50

Lovely music which might be a companion piece to Godowsky's "Old Vienna." Its melody

has the same haunting, reminiscent quality, is tinged with the same sweet melancholy, like yesterdays remembered "with a smile through tears." It recalls in the same way the old, gay, sumptuous days when Vienna was the most brilliant capital in Europe. Spectral figures move in the splendid maze of a court ball, cafés crowded with light and laughter, suffused with warmth and perfume, are envisioned there, and through it all, and in it all, there is ever present the lilting rhythm of as delicious a waltz as was ever written.



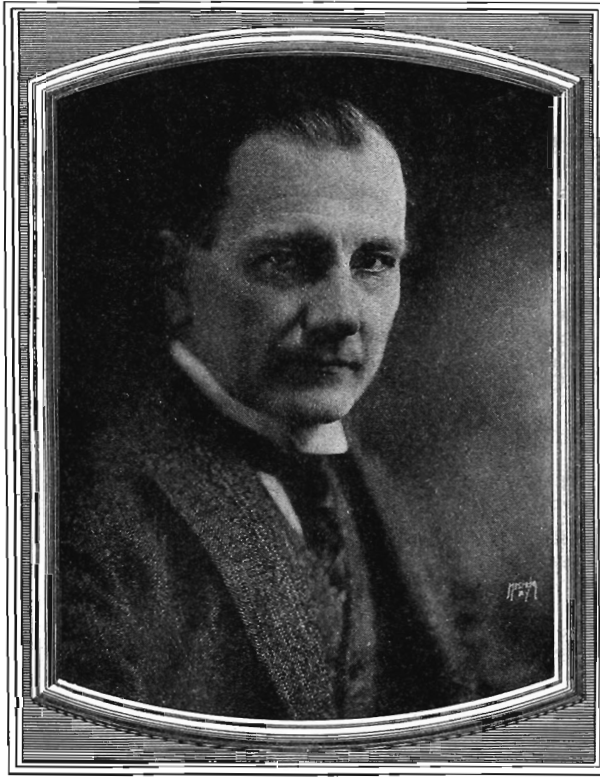
Played by LESTER DONAHUE

61871G HUNGARIAN, Op. 39, No. 12
MacDowell I.75

It was Liszt who made the native music of Hungary known to the world through his splendid "Hungarian Rhapsodies." Their pulsating rhythm, their pathos and fantastic beauty, have established a style which many composers have since employed as a means of musical expression. This work by MacDowell is one of them. While it may not be an actual Hungarian folk melody, it still possesses the Hungarian rhythm and color, and creates at once a picture of brilliant dances and the romance of gypsy life.

61713G RHAPSODIE, Op. 11, No. 3,
C Major Dohnányi I.75

Such music as this could voice only one of those moments that are the peaks of life—a true rhapsody, a magnificent outpouring from a heart overflowing with triumphant joy. To each listener it will come as a complete expression of such a moment and enable him perchance to recapture it and experience anew its wonder and beauty.



Erno Dohnányi

(Pronounced Doch-nyán-ee)

DOHNÁNYI is known to the music world not only as a composer but as a pianist and conductor. In his recordings for the Ampico we have to deal with him as a pianist and composer. He is a poet of the piano. His playing is hauntingly beautiful. His tone is exquisite, and his musical intelligence is of the highest order.

His own compositions have harmonic individuality and rhythmic vitality. Their construction shows adroit musicianship, particularly in the employment of the resources of the piano, and there is spontaneity and inspiration in them, as though the composer wrote from the heart. Unquestionably one of the greatest of living masters of music.

Played by ERNO DOHNÁNYI

59721H. MARCH HUMORESQUE

Dohnányi 2.00

Dohnányi describes this work as "A theme written upon a Ground Bass." A Ground Bass in music consists of the constant repetition of a phrase in the bass with various figures and harmonies above it. It will be seen that this is precisely what is offered in this very fine piece of music. Aside from this, it has picturesque-

ness which will appeal to the listener. Let us imagine it is the music for a procession of dwarfs or gnomes. The little creatures with their large heads and pointed caps, moving grotesquely but with a certain comic grace, and always captivating with their roguish glances and the merry twinkle of their bead-like eyes. They come into view two or three at a time, then in larger groups, finally disappearing into the fairy land from whence they came.

Recordings by Dohnányi (continued)

61063H MOMENT MUSICAL, Op. 94,
No. 2, A Flat Schubert 2.00

Schubert's melodies came to him sometimes in the crowded tavern, but oftener in the lonely hours spent in the dismal rooms in which his poverty forced him to live, but his great soul rose above his poverty and hunger, and his spirit communed with the muses who gave him richly of their gifts, which he in turn gave richly to the world.

This beautiful work is amazingly intimate and seems to voice the very thoughts of Schubert, solitary, ill-clad and ill-nourished, but his soul meanwhile singing in unison with things far removed from the sordid bareness of his meagre abode.

Dohnányi has played it with rare sympathy. It is not a piece for pianistic display but music of the gentler, heart searching sort, possessing a beauty, infinitely restful and contemplative.

59973H RHAPSODIE, Op. 11, No. 2,
F Sharp Minor Dohnányi 2.00

This beautiful composition impresses the hearer as more like a ballad than a rhapsodie. The majestic and eloquent opening phrase befits the beginning of a narrative, the first lines of a story of high purpose and noble achievement, which is continued in the exquisite lyric passage which follows, leading to an animated figure recounting details and episodes that contribute to the climax presently to come.

Then there ensues a pause. This pause is very dramatic and prepares the listener for the *denouement* of the story.

Brilliant passages in octaves with great chords tell of energy and passion, triumph and sacrifice, and over all and through all there is felt a foreboding even in the song of victory.

A hurried reappearance of the lyric figure of the early part of the "Rhapsodie," with its consoling and lovely melody, and the quiet melancholy of the last pages seem to breathe a philosophical resignation to the inevitable, but at the end there comes a choking sob, the utterance of a heart torn with suffering and tragedy.

59683H SPHÄRENMUSIK (Music of the
Spheres), from "Winter-
reigen," Op. 13, No. 5
Dohnányi 2.00

One of the loveliest numbers from the suite "Winterreigen," which may be translated as "Winter Cycle." The title "Music of the Spheres" instantly suggests the mighty solemnity of great sounds in perfect accord, moving

in waves of beautiful harmony. It is music such as this that Dohnányi gives in this remarkable composition. It is like a fragment of the great diapason of Nature, sheer tonal beauty, now cool and transparent, now glowing as with the splendor of the Aurora piercing the night.

63321H TOLLE GESELLSCHAFT (Bois-
terous Party), from "Win-
terreigen," Op. 13, No. 8
Dohnányi 2.00

Rollicking and full of fun, this party—the young guests are engaged in a colorful game, pausing here and there to take breath for renewed efforts and madder pranks. It creates a vivid picture of a peasant indoor merry making, wholesome and good natured, and we see the whirling, rushing, gaily costumed figures and hear the shouts and laughter in which one involuntarily joins, for its gaiety is irresistible.

59431H VALSE IMPROMPTU, Op. 23,
No. 2 Dohnányi 2.00

The very essence of the waltz—the fragrance, life and beauty, the picturesque gaiety, the tender avowal and impassioned declaration, are all recalled by the exquisite cadences of this work. Its melodies bear unmistakable marks of the Hungarian nationality of its composer, adding to its haunting beauty a piquancy and irresistible fascination.

63141G VEIL OF PIERRETTE, THE,
Op. 18, "Waltz" Dohnányi 1.75

All the romance and tragedy of the stage seem epitomized in Pierrot and Pierrette, those appealing little figures who express so much of comedy but in whose hearts love is aflame and where grief also abides.

The story in Dohnányi's "Pantomime" music, of which this lovely waltz is a part, tells of the heartache of Pierrette, who will not marry the hated Harlequin, and so she goes to her beloved Pierrot. They will drink poison and be united forever in death. But Pierrot alone takes the deadly potion and Pierrette is forced to return for the marriage with her unwelcome lover. He notices the absence of her veil which she has left wrapped about the form of Pierrot. Together they return to the room in which his body lies. With hideous cruelty Harlequin attacks the dead Pierrot and locks his bride in the room with the corpse. The ordeal is too great; the pinions of her spirit droop and fall and in her delirium she dances and expires.

Additional Recordings in Preparation



Maurice Dumesnil

(Pronounced Doo-may-neel)



MAURICE DUMESNIL, although still a young man, is one of the ripest products of the French school of art. His playing embodies that elegance and distinction characteristic of such pianists as the late Raoul Pugno, in which good taste is never sacrificed for the sake of effect. Yet, with this mature and highly cultivated musicianship is combined a dazzling brilliancy of technique, a youthful vigor of execution and a fiery individuality of temperament.

Played by MAURICE DUMESNIL

54296H CAMPANELLA, LA
Paganini-Liszt 2.00

One of the most celebrated of the "Paganini-Liszt" Etudes, which Liszt composed on themes employed by the great violinist, Paganini. The main theme of the work is the tinkling bells heard at evening from the tall *campanili* or bell towers with which the Italian landscape is dotted. The theme itself is of the simplest character, but is elaborated to an amazing degree, and the work is one of the great concert show pieces. Mr. Dumesnil has played it superbly.

54324H CARILLONS DANS LA BAIE
(Bells in the Bay)
Vuillemin 2.00

A modern French work of great picturesqueness, most graphic in its description of a French fishing village. The merry song of the returning fishermen is heard, a native folk song, and interesting effects of bells mingling with the gay turmoil of the town celebrating the safe return of its toilers of the sea.

62561G CONSOLATION, E Flat Soro 1.75
Unlike the "Consolations" of Liszt, which are expressive of religious calm, this beautiful work

Recordings by Dumesnil (continued)

is an ecstatic, almost rhapsodic utterance—joy completely rounded and satisfying. Here and there one hears a faint echo of difficulties overcome but they only half intrude and the splendid pæan continues undisturbed, voicing in a glorious melody and rich harmonies a noble mood and a moment of high content and rapture.

62163G DANCING MARIONETTE, THE
Henry 1.75

There is a fascinating semblance to human beings in the withal awkward and grotesque movements of the marionette. The controlling wires often bring jerky gestures, but they do not lack for effectiveness; and there is an undeniable appeal in these little wooden and painted characters of the miniature theatre.

The music of this dance is singularly successful in creating in tones precisely the mock merriment and mock grief of their wire-directed lives. They are puppets, and this music is the music of a puppets' dance. It suggests the tinkle of a music-box, and creates that curious quality of unreality—at the same time the appeal of something closely akin to personality, which these little figures possess.

63731G SCHÖN ROSMARIN (Sweet
Rosmarin), "Alt Wiener
Tanzweisen," No. 3,
Transcription
Kreisler-Stefaniai 1.75

Kreisler's lovely melody composed for the violin, an echo of old Vienna newly set forth with musicianly skill in a transcription for the piano in which Sweet Rosmarin's varying moods and changing whims are simulated in the appearance of the melody in different keys, but her laughing eyes and winsome smile shine throughout, for the charm that has endeared her to music lovers everywhere cannot be hidden.

61773H SUITE ESPAGNOLE, No. 3,
"Sevilla" . . . *Albeniz* 2.00

Seville, city of pleasure, idle, eager, brilliant, lighted for a feast-day as a face lighted with a smile, glittering and crowded, moving gaily, careless of dignity and liberty, making the most of a festival hour. Or another picture—with evening coming on delicately, in a sunset of blue and gold, and a rosy flush encircling all the city as if it lay "in the bottom of a great shell, tinged with rose at the edges." Or again—a silent, almost deserted, Seville, her streets mysteriously quiescent under the bright sky and stars, or suddenly noisy with the sound and riot of music as the door of some café or dance-hall is opened to the night. Or, on looking within—seeing rows of tables crowded with little companies of friends, good-humored and affectionate, their buzzing conversation echoing

under the low ceiling, mingling with, and seemingly rhythmic with, the music.

It is such a picture of Seville that the great Spanish composer paints for us. The life and light, the gaiety, repose, and riotous joy of the people, voiced in their own native songs and their irresistible rhythms, each with its own personality and character, just as the elaborate arabesques of the city have their own personality and character.

Albeniz is a great master, and in the several numbers of the "Spanish Suite" he reveals indeed the naked soul of Spain—and the world finds it beautiful.

54336H TRISTAN UND ISOLDE, "Liebestod" (Isolde's Love
Death) . . . *Wagner-Liszt* 2.00

"*Tristan und Isolde*" is regarded by music lovers as Wagner's masterpiece, and one of the greatest musical works known to man. It offers his freest and most inspired music. It glows with the deepest and strongest emotions of the human race, a "high song of love universal in its meaning and almost cosmic in its wonderful breadth of outlook." It is a great tragedy that grips the heart.

This recording offers a transcription of the "Death Song of Isolde." It is the music for the final tragic scene of the opera. The lovers, Tristan and Isolde, are here united, but united in death. Tristan's dying eyes have greeted Isolde, his dying voice utters her name and he expires. Overcome with grief and emotion she too succumbs and with this matchless threnody joins him in the "realms of darkness, marvelous and mystical" to find there "oblivion in its vast embrace."

Additional Recordings in Preparation



Played by JOHN DUKE

60841G DANCE OF THE MANIKINS
Duke 1.75

The composer calls this the "Dance of the Manikins," but to the writer it brings to mind a delightful page from "The Golden Age" by Kenneth Grahame in which he refers to the hammers of the piano as "little white men, leaping and peeping, striving against the imprisoning wires," all the while making music, sounding notes, some of which "have all the sea in them, and some cathedral bells; others a woodland joyance and a smell of greenery; in some fauns dance to the merry reed, and even the grave centaurs peep out from their caves. Some bring moonlight, and some the deep crimson of a rose's heart; some are blue, some red, and others will tell of an army with silken standards and march music."

Recordings by Duke (continued)

62073G ON THE ROAD TO MAN-
DALAY, E Flat, Tenor
(Accompaniment only)
Speaks 1.75

62083G ON THE ROAD TO MAN-
DALAY, Key of C, Baritone
(Accompaniment only)
Speaks 1.75

62213G ROMANCE, from Second Con-
certo, Op. 22 (Violin Ac-
companiment only)
Wieniawski 1.75

63093G SOUVENIR DE MOSCOW,
"Russian Airs," Op. 6
(Violin accompaniment
only) *Wieniawski* 1.75

61733F WOODLAND SKETCHES, Op.
51: 1. To a Wild Rose;
2. To a Water Lily
MacDowell 1.50

MacDowell loved the hills and streams of his native New England, and the reaches about his New England home spoke to him in a language which he well understood. What they whispered to him he has translated for us in his beautiful "Woodland Sketches." Such music as is offered in these exquisite pieces seems the ideal expression of the mood and picture he would create for us. The fragile beauty of the wild rose and the fairy loveliness of the water lily are truly reflected in these little tone poems.



Played by JAMES ECKER

54156F ETUDE, Op. 10, No. 3, E
Major *Chopin* 1.50

This "Etude" is more like the nocturnes than a "study," and has been compared to the "Nocturne in F Sharp Major," Op. 15, No. 2. It is recorded that Chopin himself declared that he had never in his life written another such beautiful melody, and upon hearing his friend Gutmann play it, he lifted up his arms and with hands clasped exclaimed, "Oh, My Fatherland!"

54044F MELODY, Op. 8, No. 3, B
Major *Paderewski* 1.50

Paderewski has written under the title, "Chants du Voyager," a series of charming pieces, of which this is one. They were evidently written during a tranquil and happy period

of the composer's life. The title translated is, "Songs of a Traveler." That the journeying was through pleasant places and made on sunny days and clear, starlit nights is evidenced by the music.

54135F SONG WITHOUT WORDS, Op.
19, No. 1, E Major
Mendelssohn 1.50

A calm and contemplative mood is created by this lovely music. One of the loveliest of Mendelssohn's exquisite works, bearing this title.



Played by HELEN LOUISE EDGAR

53544E YE BANKS AND BRAES O'
BONNIE DOON
Trans. by Lange 1.25

"Ye Banks and Braes O' Bonnie Doon" is one of the most widely known of the Scotch songs and one which has made a tender appeal wherever it has been heard. In this transcription the dear old air is preserved in all its simple beauty, with pleasing musical interludes.



Played by PAUL EISLER

63363H ROMEO AND JULIET, "Pot-
pourri" *Gounod* 2.00

The greatest of all love stories is embraced in the tragedy of Romeo and Juliet. Gounod has clothed it in music which has been described as "a love duet with interruptions." From its wealth of flowing, beautiful melody some of the choicest gems have been culled for resetting in this brilliant potpourri. It opens with the famous "Waltz Song" of Juliet, which is immediately followed by the exquisite "Cavatina" sung by Romeo in the Second Act, which in turn is succeeded by the "Chanson," one of the beautiful moments in the Third Act. The Finale of the Second Act is used effectively to introduce once more the "Arietta" or "Waltz Song" with which the potpourri closes.



Played by ARTEMISA ELIZONDO

57613F ESTRELLITA *Ponce* 1.50

Charmingly Spanish in flavor, this piece is a great favorite in Latin American countries. It received at the hands of Miss Elizondo a typical interpretation, for she thoroughly knows and understands music of this character and the manner in which it is played in the countries

Recordings by Elizondo (continued)

where it is especially liked. It is charmingly melodious with a delightful rhythm and will find equal favor with music lovers everywhere.

57735H GAVOTA *Ponce* 2.00

Ponce is a Mexican composer who has made a very real impression with his delightful music, which shows the Spanish influence and yet has a personality quite its own. This number in the gavotte rhythm is one of his most interesting compositions.



Played by MELVILLE ELLIS

56562E AIR DE BALLET *Herbert* 1.25

Here we have a spontaneous little work, delightfully fresh and original.

56794H FIREFLY SELECTIONS *Friml* 2.00

This enchanting operetta contains a great deal of beautiful music, much of which is given in this charming recording.

50942E SERENADE COQUETTE
Barthelemy 1.25

A lovely little light classic played with a fascinating piquancy.



Played by FRANCIS ERLE

1101E ROCK OF AGES, B Flat (with words) *Hastings* 1.25

A favorite hymn, known the world over, feelingly and sympathetically played.



Played by ROSAMUND EUSTIS

59711F ERINNERUNG (Remembrance), Op. 68, No. 28
Schumann 1.50

This composition, aside from its musical beauty, is interesting when it is known that Schumann wrote it in memory of Mendelssohn whom he greatly loved and admired. This little piano piece shows with an eloquent simplicity how deeply he felt the early death of his friend. It voices recollections of the happy and beautiful association of two great musicians, and it is touching to observe how Schumann clings to its exquisite melody, repeating it again and again as if reluctant to let the cherished memory give place to other things.

Played by EDGAR FAIRCHILD

62423G ANGEL'S SERENADE, THE,
Braga *Trans. by Smith* 1.75

Each new generation bows to the extraordinary appeal of this old air, beloved of our grandmothers. Its melody is one of those which seem to be immune from the ravages of time and to hold its own serenely while other popular favorites come and go. Such music is always welcome, for it preserves a freshness that many a more ambitious work may well envy.

Mr. Fairchild has played it very beautifully and reveals all the intrinsic loveliness of this enduring old favorite.

391F BECAUSE, Ballad, B Flat
(with words) *d'Hardelot* 1.50

This is one of the songs which finds an answering echo in the hearts of all who hear it. Frankly a love song, the words and music both make their appeal.

*"Because you speak to me in accents sweet,
I find the roses waking round my feet,
Because God made thee mine I'll cherish thee,
Through light and darkness, through all time
to be."*

So run the lyrics, and the music increases in richness and fervor, up to the fine climax with which it concludes.

1241F BELLS OF ST. MARY'S, THE,
Ballad, E Flat (with words) *Adams* 1.50

"The Bells of St. Mary's" is one of those old songs that are ever new and welcome. There is in it a sentiment and beauty of melody that give it enduring freshness and popularity. In this recording the words are printed on the roll. Here is its delightful refrain:

*"The bells of St. Mary's,
Ah! hear they are calling
The young loves—the true loves
Who come from the sea;
And so my beloved
When red leaves are falling,
The love-bells shall ring out—ring out
For you and me."*

1341F CHANSON DU COEUR BRISÉ
(The Song of Songs), Ballad, B Flat (with words)
Moya 1.50

The original title of this song is in French "The Song of a Broken Heart." Its verses sing of an unforgettable night in June, alas, never again to be realized, for love's dream has vanished and there remains only heart-breaking memory. Its sentiment, tunefulness, fine harmony, and well planned climaxes, all contribute to its success and the favor with which it is received.

Recordings by Fairchild (continued)

58444F DANCING NYMPHS, "Inter-
mezzo" . . . Braine 1.50

A sylvan glade, glittering with dew, the ground carpeted with soft moss for the tread of the nymphs who move with charming grace, emerging from the caverns of green shade to flash their beauty in the sunlight, disappearing and re-appearing in exquisite dance. A fascinating picture, surely; charmingly set forth in delicious music.

62331F EGYPTIAN DANCE, Op. 41
Friml 1.50

The unvarying rhythm and the plaintive melody of this dance impart to it a weird fascination which explains the great popularity that it enjoys. It is effectively used by our motion picture orchestras and cabaret bands, and whenever heard is welcomed with enthusiasm. It is real dance music—for the classic dance or ballet, not the ballroom—and one can easily supply in imagination the picturesquely clad, brown-skinned figures posturing and moving to its hypnotic rhythm.

351F FARE THEE WELL, LOVE,
FARE THEE WELL, Ballad,
B Flat (with words) Keith 1.50

A popular song of the sentimental type, with much to recommend it to lovers of songs like "Silver Threads Among the Gold," and "When You and I Were Young, Maggie."

331F FORGOTTEN, Ballad, Key of
F (with words) Cowles 1.50

One of the most expressive and loveliest of songs of sentiment. The lyrics in this song are unusually fine and instinct with deep feeling. The melody is one of haunting beauty, and the whole work a masterpiece of musical writing of this character.

1331F GYPSY LOVE SONG, Ballad,
D Flat (with words)
Herbert 1.50

The minor strain of the opening of this lovely song is perfectly suited to the sentiment of its lyrics:

*"The birds of the forest are calling for thee,
And the shades and the glades are lovely;
Summer is there with her blossoms fair,
And you are absent only."*

In the chorus, sung in the contrasted major, Victor Herbert achieved one of those effects which give his music that piquant appeal for which it is justly celebrated.

63581F GARDEN DANCE, A Vargas 1.50

Surely, in this picturesque title one must read a dance of all the blossoms to the piping of the Summer winds. Mr. Vargas' music is quite as lovely as the vision of a garden swayed by the breezes, its flowers in myriad colors tossing and dancing in the sun. Its pretty tune, effective contrasts and fine climax are all things to remember, and all contribute to the making of a work of unusual beauty and appeal.

61671F IDILIO, Op. 134 . . . Lack 1.50

Truly idyllic, reminiscent of happy days, and like a little romance, this charming work has made for itself a secure place in the hearts of music lovers. The lilting cadence, oft repeated, with which the work opens is of undeniable fascination, like the note of a bird swinging on a flowering branch, voicing the beauty of a delicious and unforgettable moment.

1251F IF LOVE WERE ALL, Ballad,
E Flat (with words) Axt 1.50

A sentimental ballad that employs the ever delightful waltz rhythm. In its telling the composer has brought to it a melody of unforgettable sweetness and it rises to a fine climax. It is one of the notable recent contributions to the lists of sentimental, tuneful songs that have a certain hold on popular favor.

791F I'LL FORGET YOU, Ballad,
A Flat . . . Ball 1.50

A quiet, abiding devotion is the burden of this exceptionally tuneful and appealing song. Its melody, one of captivating sweetness, its harmonies rich and full and its fine climax all contribute to the favor with which it has been received everywhere and the permanent place it is destined to fill in the hearts of music lovers.

401F LITTLE TOWN IN THE OULD
COUNTY DOWN, Ballad, Key
of F (with words) Sanders 1.50

John McCormack sings it. A new Irish song full of endearing charm and fragrant beauty. A melodious appealing number, as great a favorite as "Macushla" or "Mother Machree."

561F LOVE ME AND THE WORLD
IS MINE, Ballad, Key of C
(with words) . . . Ball 1.50

This spirited song is a great favorite and one of Mr. Ball's most successful compositions. It is delightfully played by Mr. Fairchild.

Recordings by Fairchild (continued)

1271F MAGIC OF YOUR EYES, THE,
Ballad, Key of G (with
words) *Penn* I.50

Another song which has a sure place in the list of favorite ballads. The burden of its verses is revealed in these lines:

*"Eyes that speak to me alone,
Of a secret all their own."*

at once disclosing that it is a fervent love song, tuneful and ingratiating, carrying a pretty sentiment in its every phrase. The words of the song are printed on the roll.

1451F MARCHÉTA, Ballad, Key of
F (with words)
Schertzing I.50

"Marchéta," one of the loveliest of melodies, is here played with feeling and sentiment as becomes so delightful a love song. The words are printed on the roll.

733F MY WILD IRISH ROSE, Bal-
lad, B Flat (with words)
Olcott I.50

As a composer and interpreter of Irish ballads no one has a warmer place in the hearts of the public than Chauncey Olcott. "My Wild Irish Rose" is one of his best numbers, and a renewed interest was created in its having been made the theme of the film drama of the same name. It will always be loved for its dramatic charm—both words and music make their individual appeal and together they present a perfect blending of the poetic and musical thought of their composer.

57374F NOLA, "Intermezzo" *Arndt* I.50
Lovers of light, pretty pieces will welcome this delicious "Intermezzo," one of Felix Arndt's last compositions and one of his best.

62051F O MITAKE SAN, "Butterfly
Dance," Op. 77, No. 1
Friml I.50

Mr. Friml's lovely Japanese ballet, "O Mitake San" consists of a set of several charming pieces in the characteristic vein of this well-known composer. He never fails to write melodiously, and invariably wins the hearer with the grace and beauty of his music.

The opening number introduces a brilliant riot of color, the air filled with butterflies of gorgeous hue, creating a picture of exotic beauty. The dance proceeds and at the end it has the delicate, fragile loveliness of the butterfly's wings. It is as if the crowded scene were emptied of all but a few of the fairest who in a characteristic manoeuvre bring the dance to a close.

61903F O MITAKE SAN, "Veil
Dance," Op. 77, No. 2
Friml I.50

The second part of Rudolph Friml's lovely Japanese ballet, "O Mitake San." Its title suggests the scene for which it is the music, and the imaginative listener will have no difficulty in visualizing the dancers, with their colored flowing veils and graceful postures.

61823F O MITAKE SAN, "Valse Co-
quette," Op. 77, No. 3
Friml I.50

A more engaging little "Waltz" than this, it is difficult to imagine. The composer does not attempt to make it Japanese, but surely it brings a picture of the blossoming lanes and quaint gardens of the flowery kingdom.

58384F POMP AND GRACE, "Novel-
lette"
Von Tilzer I.50

The composer of this graceful number gives it the sub-title of "Novelette." The story it tells is surely a gay one; it is merry banter and gay humor expressed in music. In arranging the various episodes, the composer has done so with delightful effect. Admirably contrasted, each plays to the other, each answers the other gayly and wittily—the piece is indeed charming.

751F SMILE THROUGH YOUR
TEARS, Ballad, Key of F
(with words) *Hamblen* I.50

That every cloud has a silver lining, that tears are but the dew that glistens on love's roses, and that every sorrow will pass, giving place once more to joy, is the sentiment expressed in this unusually appealing ballad. The words and music are by the same composer. The musical setting is sympathetic and satisfying, its melody and fine climaxes being in perfect accord with the fervor and happy suggestion of the lyrics.

681F SMILIN' THROUGH, Ballad,
E Flat (with words) *Penn* I.50

Was there ever a lovelier play than "Smilin' Through"? This lovely song is one of touching beauty.

"Two eyes of blue come smilin' through at me."

Here is a doctrine of cheerfulness for you, making the precious jewel of constancy shine with a new light, gladdening the heart with its happy suggestion.

This number will be remembered as the theme song of the film production "Smilin' Through," in which Norma Talmadge made a distinguished and charming appearance.

Recordings by Fairchild (continued)

57493G SPIRIT OF THE NILE *Vargas* I.75

Mr. Vargas is well known as a composer of charming light classic salon pieces. This number is delightfully oriental in character and shows the same unusual gifts for composition which one finds in his "Whispers of Love."

901F SUNRISE AND YOU, Ballad,
A Flat (with words) *Penn* I.50

Mr. Fairchild finds a sympathetic task in playing this ballad, a captivating number telling of parting at sunrise, a treasured moment of unforgettable loveliness. Hope and fond recollection add their beauty to its lyrics and inspire the lovely tune in which the story is told.

771F SUPPOSE THE ROSE WERE
YOU, Ballad, Key of F
(with words) *Denni* I.50

The romance and sentiment inseparable from a favorite ballad are found in abundance in this notable number. The dream of love becoming a reality is always a pleasant theme and supplies the opportunity for such tuneful effects as are offered in this beautiful song.

701F THANK GOD FOR A GARDEN,
Ballad, A Flat (with
words) *del Riego* I.50

The wholesome beauty of the lyrics of this piece—its sympathetic setting—and the poetic and dramatic beauty of Mr. Fairchild's interpretation, make it a notable recording. It sings of the outdoors—a high song of Summer—the sunshine and flowers, the rain and dew, glorifying and making life the lovelier and voicing a fervent gratitude for so much beauty.

1001F 'TIS THEN I LOVE YOU
MOST OF ALL, Ballad,
Key of F (with words)
Doht I.50

Another ballad of certain appeal, played with a fine appreciation of its sentimental character and its melodic beauty.

301F UNTIL, Ballad, D Flat (with
words) *Sanderson* I.50

A love song of tender appeal, the kind of music that one wishes to hear again and again,

exquisite melody and exquisite harmony combined to set forth a lover's avowal.

"No rose in the world until you came,
No star until you smiled upon life's sea."

62261G VALSE BLUETTE, "Air de
Ballet," *Drigo*
Trans. by Rapée I.75

Piquant, coquettish, melodious, romantic—each and all of these words must be used in describing this bewitching waltz. It is a joyous utterance, wholly care free, and one's only regret is that it ends so soon. But it may always be repeated, and it is safe to say that it will be repeated many times before the hearer is satisfied.

63771F VALSE LUCILLE, Op. 85 bis,
No. I *Friml* I.50

Nothing that Friml has written displays his fine gifts more than this delectable waltz, which has airy charm and grace enough for the most exacting music lover. It has lilted its way into a permanent place in popular favor.

58264F VALSE NANETTE *Fairchild* I.50

Fascinating in its grace, dainty as the fair Nanette who lends her name to this charming salon number, it will find ready for it a warm welcome. In this, the composer's interpretation, it makes its first appearance, Mr. Fairchild having composed and played it for the Ampico.

63381G WILL O' THE WISP *Jensen* I.75

There is an old legend that the Will O' the Wisp, those mysterious elusive lights seen in marshy meadows and damp forest glades are the souls of candles prematurely extinguished, flown to these lonely places to sport together with their fellows in weird nocturnal revelry and to recant the scenes of human joys and sorrows illumined during their short earthly lives. The idea has intrigued many composers to re-create in music the fleeting mysterious appearance and disappearance of these witch lights and the scenes they have witnessed. It is a subject rich in varied possibilities. Jensen gives us the eerie mystery of the lights seen in the forest depths, his "Will O' the Wisp" is bewildering, elusive and frolicsome by turns.



Geraldine Farrar



REAT OPERA PRIMA DONNA—and superb artist—she plays the piano as delightfully as she sings, and in the piano recordings, which she makes exclusively for the Ampico, one finds a charming and intimate souvenir of this beloved singer. She has played several of the songs and scenes from the operas in which she has achieved fame.

Geraldine Farrar sang her final operatic role at the Metropolitan Opera House, on Saturday afternoon, April 22, 1922, when she appeared in "Zaza." On this occasion this gifted artist received an ovation such as has never been accorded any other prima donna in the history of the opera house. Not only during the performance, but at its conclusion, and afterwards in the streets on the way to her residence there was an outpouring of popular enthusiasm, plainly indicating the warm place she occupies in the hearts of American people.

Pl a y e d b y G E R A L D I N E F A R R A R

8 I G M I G H T Y L A K ' A R O S E , B a l -
l a d , A F l a t (w i t h w o r d s)

Nevin 1.75

Geraldine Farrar has played this favorite song, putting into it all the pretty sentiment with which she sings it—all her beautiful phrasing. It is the ideal interpretation of a great singer, and perfectly expresses the tenderness and humor of the charming verses, so delicately

sensed by Nevin in his music. Nevin's songs are nearly always based on some memory such as this, and may be regarded as a record of his own emotions and experiences in his life. "Mighty Lak' a Rose" was composed in sight of his boyhood home and surely he had in mind happy recollections of the old colored mammy who cared for him in his childhood.

Additional Recordings in Preparation

Played by **E. A. FINK**

53467H KÜNSTLERLEBEN (Artist's Life) . . . Strauss 2.00

One of the most delightful of the Strauss waltzes and one most frequently heard apart from the immortal "Blue Danube." It is difficult to say which is the most popular of his works, but "Artist's Life" is ever welcome and widely loved.



Played by **FELIX FOX**

60033H ETUDE, Op. 24, No. 1
Moszkowski 2.00

This beautiful work is one of Moszkowski's most important compositions. It possesses the same fascination of rhythm as his famous "Liebeswälder" and other concert waltzes for the piano.

His well-known taste in the arrangement of his effects is shown, nowhere more than in this piece—the light and shade, the contrasting episodes of the work are cunningly devised and are a delight to the ear. Mr. Fox has played it with enthusiasm, and a full appreciation of its many beauties.

57767H POLONAISE, Op. 26, No. 1,
C Sharp Minor . Chopin 2.00

Whether or not Chopin so intended it, it is easy to read into this charming "Polonaise" a complete love romance. The earlier bars of the work are clearly an earnest question delivered with emphasis and insistence, followed by an equally clear answer, timid and hesitating, and so the lovely story is continued with the question and answer recurring as though the memory of the romance was dear to the composer's heart. The "Polonaise" has no definite end; seemingly the romantic episode which it portrays came to the composer's mind, lingered there for a while and was dismissed for the contemplation of other things. Whatever the story connected with it, it is exquisitely tuneful and one of the most beautiful of all the Chopin "Polonaises."

60041H ROMANCE SANS PAROLES
(Romance Without Words), Op. 13, No. 1
Fauré 2.00

In many ways all romances are alike. There is invariably the sentimental regard of the two persons, each for the other, and in every musical utterance bearing the title, "Romance," there is always the tuneful beauty telling again the wondrous story that is old, yet ever new.

This exquisite work by the great French romantic composer is a love story glowing with

fervor, enriched with tender phrases and whispered avowal, to all of which the listener will find the words in his own heart.

57793H SONG WITHOUT WORDS, Op.
62, No. 25, Key of G
Mendelssohn 2.00

Of all the "Songs Without Words," by Mendelssohn, there is none more beautiful than this. Though less well known than many others, it has great poetic beauty and is an exquisite song of "sweet melancholy" very sympathetically played.

Additional Recordings in Preparation



Played by **ANNETTE FRANCES**

53514E THERE'S A LONG, LONG
TRAIL . . . Elliott 1.25

During the late war there was no more popular song than this. It is not a war song, but there is a sympathetic atmosphere created by its lyrics and the lovely melody; and its popularity is not far to seek.



Played by **CARL FRIEDBERG**

57403H MINUETTO . . . Haydn 2.00

A charming minuet of the olden time, fragrant and graceful, exquisitely played. Its delicate ornamentation, its fluttering trills, suggest the crinoline and flounces of those who doubtless danced to its measures.



Played by **PAOLO GALLICO**

56462D FÜR ELISE (For Elise)
Beethoven 1.00

Here we have a tribute of the great Beethoven to some little Elise who had found favor with him. It is a little composition replete with the wholesome beauty which one must associate with the tiny child who inspired it.



Played by **FELIX GERDTS**

57213E AMARYLLIS . . . Seger 1.25

A pleasant little offering to some flower-like Amaryllis who is no doubt wholly worthy of the pretty attention paid by the composer in dedicating his work to her.

Recordings by Gerdts (continued)

- 52054F **BABILLAGE** . . . *Durand* 1.50
 What a merry "prattling" this little piece offers. "Prattling" is the meaning of its French title, and it is a little duet, for one merry voice answers the other in good-natured repartee.
- 51695F **BALLERINA, LA (The Ballet Dancer)** . . . *Sternberg* 1.50
 A charming salon number, a lovely little piece of music in the genuine ballet style—imaginative and graceful.
- 60541G **BASKET OF ROSES** *Albers* 1.75
 A delicious title, surely, suggesting a flood of fragrance and delicate color, and the composer has given us delicious melody and charmingly contrasted effects in his music. A light salon number which will appeal to all lovers of works of pleasing tunefulness.
- 51824F **BELLES OF NEW YORK**
Satter 1.50
 The name of this piece does not disclose the fact that it is a delicious waltz, but such it is and deservedly a popular one. Its melodies and contrasted effects are quite irresistible, like the fair ladies who have been the source of the composer's inspiration.
- 52043E **BUTTERFLIES** . . . *Johnson* 1.25
 A favorite subject for a musical setting, one which many composers have treated with success; none, however, more so than in this light and pretty little work.
- 51256H **BY MOONLIGHT, Op. 139, No. 3** . . . *Bendel* 2.00
 One of the pieces from the series entitled "On the Shores of Lake Geneva." It is also called "A Moonlight Sail to the Isle of Love," and is a picture in tones of the romantic episode the title describes.
- 53404F **CATHEDRAL CHIMES**
Arnold-Brown 1.50
 A very beautiful reverie introducing the much-loved hymns "Sun of My Soul" and "Abide with Me" and interesting effects of chimes.
- 50233E **CHRYSANTHEMUMS** . . . *Penn* 1.25
 Has the composer sought in this work to depict the gorgeous beauty of the flower which gives it its title? Perhaps so. If this be true, he has succeeded admirably, for the work glows with rich and splendid color.
- 53035F **CLOCHETTES D'OR, LES (The Golden Bells)** . . . *Ketterer* 1.50
 "The Golden Bells" is the translation of the title of this little number, which is one of those

pieces of delicate and fantastic charm. The little work creates its own atmosphere, and the title helps to an understanding of its meaning.

- 52694F **DANCE OF THE DEMON**
Holst 1.50
- 52672E **DEMON OF THE WOOD** *Holst* 1.25
 Mr. Holst certainly chooses highly exciting titles for his delightful concert works. Both of these teem with brilliant effects beloved of the pianist, and disclose a demon exceedingly active and boisterous but not wholly terrifying in spite of his vociferous outpourings. They are works in the style of the old manner of writing concert pieces and have always held the high place in public favor which they acquired as soon as they became known. Mr. Gerdts has played them brilliantly with a fine appreciation of their character.
- 60771F **DANCE OF THE POPINJAYS**
Shewell 1.50
 An airy trifle, gay and frivolous, but wholly charming in the effectiveness with which its various figures are arranged. It is one of those little salon pieces which always gives pleasure, and Mr. Gerdts has played it brilliantly, with a fine understanding of its character.
- 50473E **DANCING LEAVES** . . . *Miles* 1.25
 A delightful little light classic, a pretty suggestion of leaves dancing in the sunlight.
- 53556F **ELDORADO** . . . *Bartlett* 1.50
 The companion piece to the famous "Polka de Concert" by the same composer and all but as great a favorite. It abounds in charming effects arranged in pleasing contrast.
- 52013E **FAIRY FINGERS, Op. 24**
Mills 1.25
 Of exquisite daintiness and fragile grace, and played with consummate art, this number is a never-failing delight.
- 50874F **FLORENCE, Op. 12, "Grande Valse Brillante"** *Liebling* 1.50
 This brilliant concert "Waltz" has long been a favorite. Mr. Gerdts displays in his rendering of it a fine technique and great taste in the variety of effects produced.
- 51844F **FLOWER SONG, Op. 39**
Lange 1.50
 One of those lovely melodies that will always appeal. It is one of Lange's most graceful works and is very popular with music lovers everywhere.

Recordings by Gerdts (continued)

55884F HARLEQUIN, Op. 12, No. 1
Roberts 1.50

Lee S. Roberts is well known as a composer of charming light classics, always melodious and picturesque; a wholly delightful work.

55694F HOME, SWEET HOME
Trans. by Thalberg 1.50

The words of this immortal song were written by John Howard Payne, an American. Far from his native land, his heart full of longing and aching with loneliness, he composed the touching verses which find an answering throb in the hearts of those who have experienced an enforced absence from home.

The melody is a paraphrase of an old Sicilian air published in 1820, and later, in 1823, added to by Sir Henry Bishop, when it assumed its present form in which it is known the world over. It is the great home song of the English-speaking peoples. Thalberg's arrangement of this wonderful melody, offered in this recording, is very celebrated and its transcription ornaments it with variations of great brilliancy.

61101F IN POPPYLAND . *Albers* 1.50

A gay, fanciful, little light classic of pleasing rhythm and well contrasted effects. The poppies the composer had in mind were surely gorgeous in color, and danced merrily in the Summer breeze, turning their scarlet and gold faces to the midday sun.

58544F LACES AND GRACES
Salzer-Bratton 1.50

A musical trifle as dainty as the "lace" of its title. One hears music in delightful patterns, little groups of notes and melody, little bouquets woven in musical threads like the fragile bouquets in a delicate flounce of lace.

55484F LAST ROSE OF SUMMER, THE
Trans. by Ascher 1.50

Like "Home Sweet Home," "The Last Rose of Summer" is a song that is known the world over. It was written by Thomas Moore to an old air known as "The Groves of Blarney," which is itself a variation of an older air known as "The Young Man's Dream." The lovely old Irish air has been adopted by many composers including Beethoven and Mendelssohn. Flotow took it bodily and inserted it in his opera of "Martha."

In this recording it is offered in a brilliant transcription, a fine example of a style of writing which was in great favor at the time it was composed and which has, ever since, retained its hold on public favor.

54006F MAGIC BELL, THE *Strakosch* 1.50

This is a very lovely fantasia. The tones of the bell are exquisitely introduced, and the melody

of the piece is romantic and produces an atmosphere of the unreal which is very fascinating.

55384F MAIDEN'S PRAYER, THE
Badarzewska 1.50

This lovely old piece is one of those which has stood the test of time and remains today as great a favorite as when it first became a popular success. The sentimental suggestion in the title and the lovely melody easily explain the place it holds in the hearts of music lovers.

50497H MURILLO, "Allegro de Concert," Op. 138 *Terschaek* 2.00

This is a brilliant concert work. Perhaps the composer had in mind the sumptuous life of the great painter whose name has been chosen for the work. It has superb effects arranged in delightful contrast, melodious and splendid throughout.

50763E NADJA, "Intermezzo" *Moret* 1.25
A delightful work of an Oriental character, full of interesting effects.

55927H NORMA, "Fantasie Brillante," Op. 65 *Leybach* 2.00

Bellini's "Norma" was first produced on December 26, 1831, at Milan and ten years later, February 25, 1841, it was heard in New York. It is a work of the old school and is not nowadays heard in its entirety. It contains, however, some immortal melodies which have been linked together in this admirable fantasia. An older generation of opera-goers will never forget the effect of the beautiful air "Casta Diva," sung by the great singers of that day.

50912D PAPILLON, LE (The Butterfly) . . . *Lavalle* 1.00

Graceful and delicate like the butterfly which gives it its title, this little work will always give pleasure.

55844G PEARLS . . . *Moret* 1.75

Moret has to his credit many pieces replete with that charm which makes for enduring popularity. "Pearls" is one of his best works. It is a brilliant little composition with pleasing effects in staccato alternating with lyric passages in effective contrast.

55295G POLKA DE CONCERT, Op. 1
Bartlett 1.75

Who is there who does not know this favorite "Polka de Concert," which brought fame and fortune to its composer? Deservedly so, for the composition is one of the best in the whole category of light classics.

Recordings by Gerdts (continued)

55873E RENDEZVOUS, "Intermezzo
ROCO" . . . *Aletter* 1.25

"*Rendezvous*" is a light classic of the type that every one loves. It fascinates by its appealing tune and by the variety of moods expressed in its pleasing and brilliant cadences.

58394F ROBIN'S RETURN, THE
Fisher 1.50

It is the pleasant suggestion of the awakening spring and the thrill of the arrival of the first robin that has made this delightful number a world-wide favorite. Its tunefulness, as well as its picturesqueness, contributes to its popularity. That Mr. Gerdts knows and loves it, is evident from his sympathetic interpretation.

53732E ROMANCE . . . *Pascal* 1.25

One of Pascal's most beautiful pieces. It is a little love song or romantic ballade, and sings of contentment and happy hours.

57343F SERENADE *Drigo-Romano* 1.50

This charming "Serenade" is known by music lovers everywhere and has been issued in response to many requests.

53705F SERENADE BADINE
Gabriel-Marie 1.50

A "*Serenade Badine*" is a wanton and waggish utterance, and this little piece must be regarded as a serenade in jest rather than in earnest. It is in any case a delightful little number that Mr. Gerdts has played with a complete comprehension of its spirit.

55663E SNOWBALL, "Intermezzo"
Roberts 1.25

One of Mr. Roberts' characteristic and always attractive compositions. His gifts of melodic invention, and the musicianship he invariably brings to his works are generously displayed in this number.

55273E SPARKLETS . . . *Miles* 1.25

Mr. Miles became known to music lovers through the success of this graceful work. A charming little piece, deservedly popular.

56894F VALSE, Op. 83 . . . *Durand* 1.50

Every one who plays the piano has at some time or other been fascinated by the delicious lilting cadences and brilliant passages of the Durand "Valse." Few, however, have attained the splendid proficiency in the performance which is offered in this recording.

53765F VALSE BOHÊME . . . *Kriens* 1.50

A very fine brilliant concert "Waltz" superbly played. It is the best known and liked of

Kriens' works and is a number of unusual effectiveness.

50505F VALSE FANTASTIQUE
Menges 1.50

As the title implies, this is a fantasy written in waltz tempo. It is a concert piece of unusual charm, a delicious melody being treated by the composer with much originality in the way of tone coloring and variety of effects.

60931G WANDA, Op. 88 . . . *Bohm* 1.75

A brilliant, delightful number in waltz tempo, replete with gaiety and rhythmic loveliness, it will carry its own suggestion to the listener, who, however, cannot fail to associate it with romantic merry-making and festivity.

52736H WEDDING OF THE WINDS
Hall 2.00

This famous old work is beautifully interpreted in this recording. Its fine waltz melody and the contrasted effects are delightfully treated. A fine, brilliant number, brilliantly played.

57124F WHEN YOU AND I WERE
YOUNG, MAGGIE *Wyman* 1.50

A favorite and popular song which partakes almost of the nature of a folk song and is here given with variations and a brilliant introduction.

531G WHERE THE RIVER SHANNON
FLOWS, Ballad, E Flat
(with words) . . . *Russell* 1.75

There is a certain charm about all Irish music, and in writing this delightful song the composer has had in mind the traditional Irish songs, and has given us in this work a piece of much the same character, and all of the fascination, which such music has for us.



Played by IRENE DI GIOVANNI

1151F O SOLE MIO (My Sunshine),
Ballad, Key of F (with
words) . . . *di Capua* 1.50

The entrancing sweetness of all Neapolitan songs seems epitomized in this world-wide favorite. In this recording it is issued with the words which the lovely music fits so well. There is something about "*O Sole Mio*" that sets it apart from all other similar songs. Whenever heard, no matter how often, it weaves its spell of enchantment, for it is one of the great tunes of the world. Barrel-organs and street pianos have failed to dim its popularity, for such music cannot die.



Leopold Godowsky



ONE OF THE GREATEST pianists of all time. He dazzles his auditors with an astounding technique, and is celebrated for the great brilliancy of his interpretations. He is, however, not without his tenderer side, and the poetry of such fragile works as the "*Andante Spianato*" and "*Berceuse*," by Chopin, finds in Godowsky a sympathetic interpreter.

Played by LEOPOLD GODOWSKY

56084H ANDANTE SPIANATO, Op. 22,
G Major . . . Chopin 2.00

This work is one of fragile delicacy and is the prelude to a "Grand Polonaise" in E Flat Major, written for piano and orchestra. The "*Andante*" is in the form of an introduction, and the music seems to suggest to one writer on Chopin a pellucid lake, over which a boat glides, halting here and there in shady spots by the shore. It is marvelously tender and imaginative and its beauty speaks for itself.

51126H BALLADE, Op. 47, A Flat
Chopin 2.00

A romantic but tragic story is connected with each of the Chopin "Ballades." In the music Chopin gives the impression of the story—the

moods evoked by the occasion rather than its episodes in detailed sequence.

This one tells the story of a knight who fell in love with a fairy creature whom he met one evening walking by the shores of the lake. Her loveliness resembled the light upon the water—her delicacy, the evening mists. She yielded to his ardor, but imposed the condition that he should first prove his constancy by an enforced absence of but a single month, at the end of which time she would return, and if he still loved her, she would become his bride.

Wandering again by the lake, haunting the spot where he had left her, and pining for the day of her coming, he met another yet lovelier creature. In the joy of the new adventure his early love and his plight were forgotten.

Recordings by Godowsky (continued)

In her arms he was borne on the evening mists far out over the lake. Suddenly she threw off her disguise and assumed the form of his earlier love, for it was none other than she who had taken a different shape to test his fidelity. She cursed him for his faithlessness and, in spite of his protests, left him to sink to his death in the abyss, which opened to receive him in the dark waters below.

50214H BERCEUSE (Cradle Song),
Op. 57, D Flat Major
Chopin 2.00

The "Berceuse" or "Cradle Song" by Chopin is a marvelous instance of filigree work in music. The piece opens with a curious figure which may be regarded as the rocking of the cradle, its unaltered rhythm continuing throughout the piece. There is presently introduced a dreamy, half-vanishing embroidery which is superimposed over the rocking figure, and the whole work has peculiar tenderness which admirably fits the title. It is one of the great masterpieces in piano literature.

51164H ETUDE DE CONCERT, No. 2
Liszt 2.00

This celebrated concert work requires the technical brilliancy of the greatest pianists for its adequate performance. Mr. Godowsky's playing of it is incredible until it is heard. The beauty of his phrasing, the fleetness and smoothness of the whirring figure, the splendid sweep of the music, the perfection of detail and his grasp of the composition as a whole are a display of the highest virtuosity in piano playing.

A plaintive little melody runs through the work which might be the sound of the Autumn wind as it stirs the dead leaves and whistles through the branches.

60023H HOME, SWEET HOME *Bishop* 2.00

One of the greatest of all songs, and probably the best known musical work in existence. Mr. Godowsky plays it in a masterly manner. It is a great musician's version, preserving all its simple beauty but adorning it with harmonies that add to its poignancy. The heart throb and the tears are there, for it is the exile who sings of home, sweet home. It is a song written from the heart, ideally expressing a longing and a sentiment in which all have shared.

58233H HUMORESQUE, "The Miniatures"
Godowsky 2.00

The delightful sense of humor which Godowsky possesses is shown in this charming composition, one which enchants with its delightful contrasting effects. Needless to say it is superbly played by this master pianist.

59883H LAST WALTZ, THE, from
"The Last Waltz" *Straus* 2.00

Those who remember "The Chocolate Soldier" looked forward eagerly to the production of Oscar Straus' operetta, "The Last Waltz," the reigning success for a season at the Century Theatre, New York. Its beautiful music delighted the thousands who crowded the theatre at every performance, and the tune which runs through the whole piece is this lovely waltz. It is especially featured as the music to a romantic scene with which the First Act concludes, but it comes again and again throughout the opera and is ever welcome.

62711G MARCH WIND, Op. 46, No.
10, E Flat. *MacDowell* 1.75

Fierce and strong, the March wind blows in fitful gusts, wailing as if in mourning for the Summer's dead, "nature's funeral cries for what has been and what is not." There is strange music in its stirring whirl and tumult, and this sensitive composer, whose ears were attuned to nature's many voices, re-creates the mood and weird beauty of the maddened air. Herein we have not the gentle wind, the voice of a sweet and passionate wooer kissing the blushing leaf, but in a wailing, rushing sound, like a human cry, a giant that shakes the walls and wages his conflicts on the tumultuous seas.

56142H MOMENT MUSICAL, Op. 94,
No. 3 . . . *Schubert* 2.00

We have in this little work one of Schubert's most exquisite creations. It is like a miniature march, as if for a toy procession.

58365H NACHTSTÜCK (Night Piece),
Op. 23, No. 4 *Schumann* 2.00

Of all Schumann's beautiful melodies, none is more suggestive of evening calm than this. It is like an exquisite evening hymn, as tranquil as water stilled at twilight, serene as a calm, starlit night.

56834H NOCTURNE, Op. 37, No. 2,
G Major . . . *Chopin* 2.00

This lovely "Nocturne," we are told, was suggested to Chopin by the curious singing of a sailor on board a ship which bore him and his friends to the island of Majorca. The melody in the middle portion of the "Nocturne" evidently represents the sailor's song; the intervening portions might well suggest the phosphorescent lights which illumined the water on the dark, warm night on which the journey was made. It is one of the most celebrated of the Chopin "Nocturnes," and one of the most beautiful.

Recordings by Godowsky (continued)

56336H POLONAISE, Op. 53, A Flat
Major . . . Chopin 2.00

This "Polonaise" is the apotheosis of a glorious past and gives us Chopin in his most majestic and finished style. It brings a picture of the ancient glory of Poland—of a grim castle with towers and moat, of armored knights, courtly scenes and the hurrying tread of a cavalcade returning from a triumph. They move about the splendid rooms of the castle to the stately rhythm of the polonaise. Presently we find that they have all vanished but they soon return, as if by another entrance, once more crowding the tapestried halls, and the resplendent pageant is resumed with greater energy, and in an apotheosis of glory the superb moment comes to an end.

Tragedy, romance and medieval splendor are all portrayed in this wonderful music which the composer has written in his heart's blood. We are told that one night, during its composition, Chopin, enfeebled with illness and intensely excited with the fever glow of composition, suddenly imagined the walls of his room opened and there came riding in from the night a cavalcade of armored heroes and the ancient personages of his musical dream. So vivid was the hallucination that he fled from the room in terror and for several days could not be persuaded to return and resume work on this magnificent inspiration, which will always be regarded as one of the greatest of his compositions.

51116H SCHERZO, Op. 39, C Sharp
Minor . . . Chopin 2.00

This singularly beautiful work is one in which the chief subject is a kind of choral, interrupted here and there by a cascade of shimmering tone, lace-like in its delicacy. There are sweeping arpeggios of changing harmonies, which one writer describes as being "like the lovely laughter of the wind-swept wheat." Truly a most exquisite work.

59911H STILL WIE DIE NACHT (Calm
as the Night)
Bohm-Godowsky 2.00

The interpretation of a great pianist in his own transcription for the piano of an exquisite song—a song that is known and loved wherever music is heard. Godowsky appreciates and understands its beauty and sentiment, and has played it with great feeling and eloquence.

50453H VOGEL ALS PROPHET (The
Prophet Bird), Op. 82,
No. 7 . . . Schumann 2.00

This is one of the series of short pieces entitled "Wood Scenes." There is a delicious phrase

repeated in various forms, which has the curious lilt of a bird singing at twilight, plaintive and interrogatory. The piece concludes with curious abruptness, as though the bird had suddenly taken flight, leaving the last pathetic phrase still trembling in the air.

54944H WALTZ, E Minor . . . Chopin 2.00

One of the earliest Chopin "Waltzes," composed in 1829, a foreshadowing of the later perfection which Chopin displayed in writing in the waltz form. It is lovely music of great interest and fascination when making a chronological study of these early "Waltzes" in relation to Chopin's later works. It was not published until after Chopin's death.

51554H WALTZ, Op. 42, A Flat
Major . . . Chopin 2.00

One of the most fascinating of the Chopin "Waltzes." A veritable invitation to the dance, and a picture of the ball room with its light and beauty. Coquetry, hesitation and passionate avowal also are there, and at the close a superb coda, an echo of the brilliant and never-to-be-forgotten evening.

54954H WALTZ, Op. 64, No. 2, C
Sharp Minor . . . Chopin 2.00

A "Waltz" in which Chopin's nationality shows more clearly than in any of the others. There is more in it of the Slav temperament, and it is strikingly Polish. The first portion of the "Waltz" is full of sadness and has been described as depicting tender, love-sick longing in a most entrancing manner. By some writers it is regarded as the most poetic of all the Chopin "Waltzes."

50482H WALTZ, Op. 70, No. 1, G
Flat Major . . . Chopin 2.00

While less brilliant and interesting than some of the greater Chopin "Waltzes," this is still a delightful little work and a great favorite. It is gay, sprightly, full of charm, and that it has appealed to Godowsky is shown by the splendid interpretation offered in this recording.



Played by HARRY M. GILBERT

56413F GABRIELLE, Valse de Con-
cert . . . Gilbert 1.50

A very pleasing light classic, a concert "Waltz" in the composer's interpretation.

Played by JULIA GLASS

58255H AUF FLÜGELN DES GESANGES (On the Wings of Song) Mendelssohn-Liszt 2.00

Liszt who loved to transcribe the works of other composers found in this song by Mendelssohn a particularly favorable work for this treatment. The exquisite melody, one of the most beautiful Mendelssohn ever wrote, fairly carries one with it to the heights of musical enjoyment and happiness. It breathes an exquisite content in realms to which the hearer is transported veritably "on the wings of song."



Played by BLANCHE GOODE

54664F I. IN MOONLIGHT; 2. RAIN SONG . . . Goode 1.50

In these two works, from Miss Goode's own pen, she discloses talents as a composer of charmingly descriptive music.

54673E I SET SAIL FROM HOLLAND and THE MERRY TAVERN Roentgen 1.25

Two delightful little pieces by this celebrated composer, one of Holland's greatest.



Played by KATHARINE GOODSON

55863H ARABESQUE, No. 2 Debussy 2.00

This is one of the earlier works of Debussy and, like all "Arabesques," resembles a "Rondo" in form, containing a theme with various ornamentations. It has a charming grace, and is more easily understood than some of Debussy's later works. Miss Goodson has played it beautifully, with just the right lightness of touch and perfect sense of rhythm.

55784H FANTASIESTÜCKE (Fantasie Pieces), Op. 12, No. 2, "Aufschwung" (Soaring) Schumann 2.00

This is one of the eight "Fantasiestücke" or "Fantasie Pieces." They are works widely different in character, in which the composer, as the name implies, gives himself a wide range for the exercise of his poetic and dramatic fancy. The title is sometimes translated "Elevation," depicting an exalted frame of mind. It is one of the composer's most beautiful utterances.

55903H PRELUDE, Op. 3, No. 2, C Sharp Minor Rachmaninoff 2.00

This is the noble "Prelude" which we are told Rachmaninoff wrote after hearing the great bells of the Kremlin ringing upon some feast day. It contains magnificent chords, which indeed seem to be the voices of deep-toned bells. Other bells of lesser voice are heard until the ear is greeted by a clanging sound which is quite indescribable, but which perfectly depicts the suggestion offered, without authentication, as to the source of the composer's inspiration.

55854H RHAPSODIE, Op. 119, No. 4, E Flat . . . Brahms 2.00

In this work, we have a "Rhapsodie" expressive of a fine dignity and seriousness of purpose. It contains much of the lovely tone color with which Brahms always endowed his works for the piano.



Played by INA GRANGE

59483H PAGLIACCI, Ballatella (Accompaniment only), Key of C . . . Leoncavallo 2.00

59521F ROSE IN THE BUD (Accompaniment only), E Flat, Mezzo Soprano or Tenor Forster 1.50



Phillip Gordon

AMERICA has a number of young artists of whom she may well be proud, and in the very front rank of this select group is Phillip Gordon, a pianist of extraordinary ability. This young artist has created an enviable place for himself in the musical world. His colossal technique, sympathetic interpretations, and sterling musicianship have won him general recognition.

Mr. Gordon was born in Cincinnati in 1892 and it was not until he was in his teens that definite musical talent began to manifest itself. His earliest musical training instruction was gained locally but he later came to New York and studied with Joseffy. After this he studied with Dohnányi, the great Hungarian pianist, composer and conductor.

Today Gordon is one of America's greatest pianists. He records exclusively for the Ampico.

Played by PHILLIP GORDON

59292G ANDANTE CANTABILE (from
String Quartet, Op. II)
Tschaikowsky-Klindworth 1.75

This lovely melody from a string quartet is too beautiful to be heard only as chamber music and has happily been transcribed for the piano. It is in this form that it is given here. It possesses much of the sweet melancholy

found in nearly all of Tschaikowsky's music and, at the same time, a tranquil beauty that never fails to impress its benignant message upon the listener. It is music to rest the sense, to charm a troubled spirit, and make for a serene contemplation of life and its trials. In such a mood it was composed, and such a mood is created on hearing it. Mr. Gordon has played it with a fine sympathy and understanding.

Recordings by Gordon (continued)

59143E COUNTRY DANCE, No. 1
Beethoven-Seiss 1.25

A highly original example, in humorous vein, of one of Beethoven's less known creative faculties, finely interpreted by this distinguished young American pianist.

60063H ETUDE TRANSCENDENTE,
No. 10, F Minor . *Liszt* 2.00

Liszt, himself a pianist of marvelous powers, composed a number of "Etudes" (Studies) containing immense technical difficulties. These works are performed only by those pianists whose technique has reached a high point of development, for the greatest dexterity of fingering is necessary for their adequate performance. This "Etude" is one of them—a dazzling work of great effectiveness, splendidly played.

59951F MARCH OF THE DWARFS, Op.
54, No. 3 . . . *Grieg* 1.50

The folk lore of Norway is rich in tales of dwarfs and fairy creatures who dwell in the mountains and grottos, appearing now and then to favored mortals. Grieg deeply loved the music and folk lore of his people, and this influence is constantly shown in his music. This is a delightful example of Grieg's use of such material in painting the musical picture. The dwarfs are benignant little creatures, always ready with a comic grimace and a merry twinkle in their beadlike eyes. The music shows them passing in fantastic procession, young and old, grave and gay. The picture pleases the imagination as the music pleases the ear.

61361G ORIENTALE . . . *Cui* 1.75

Plaintive, but ineffably sweet—a sad little song runs like a silver thread through this now celebrated piece of oriental tone color. Is it a little maid bewailing her faithless lover—or one singing her longings and her hopes—whatever the picture, it provides an exquisite musical moment, unusual and undeniably fascinating.

63273G PERPETUAL MOTION, Rondo
from "Sonata," Op. 24
von Weber 1.75

One does not have to hear this amazing "Rondo" in its place in the "Sonata" from which it is taken to fall captive to the charm exerted by its breathless pace throughout and the gaiety of its rippling runs and trills. Perpetual motion is admirably simulated in this

delectable piece beloved of the concert pianists, whose nimble fingers are put to their utmost to surmount its difficulties and to present the illusion of its title.

63433H RONDO CAPRICCIOSO, Op. 14
Mendelssohn 2.00

The music of this beautiful work transports us to the realm of elves and fairies. There we walk in a forest glade shrouded in the purple mists of evening. There the elfin creatures emerge from their secret, shadowy fastnesses, and as the twilight deepens begin their nocturnal dance to the music of piping insects and the sound of the Summer wind in the trees. Now and again from the depths of the wood there comes the evening note of a bird or the distant horn of a belated hunter wending homeward. As the darkness deepens the dance takes on a wilder energy and fantasy until the chill of the night wind sweeps boisterously over the scene and the picturesque revelry comes to an end.

It is in painting a musical picture such as this that Mendelssohn is at his best. In it he employs the same delicate colors and fairy tints as in the "Midsummer Night's Dream," music which presents much of the same fantastic and fragile beauty and the same suggestion of leafy glades peopled with elves and sprites.

62851F SPHINX, "Waltz" . *Popy* 1.50

A concert "Waltz" with all the fascination of lovely melody and contrasted effects, made doubly effective in Mr. Gordon's beautiful interpretation. He brings to his playing of it an understanding of the true spirit of the waltz, its romance and coquetry, its elegance and rhythmic grace being sensed and set forth with the touch of a great artist. It is a notable addition to the collection of similar delightful concert "Waltzes" offered in Ampico recordings, a real find that will be warmly welcomed and greatly enjoyed.

61151G TURKEY IN THE STRAW
Arr. by Guion 1.75

Mr. Guion, who has arranged "Turkey in the Straw," tells us that it is a favorite dance number with the cowboys of the western plains, where it is looked upon by them, and the old fiddlers, as a sort of national hymn. In this transcription he has written it, as he so often heard it played, in the dance halls of the prairie towns. It is one of the liveliest of the American national popular tunes and its composition is generally believed to have originated with the southern negroes. It is also known as "Zip Coon."



Ferdie Grofé

FERDIE GROFÉ began his musical career as a violinist. That he should have chosen a musical career was but natural for he comes of a musical family. For several years he played in local Symphony orchestras in Los Angeles, and later was chosen as pianist and arranger for Paul Whiteman's orchestra. It is in arranging the current popular music for this famous organization that the great talents of Ferdie Grofé are shown. It is he who devises the myriad orchestral effects that have so fascinated the lovers of syncopated tunefulness.

Mr. Grofé's work had much to do with the recognition accorded by the musical world to Mr. Whiteman's significant concert, "An Experiment in Modern American Music" which was given in New York on February 12, 1924, and which has since been repeated with equal success in other cities. It was this concert of modern American popular music seriously offered as a contribution to the art that led to the wide discussion and consideration of which our so-called "Jazz" is now the object. That there will be discovered in it a foundation of national American music is the opinion of many serious musicians. In considering jazz for this important role in our musical development one can admit only those works that display musical talent and originality in orchestral coloring.

In his playing of popular music for the Ampico, Mr. Grofé brings his versatile and brilliant style to the making of ideal recordings for dancing. He records exclusively for the Ampico.

The selections played by Mr. Grofé will be found in the monthly bulletins listed under "New Popular Music," and "Popular Music from Previous Bulletins."

Played by **RUDOLPH GRUEN**

62411G CANZONETTA, Op. 35, No. 3
Godard 1.75

This charming piece, a "little song," opens with what is very like a complaining narrative. Something has gone wrong and the music unhesitatingly explains just why. Then the narrator goes on to tell us what should have been done, for there is a very perceptible change in the second part of the song. The gay and pleasant conclusion gives a hint that the complaint was all in good part and good nature comes into its own for the happy ending.

62183G DYING POET, THE
Gottschalk 1.75

We are told that Gottschalk's own playing of his compositions possessed an extraordinary charm, brought to them through the passion and melancholy with which he endowed them. Much of its effect came from the poetic nature of the compositions themselves, one of the most effective and popular of which is "The Dying Poet." Its tender and moving sentiment, its beautiful melody, and the pulsating accompaniment bring a vivid picture of the last moments of one who sung in verse the beauty and romance of life, who touched the same emotions that are excited by Gottschalk's beautiful music. The work may have been inspired by an actual experience, but in any case it displays a rare sympathy with its subject, and has taken a permanent place high in the list of pieces of its type.



Played by **HOMER GRUNN**

59861F INDIAN LOVE SONG, Op. 22,
No. 3 *Grunn* 1.50

The composer describes this work as "A song of the desert." He knows the great western desert and its people. He has heard the Indian lover croon his love music. He has heard the Indian mother sing to her babe. He has caught the spirit of the lonely wastes, and the voice of the desert speaks in all his music. It exerts a strange fascination and is doubly interesting when the source of its inspiration is known.

59821G IN SPRINGTIME . . . *Grunn* 1.75

The season of returning warmth bringing the songs of birds and the fragrance of the blossoming earth is delightfully pictured in this descriptive little work—one of the composer's best.

Played by **ALEXANDER GUNN**

59281F JUBA DANCE, from Suite
"In the Bottoms" *Dett* 1.50

This is one of the numbers from a Suite entitled, "In the Bottoms," giving pictures of moods or scenes peculiar to Negro life in the river bottoms of the Southern sections of North America. This is probably the most characteristic number of the Suite, as it portrays more of the social life of the people. "Juba" is the stamping on the ground with the foot and following it with two sharp pats of the hands. This forms the music to which the negroes dance. At least one-third of the dancers keep time in this way while the others dance. The only instrument employed is usually a single violin, the performer perched high on a box or table, providing an improvised accompaniment to the "Juba" stamping and hand clapping.

59154F PRELUDES, Op. 28, No. 7,
Key of A; No. 20, C
Minor; No. 1, C Major
Chopin 1.50

These little masterpieces of music are frequently heard in groups, forming as they do admirably contrasted pieces to be played together in this manner.

No. 7 is an exquisite miniature "Mazurka" and exerts an enthralling charm. Huneker in describing it says, "It is a mere silhouette of the National Dance yet in its measures is compressed all Mazovia."

No. 20. This lovely "Prelude" has been described as "twelve bars of some of the most beautiful chords ever written." It is a magnificent choral beginning in full voice and gradually dies away, the last sonorous tones being repeated in a whisper.

No. 1 is like a delicious impromptu. It is pulsating, passionate, agitated and feverish. Its changeful modulation seems to be constantly urging a question—a question that the music leaves unanswered.

Additional Recordings in Preparation



Played by **L. H. HANSEN**

57154F LORELEI, THE, Op. 2 *Seeling* 1.50

The legend of the "Lorelei," the siren of the Rhine, who lured unsuspecting sailors to their doom by her beautiful song, is the subject which inspired this piece. In the early part of the work we have the siren's song, followed in the middle portion by a passage which would seem to indicate the waves engulfing a sinking ship, after which the Lorelei song again appears, as if to lure new victims.



Richard Hageman

THE ACCOMPANIMENT recordings played by this distinguished musician are of the utmost value, giving as they do the interpretations of one who has played them for most of the great artists of the concert stage and the Metropolitan Opera Company. In that organization he is a conductor of high rank. He has also distinguished himself as a composer. Many of his songs may be placed beside the most beautiful produced by American musicians. Richard Hageman is one of the very few whose playing of accompaniments is of equal artistic importance to the highest art of the vocalist. He records accompaniments exclusively for the Ampico.

Played by RICHARD HAGEMAN

- | | | | |
|--------|---|--------|--|
| 5960IF | ALS DIE ALTE MÜTTER
(Songs My Mother
Taught Me) (Accompani-
ment only), Key of A,
Soprano or Tenor <i>Dvořák</i> 1.50 | 5961IF | AVE MARIA (Accompani-
ment only), Key of G,
Soprano . <i>Bach-Gounod</i> 1.50 |
| 5959IF | AT THE WELL (Accompani-
ment only), G Flat,
Soprano . . <i>Hageman</i> 1.50 | 6308IF | AVE MARIA (Accompani-
ment only), Key of F,
Soprano . . . <i>Gounod</i> 1.50 |
| 5958IF | O THAT WE TWO WERE
MAYING (Accompaniment
only), A Flat, Soprano or
Tenor . . . <i>Nevin</i> 1.50 | 5951IF | LULLABY (Accompaniment
only), Key of F, Soprano
<i>Scott</i> 1.50 |
| | | 59493H | PAGLIACCI, "Prologue" (Ac-
companiment only), Key
of C . . . <i>Leoncavallo</i> 2.00 |

Additional Recordings in Preparation



Mark Hambourg



HIS GREAT RUSSIAN PIANIST is one of the many notable pupils of Leschetizky, and has been called the young "Siegfried" of the piano. An intense virility distinguishes all his work, which has interested audiences throughout the world. His interpretations are noted for their superb vigor and brilliancy and are not confined to the works of any particular schools. He brings equal intelligence and musical beauty to all the pieces in his notably large repertoire, which includes over eight hundred works for the piano alone and in addition forty concertos for that instrument with orchestra. His two brothers, Jan and Boris, have also achieved distinction as violinist and 'cellist respectively.

Pl a y e d b y M A R K H A M B O U R G

55574H ETUDE, D Flat . . . Liszt 2.00

This is a superb Liszt "Etude," the beautiful melody of which and the splendid sweep of its arpeggios have made it a great favorite, and it shares with "*Liebestraum*" and the second "Hungarian Rhapsody" the palm of being the most popular of Liszt's compositions. Mr. Hambourg has played it with that vigor for which his interpretations are noted, preserving a magnificent sweep throughout the work, the *cadenza* being played with fascinating brilliancy.

55502F ETUDE, Op. 10, No. 5, G Flat Major (Black Keys)

Chopin 1.50

As Kullak says, this delightful study is "bubbling over with vivacity and humor, now audacious and then softly insinuating; restlessly hurrying ever, tarrying never." It is written almost entirely for the black keys, and is one of the most popular of the Chopin "Etudes." Mr. Hambourg has played it with delightful archness, emphasizing its roguish quality.

Additional Recordings in Preparation

Played by **HANS HANKE**

491G AVE MARIA, Ballad, Key of G (with words)

Bach-Gounod 1.75

The melody of this well-known work is the invention of Gounod, superimposed on the First of Bach's preludes for "The Well Tempered Clavichord." The Prelude alone is an exquisite work and forms a ravishing accompaniment, as if played on angelic harps, to Gounod's beautiful and devotional air.

60331F CANZONETTA, Op. 28, No. 2

Schütt 1.50

This "Little Song," for such is the meaning of "Canzonetta," is one of those delicate musical utterances, that are like the singing of a happy child. Its lovely melody, so tenderly voiced, and its shifting light and shade breathe a contentment and create the mood of a quiet hour, captured and expressed in music of singular charm and delicacy.

55684E LISONJERA, LA (The Flatterer)

Chaminade 1.25

A charming work by this gifted French woman, which hardly needs an introduction, so well is it known. The delicate and graceful music seems to express delightfully the idea of flattery, certainly very pleasant to hear.

50094F LARGO *Handel* 1.50

Handel's "Largo" is one of the best-known of all musical compositions. It has been played on every conceivable instrument and is always heard with pleasure. The tune appeared originally as an aria in an opera, in which form, however, it is almost never heard. The style in which it is written, which is indicated by the title, an Italian word expressing great breadth and flowing melody, is one in which Handel was particularly distinguished, passages in the "largo" style appearing in many of his works.

60163H LAST HOPE, THE, Op. 16

Gottschalk 2.00

"The Last Hope" has been a favorite piano composition for over half a century. Its devotional character is disclosed in the subtitle, "Religious Meditation," given by its composer, and its lovely melody has been used repeatedly in many books of hymns.

The story is told that Gottschalk composed it at the request of a dear friend, who lay at the point of death, and who desired the consolation of hearing a devotional work from the pen of the gifted composer-pianist. He played it to her during her last hours of suffering, and one can well imagine the feeling with which the sym-

pathic and emotional Gottschalk rendered it under these touching circumstances. It was thus that his last moments with her were spent, for when he came again, it was to find that death had brought her sufferings to an end.

56433G NEARER, MY GOD, TO THEE

Arr. by Keeney 1.75

Lowell Mason, America's most celebrated writer of hymns, will ever be remembered through this lovely tune, which is known and loved the world over. In this transcription, the hymn is played at first simply and afterward with embellishments of great beauty, one producing the effect of full organ. The chimes, which are added, offer a remarkable reproduction of the tone color of bells.

59164F WITCHES' DANCE, Op. 17,

No. 2 *MacDowell* 1.50

A triumphant revel of the spirits of darkness, compassing the whole range of the keyboard, as the witches themselves sweep through the vast spaces of the night. One of the most exciting and instantaneously appealing of MacDowell's compositions.



Played by **BODZKA HEJTMANEK**

58753F DE OL' ARK'S A-MOVERIN'

(Accompaniment only),

Key of F, Soprano or

Tenor *Guion* 1.50

59063F DE OL' ARK'S A-MOVERIN'

(Accompaniment only), D

Flat, Alto or Baritone

Guion 1.50

58733F THE MITHER HEART (Ac-

companiment only), Key

of F, Alto

Stickles 1.50

59053F THE MITHER HEART (Ac-

companiment only), D

Flat, Baritone

Stickles 1.50

58744H THE MOON DROPS LOW

(Accompaniment only), C

Sharp Minor, Soprano

Cadman 2.00

59074H THE MOON DROPS LOW

(Accompaniment only),

A Minor, Alto

Cadman 2.00

Played by **MARY E. HARRISON**

- 55474F **DEUX ALLOUETTES, LES**
(The Two Skylarks)
Leschetizky 1.50

Leschetizky, the great teacher of so many brilliant pianists, found time to compose several delightful pieces for the piano. The best known is "The Two Larks," a work which seems truly to voice the fairest song of the skylark soaring to greet the day. Rippling cadences answer each other, and exquisite freshness permeates the composition from beginning to end.



Played by **GERTRUDE HENNEMAN**

- 55496G **EN BATEAU** (In a Boat)
Debussy 1.75

One of Debussy's early works, but most lovely. It is a barcarolle, or boat song, and as beautiful as any by any composer. It is wholly unlike Debussy's later works, and resembles the "Arabesques" written during the same early period.

- 60821G **SCOTCH POEM, Op. 31, No. 2**
MacDowell 1.75

A poem by Heine was MacDowell's inspiration for this graphic work. The story he would tell us is of a grim, gray castle on the far coast of Scotland; its towers and turrets overhang the sea, the salt spray flings itself against the arched windows, at one of which a pale, lonely woman stands and sings. Her song is a sad one and in its note is heard the sigh of a broken heart. The wild wind blows her hair and sweeps the harp strings; gathering its music and her plaintive song, carries them far over the stormy water.



Played by **THEODORE HENRION**

- 55255F **BILLET-DOUX** (The Love Letter) . . . *Taubert* 1.50

A charming little trifle, well named "The Love Letter," a notable salon piece, beautifully played.

- 54767H **DANSE MACABRE** (Dance of Death) . . . *Saint-Saëns* 2.00

A legend popular in the middle ages tells us that on Halloween the dead of the churchyards arose from their graves and indulged in a wild carnival at which Death, the monarch of all, held court. It is this hideous "Dance of Death" that is depicted in this famous work.

It opens with twelve strokes, indicating the hour of midnight—the signal of the impatient hand of the grim monarch calling to the revel.

In obedience to this awesome summons, the specters arise from their graves and approach for their part in the ghastly dance. Death tunes his fiddle and the ghostly multitude "reel to his maddening measures." The dance is interrupted by a lyric passage, brief, but extraordinarily sweet, tinged with pathos, representing the despairing condition and hopeless longing of the dancers, but Death plays on and the night wind sings through the cypresses. The dead must needs dance, and the revel grows wilder. Suddenly there comes a hush and the crowing of the cock is heard. The dawn has arrived and the ghostly festival must end. The specters hasten away, returning to their graves. Death plays a last wail on his fiddle as he, too, leaves the scene.

- 54735G **MAZURKA, Op. 33, No. 4,**
B Minor . . . *Chopin* 1.75

There is a vein of humor in this "Mazurka," a characteristic not often found in Chopin's works. Its comedy is of the finer sort, in no sense buffoonery, and the little work is always heard with pleasure.

- 55354F **MONOLOGUE, Op. 31, No. 1**
Moszkowski 1.50

One of Moszkowski's less well-known pieces, but one of much charm—a monologue which is pleasant to hear, so much so that one does not miss an answering voice.

- 53265G **ROMANCE, Op. 28, No. 2,**
F Sharp Major
Schumann 1.75

Poet as well as musician, Schumann's "Romances" are doubly endowed with beauty. They are love songs of the tenderest and noblest type. Exquisite melodies, unlike those of any other composer, and a perfect taste and sense of proportion in their construction mark them masterpieces of music of their type.

This "Romance" is the expression of Schumann's true and manly love for his beloved wife, Clara Wieck, his one and lifelong passion.

- 55447H **SCHERZO, Op. 31, B Flat**
Minor . . . *Chopin* 2.00

This is the best known and most popular of the Chopin "Scherzos." Chopin has disclosed somewhat the meaning of the music. "The first phrase is a question, a weighty one, of the riddle of existence, asked of fate with bated breath by some perplexed soul standing in a vaulted antechamber to the grave." At the conclusion of the work the questioning phrase returns, but with a ring of triumph, for it and the answer are now in accord, the scorn has vanished, the question is answered. It is one of Chopin's greatest and most original works.

Recordings by Henrion (continued)

52123F SONG WITHOUT WORDS
Tschaikowsky 1.50

Like all Tschaikowsky's music, this piece is painted in sombre tones, but is very beautiful. A fine example of the great Russian composer's writing for the piano.

52335F SOUS LA FEUILLÉE (Under the Leaves) . . . *Thomé* 1.50

A pleasant little picture of a wooded glade, with effective play of light and shadow and suggestions of fragrant and glistening greenery.

52183F TROIS ECOSSAISES (Three Schottisches) . . . *Chopin* 1.50

While the least of Chopin's works, these three little "Schottisches," frankly dance music, pure and simple without poetic or emotional significance, are delightful and pleasant to hear.



Played by THEODORE HENRION and HOWARD BROCKWAY

33H NATIONAL ANTHEMS OF THE ALLIES: 1. Belgium, "La Brabanconne"; 2. France, "La Marseillaise"; 3. England, "God Save the King"; 4. Italy, "Garibaldi's Hymn"; 5. Japan, "Kimi Ga Yo"; 6. America, "The Star Spangled Banner," Ballad (with words) . . . 2.00

The war has taught us many things; not the least is a knowledge and appreciation of the National Anthems of our Allies.



Played by FERDINAND HIMMELREICH

51663E BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS 1.25

This favorite old Irish air charmingly set forth in one of Mr. Himmelreich's well-known transcriptions. .

Played by ALTA HILL

62041F RIGAUDON, Op. 49, No. 2
MacDowell 1.50

Rigodon, or Rigadoon, is an antique dance rhythm, probably of French origin. It became popular in England in the seventeenth century, and was in some quarters believed to have originated there. According to Rousseau, it derived its name from Rigaud, who is said to have instituted it; but others connect it with the English word "rig" which means wanton or lively. It is a rhythm particularly suitable to piano composition, and MacDowell has given it a very sympathetic interpretation in this piece. The jolly, village green, peasant festival atmosphere is admirably created, and it is one of his best works.



Played by IGNACE HILLSBERG

62831G CAPRICCIO
Scarlatti-Tausig 1.75

A caprice, a caper if you will, but not the turning of a musical summersault, rather the elegant gesture of a courtier of the eighteenth century, is what this charming work brings to mind. Written originally for the harpsichord, it has been arranged for the modern piano by Tausig, who specialized in transcriptions of the music of the old composers. It is a sparkling and beautiful composition by a very great composer, Domenico Scarlatti. His pieces for the harpsichord are of great importance in the history of music, for in their difficulty of execution they lead the way to the modern manner of playing the piano and laid the foundation for modern piano technique.

Domenico Scarlatti was the son of Alexandro Scarlatti, who lived in the seventeenth century, and whose works are, like those of his hardly less illustrious son, amongst the glories of Italian music. Of his origin and parentage little or nothing is known, but Popes and Kings paid him honor during his life and a great Cardinal wrote the epitaph for his tomb in the Church of Monte Santo in Rome. He was a pioneer in developing the form of musical writing which has served as the language of musical expression down to our own time. He died in 1725. Some authority, though none that is positive, exists for the belief that he was born in Sicily in or about 1659.



Victor Herbert

THIS BELOVED COMPOSER made music for the delight of untold numbers who have enjoyed his delectable operas. He played some of his best known and best loved opera excerpts exclusively for the Ampico, playing them charmingly—with delightful rhythm and accent, imparting their true spirit just as he would have had them known and heard by present-day music lovers and posterity.

The influence of this cheery and gifted Irishman on the taste of the American theatre-goer was very great. For a time he and De Koven alone supplied the stage with real music. Although he wrote more light operas than any other man of his time, he was never careless in his work. His music was always popular, but never banal.

Pl a y e d b y V I C T O R H E R B E R T

58284G INDIAN SUMMER (An American Idyl) . . . Herbert 1.75

The lingering beauty of the warm caress of Summer, staying for a moment the melancholy of Autumn and the sharp pang of the coming Winter, is what the composer chose to impart in this little piece of descriptive musical writing. The flowing melody must represent the Summer mood still lingering, interrupted here and there by thoughts of the dying year and the bitter wind.

1201F KISS IN THE DARK, A, Ballad, Key of D (with words) . . . Herbert 1.50

A little maid and an unforgettable romantic adventure are the burden of the words of this charming song.

Sitting in the dusk of a scented bower love's young dream was awakened by a "Kiss in the Dark." It is as delightful as it is *naive* and the romantic story is set to some of Victor Herbert's loveliest music.

Recordings by Herbert (continued)

IIIIG ANGEL FACE, "I Might Be
Your Once-in-a-While,"
Key of F (with words)
Herbert 1.75

Victor Herbert's own playing of a charming number from one of his last works, "Angel Face."

58115H BABES IN TOYLAND SELEC-
TIONS: 1. Toyland; 2.
Floretta; 3. I Can't Do
That Sum; 4. Never Mind;
5. Bo Peep; 6. Children's
Theme; 7. Toy March; 8.
Trio *Herbert* 2.00

Was there ever so delightful an operetta as "Babes in Toyland"? Equally delightful for grown-ups and children. It contains some of Victor Herbert's best music and this recording offers several of the favorite numbers which will be always heard with pleasure.

371G Mlle. MODISTE, "Kiss Me
Again" (with words)
Herbert 1.75

This tuneful number from "Mlle. Modiste" (so charmingly sung by Fritzi Scheff) will always hold a high place amongst favorite excerpts from light operas. In the composer's interpretation one hears it as he would have had it known and heard—a delightful recording at the hands of a gifted and brilliant musician.

6319IG PUNCHINELLO . . *Herbert* 1.75

Punchinello in his gayest mood, with every trick and gesture perfectly performed with never a miss nor tumble. His merry good humor laughs in every line of Victor Herbert's lovely music, which the gifted composer himself played in this recording.

811F WHEN KNIGHTHOOD WAS IN
FLOWER, Waltz Song, Key
of F *Herbert* 1.50

In this recording we have Victor Herbert's own playing of his delightful "Waltz," composed especially for the superb film production, "When Knighthood Was in Flower," which has received the attention of lovers of the moving-picture drama in its most sumptuous form.

5993IH YESTERTHOUGHTS *Herbert* 2.00

A true reverie—soft, appealing music that brings with it thoughts of yester-year—some happy, others sad—a little of regret and longing, but singing most of quiet content, and days remembered with pleasure. It is one of Victor Herbert's later compositions written for orchestra, transcribed and played by the composer himself, for the Ampico.

Played by ARTHUR HOCHMAN

53954F NOCTURNE, Op. 9, No. 2,
E Flat *Chopin* 1.50

The group of three "Nocturnes," of which this is one, is overflowing with grace, fairy-like charm and a captivating sweetness that seem like whisperings on a still Summer night under the balcony of the loved one.

This is probably the best-known and most celebrated, not only of the "Nocturnes," but of all Chopin's works. It is one of his earliest compositions in this form and, while not reaching the heights of grandeur which Chopin subsequently achieved in his later "Nocturnes," it has elegance, grace and exquisite musical refinement.

It is a poem of tender and devoted love, and one writer finds it reminding him of Tennyson's lines:

*"Every daisy slept and life's white star
Beamed through the thicken'd cedar in the
dusk."*



Played by

FREDERICK ALBERT HOSCHKE

54494E ETUDE DE CONCERT *Hoschke* 1.25

54484E HUMORESQUE . . *Hoschke* 1.25

54635F IDYLL *Hoschke* 1.50

54642D QUESTION, THE . *Hoschke* 1.00

A group of Mr. Hoschke's own compositions, varied in style but all revealing the musician of taste and knowledge and a poetic vein, too, which adds to their charm. Mr. Hoschke is not a pianist of the grand type. He is a seeker after the more secluded charms of beauty, and a lover of the subdued eloquence of the smaller musical forms.

54624F REVERIE, Op. 34, No. 5
Schütt 1.50

The reverie which inspired this music must have been one which engaged a pleasant subject, so beautiful is the melody weaving its way through a delicious accompaniment.

54364F ZU DEINEN FÜSSEN (At Thy
Feet) *Grieg* 1.50

This beautiful tribute is really a song without words—one voicing an abiding and sincere devotion. It is one of Grieg's loveliest piano pieces.

Played by JOHN TASKER HOWARD

6386IF FIRST NOWELL, THE, Transcription . . . Howard 1.50

About the time Elizabeth came to the throne of England this ancient English Christmas carol was born. It did not appear in print, however, until it was included in a collection compiled by William Sandys in 1833. The poetry of the carol is somewhat crude, representing a peasant's attempt to make the New Testament story more easily remembered by presenting it in rhyme.

The melody is sincere and straightforward, and so joyous and vigorous that, despite its age, it possesses the enduring freshness of eternal youth.

The English spelling "Nowell" is a corruption of the French "Noël" (Christmas). The French word demands two syllables, and might have been pronounced by English speaking people as one syllable. To avoid this a "w" was inserted, and to give the second syllable a more English appearance, an "l" was added. The first stanza of the original version is as follows:

*"The first Nowell that the angel did say
Was to certain poor Shepherds in field
as they lay,
In fields where they lay keeping their sheep,
In a cold winter's night that was so deep.
Nowell! Nowell! Nowell! Nowell!
Born is the King of Israel."*

Mr. Howard has transcribed the ancient melody for the piano, presenting its antique quaintness and disclosing all its rugged, vigorous enthusiasm and freshness.



Played by HERBERT E. HYDE

55114G FANTASIE, No. 23 Mozart 1.75

Like a little music drama, this exquisite number possesses an extraordinary freshness and the graceful beauty of the old-time music which, though old, is ever new. Like much of Mozart's music, it is a picture of simple people and simple events, but full of a very real purpose and significance.

Played by McNAIR ILGENFRITZ

63371G DANSE ESPAGNOLE, In 5-4 tempo . . . Ilgenfritz 1.75

Through its unusual rhythm and colorful harmonies Mr. Ilgenfritz has achieved a work of great charm in this "Spanish Dance." Its spirited picture is one to engage the attention and admiration of all lovers of descriptive music. The babble of the crowded café is merged with the music of the dance, the eloquence of the castanets, the shuffling, stamping feet of the dancers, and the approving shouts and applause of the onlookers.

6239IF OPERA WALTZ . . . Ilgenfritz 1.50

The very title of this "Waltz" fills one with pleasant anticipation. The "waltz" is invariably infectious with its fascinating rhythm, and "opera" spells festivity, and instinctively one's thoughts turn to melody and glistening color. All these are found in this brilliant number. It presents a series of waltz themes linked together in the manner of the immortal Strauss. One follows another in a delightfully contrasted arrangement disappearing only to reappear in a new dress to delight anew with its changed, though familiar, appearance.

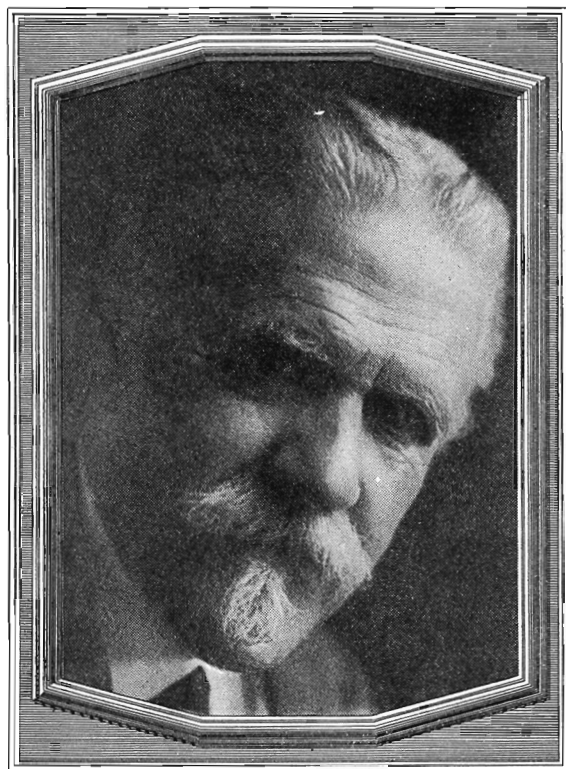
52063F WALTZ . . . Ilgenfritz 1.50

Of all Mr. Ilgenfritz's delightful compositions there is none more so than this. When it originally appeared it was given the title "Hesitation Waltz." It is an unusually interesting piece of writing in the waltz tempo, a delightful melody, and introduces many original effects.

63873G ZEPHYRS, Valse Gracieuse

Ilgenfritz 1.75

The errant wind blowing hither and yon bearing the fragrance of gardens, coming ever with a soft caress, gentle as the touch of a child. A pretty conceit lending its picturesqueness to the measures of a delightful waltz lilting its fragrant way like the Zephyrs which give it its name. A number which all lovers of light music will find a welcome addition to their library of Ampico recordings.



Vincent d'Indy

Pronounced Dañ-dee

THIS GREAT French composer began his musical career as a pianist. He is a pupil of Diemer and learned the elements of harmony and composition from Lavignac. His early works were submitted to César Franck who recognized much promise in the young composer. Since that time d'Indy has shown a marked individuality and taste which have given his works a high place amongst modern compositions. He has a great command of all resources of his art and is able to impart an interest and eloquence to the simplest phrases. The recent visit of d'Indy to America was an event which made for musical history of the most valuable and interesting kind. A great figure in the musical world, he is to France what Richard Strauss is to Germany and stands with Strauss as one of the greatest living composers.

Played by VINCENT d'INDY

6049IH BURLESCA, No. 5, G Minor
Scarlatti 2.00

Charming comedy expressed delightfully in music in the old Italian manner. There is an antique flavor to this piece but it is by no means lacking in buoyancy and the comic spirit that pervades it is an unalloyed delight. It is, as the title implies, a burlesque, and the imaginative listener will create his own picture to accompany the delightful music.

60593H TABLEAUX DE VOYAGE: No.
4. Lac Vert; No. 5. Le Glas;
No. 6. La Poste; No. 8.
Halte, au Soir . *d'Indy* 2.00

The inspiration for these charming and picturesque pieces was received by their great composer during a stay in the Tyrol and the Black Forest. D'Indy himself has written a description of each of them, a translation of which follows on next page:

Recordings by d'Indy (continued)

LAC VERT (The Green Lake)

In the Tyrol, a vision of a lake, very deep, seen from a great height. It is surrounded by very old and dense fir trees, very dark green, as reflected in the water, adding their rich color to the sombre and beautiful picture.

LE GLAS (The Knell)

In the Tyrol, an elevated valley lies joyously illumined by the Summer sun. A funeral procession winds its way around the shores of the mountain lake. From afar one hears the bells of the village church sounding the knell.

LA POSTE (The Post Chaise)

It is the gaily painted coach which circles joyously through the mountains. As it enters each village the postilion plays merrily on his cornet. It passes and the joyous melody is heard in the distance as the coach disappears.

HALTE, AU SOIR (Halt, at Evening)

In the Black Forest, one has travelled all day and at evening as the sun is setting, one rests, and the calm and beautiful tranquility of the precious moment envelopes one as a benediction.

Additional Recordings in Preparation



Played by VICTOR JACOBI

62481F MARCHE MINIATURE *Jacobi* 1.50

Victor Jacobi played this "little March" the day he came to the recording laboratories with Fritz Kreisler to play the favorite numbers from "Apple Blossoms" in the composition of which they had collaborated. Victor Jacobi is dead, but his music will always be remembered and heard with pleasure for it reflects the charm of his intelligent and lovable personality. In this recording we have his own playing of one of his best known and well liked numbers—preserved forever, forcibly reminding us of the value of the Ampico in perpetuating the art of the pianist of today—not only for our delight but for the pleasure and edification of generations to come.



Played by JOSEPH JOINER

451F ADESTE FIDELES, and HARK!
THE HERALD ANGELS
SING (with words) . . . 1.50

"*Adeste Fideles*" (Oh, Come All Ye Faithful), also known as the "Portuguese Hymn" was composed in the eighteenth century, and has

long been one of the best known and universally heard of Christmas songs.

"Hark! the Herald Angels Sing" is of more recent origin and shares with "*Adeste Fideles*" a popularity far outreaching any other piece of Christmas music, both of these numbers being unusually inspiring and beautiful Christmas hymns.

941E CHRISTMAS MORN (Christian Science Hymn) (with words) . . . *Conant* 1.25

52994F FAVORITE HYMNS, No. 1:
1. Lead, Kindly Light; 2. Abide With Me; 3. Rock of Ages; 4. Jesus, Lover of My Soul; 5. Old Hundred 1.50

Each of these hymns is known the world over and needs no introduction. Mr. Joiner, who has played them, was for several years one of New York's best known organists and choir masters and thoroughly understands the playing of sacred music.

931E HE THAT HAS GOD HIS
GUARDIAN MADE (Christian Science Hymn) (with words) . . . *Gould* 1.25

1061E OH, HE WHOM JESUS LOVED
(Christian Science Hymn)
(with words) . . . *Morse* 1.25

1071E STILL, STILL WITH THEE
(Christian Science Hymn)
(with words) . . . *Mason* 1.25



Played by ELIZABETH GAY JONES

61583F AIR (On the G String), (Violin Accompaniment only)
Bach 1.50



Played by EDWIN KENDALL

58584F CHARME D'AMOUR (Love's Spell), "Valse Lente,"
Key of G . . . *Kendall* 1.50

Well named, this little piece, with its beautiful flowing melody, calm and sweet, and its lilting cadences weaving its spell in delicious tones that enchant the ear.

Played by **DUCI de KEREKJARTO**

59362H JOTA DE PABLO (Violin Accompaniment only) Key of G . . . *Sarasate* 2.00

59343H NOCTURNE, Op. 27, No. 2 (Violin Accompaniment only), Key of D *Chopin-Wilhelmj* 2.00

59352H ROMANZA ANDALUZA (Violin Accompaniment only), Key of C . . . *Sarasate* 2.00



Played by **BERTHA KLEMEN**

52916H BARCAROLA (Boat Song), Op. 39, No. 1 *Leschetizky* 2.00

While a boat song, it is of sombre character and suggests the famous "Song of the Boatmen of the Volga" in the strange chant-like song which is accompanied by the rippling water. It is a very fine work, one of real power and almost tragic import. May it not be the boat song of the toilers of the river, whose centuries of work are voiced in the sonorous chorale?

56257H NOCTURNE, Op. 48, No. 1 C Minor . . . *Chopin* 2.00

This superb "Nocturne" belongs to the period of Chopin's most matured genius, and is the grandest of all the "Nocturnes." Indeed, it is more in the nature of a ballad than a nocturne. It has often been described as a miniature music drama. There is a legend that it "represents the contrition of a sinner, the reproaches of conscience being followed in the middle part by heavenly harps and angelic choirs, and later on by a growing disquietude ending with death and a yearning flight to heaven." Another writer finds in the chief subject an expression "of a great and powerful grief, for instance, at a grave misfortune occurring to one's beloved Fatherland."



Played by **ANDREI KMITA**

201F ABSENT, Ballad, Key of G (with words) . *Metcalf* 1.50

A song of memory and longing, but exquisitely tranquil and composed. Its beautiful melody and its fine sentiment have made it a great favorite.

61033G ALICE (Transcription) *Ascher* 1.75

An old song is always welcome, and here is one in a celebrated transcription embellished with

characteristic trills and runs, but never losing the charm of its unforgettable melody. To those of an older generation such music brings back memories of other days, happy recollections, and sometimes, too, thoughts that fill the eyes with tears, but through them all there sings the lovely old air, exerting afresh all its fascination, delightful with its beautiful cadences and fragrant sentiment.

57052D ALOHA OE (Farewell to Thee) *H. M. Queen Liliuokalani* 1.00

This is the most celebrated of all the Hawaiian songs, and has a weird beauty and pathos which is associated with all the music which has come from these islands. This selection was composed by Queen Liliuokalani.

52191D AMERICA I.00
This recording offers four verses of "My Country, 'Tis of Thee."

56354G AM GENFER SEE (On Lake Geneva), Op. 139, No. 1, "Sunday Morning" *Bendel* 1.75

One of a series of pieces inspired by the beauty of the scenery about Lake Geneva, an exquisite picture in tones of Sunday morning. It is instinct with the spirit of Sabbath calm, and there is a lovely effect of chapel bells, and one hears the sonorous voice of the organ.

55205G AMOUREUSE . . . *Berger* 1.75
Berger is known throughout the world as a writer of exquisite waltzes. This one is perhaps the best known, and is a delightful composition in every way. It is full of color and sensuous charm.

233G ANCHORED, Ballad, Key of G (with words) . *Watson* 1.75

One of the most popular and dramatic of descriptive songs, needing no introduction, except to note the remarkable interpretation Mr. Kmita has given us. The various episodes described in the song and the unusually sympathetic musical setting give opportunities for dramatic effect, none of which Mr. Kmita has lost in his brilliant reading of the work.

241F ANNIE LAURIE, Ballad, Key of C (with words) *Anonymous* 1.50

The familiar sentiment and lovely melody of this dear old song are in this recording set forth in their simple beauty without embellishment or transcription.

Recordings by Kmita (continued)

221F ANSWER, Ballad, Key of F
(with words) . . . *Robyn* 1.50

Another song that is widely known and universally loved. The splendid fervor breathed in every line of the words and music make it deservedly a favorite. Again is Mr. Kmita's art in the playing of music of this character shown in this sympathetic treatment of the work.

51357H AROUND THE CHRISTMAS
TREE—Introducing: 1.
From Heaven I Was Sent
to Earth; 2. O Come,
Little Children; 3. Can-
tique de Noël; 4. O Tan-
nenbaum; 5. Praise to the
Lord; 6. Silent Night, Holy
Night; 7. Adeste Fideles;
8. O Sanctissima; 9. Sleigh
Ride and Return Home
Arr. by Tobani 2.00

This delightful arrangement of well-known Christmas songs has long been a favorite. While especially appropriate to Christmas time, it is equally acceptable at any season. The lovely old songs which it contains are widely loved and always welcome.

57194F BADINAGE . . . *Herbert* 1.50

A very taking little number, very happily described in the title; good-natured bantering, one voice gaily answering the other. Charmingly played by Mr. Kmita.

52584F BEAUTY'S EYES . . . *Tosti* 1.50

One of Tosti's loveliest songs charmingly arranged for the piano.

56643F BERCEUSE from "Jocelyn"
Godard 1.50

This exquisite selection is the "Cradle Song" from Godard's opera of "Jocelyn," and is the only number which has survived in an otherwise uninteresting work. Like all cradle songs, it speaks a mother's love and tender care of her little one. Her heart is in every cadence of her lovely song, the spiritual beauty of which has endeared it to an ever widening circle of music lovers. Its popularity is evidenced by the fact that it has been transcribed for almost every known solo instrument.

53434F BUTTERFLIES . . . *Pascal* 1.50

This little work is as full of light and fragile beauty as the butterflies which inspired it; charmingly descriptive, it is one of Pascal's most successful compositions.

54692E BLUETTE . . . *Sanford* 1.25
A delicate little trifle, one of those pretty salon pieces which are always welcome.

52984F BOWL OF PANSIES *Reynard* 1.50
A pretty title chosen for a pretty piece, fragrant, indeed, as the lovely flowers which give it its name.

51832D CABALETTA . . . *Lack* 1.00
Theodore Lack excelled in the writing of music, light in character but always instinct with the grace and charm of the salon. This is one of his best-known and most-admired shorter works.

55792E CALLIRHOE, "Air de Ballet,"
No. 4 . . . *Chaminade* 1.25

Chaminade, the greatest of French women composers, has written a number of pieces, to which she gives the general title, "Air de Ballet." This No. 4 is one of the best known. It is replete with delicious effects in great variety. One can easily visualize the dancers in their different poses. The shifting lights and brilliant colors of the scene are easily imagined.

781F CARRISSIMA, Ballad, Key
of G (with words) *Penn* 1.50

This fiery, impassioned waltz song fairly sweeps one off his feet with its fervor and its ringing, tuneful measures. The music voices a devouring love, boisterous and irresistible. It is an old favorite—one of the best waltz songs, and needs no introduction, being issued in response to many requests.

521G CARRY ME BACK TO OLD
VIRGINNY, Ballad, A Flat
(with words) . . . *Bland* 1.75

"Carry Me Back to Old Virginny" is in every way worthy of a place beside the deathless melodies which Stephen Collins Foster has given the world, and which doubtless inspired the composer to this later, but equally beautiful song. It has all the touching appeal of the "Swanee River," "Old Black Joe" and others of Foster's masterpieces.

52107H CHAUNCEY OLCOTT FAVOR-
ITES: 1. Mother Machree;
2. Day Dreams; 3. I Love
the Name of Mary; 4. My
Wild Irish Rose; 5. A
Laugh with a Tear in It
Olcott 2.00

A group of pieces that are little classics in song writing. Each makes its own appeal and all are tinged with a sweet Irish sentiment that has endeared them to music lovers of all classes.

Recordings by Kmita (continued)

- 54396H CHRISTIAN SCIENCE HYMNS:
 1. Shepherd, Show Me
 How to Go; 2. Saw Ye My
 Saviour? 3. O'er Waiting
 Harpstrings of the Mind;
 4. O Gentle Presence; 5.
 Eddy 2.00

In this recording, five of the most used of the beautiful hymns of the Christian Science Church are offered.

- 463H CHRISTMAS CAROLS (with words): 1. Christmas Message; 2. A Sprig Arose to Glory; 3. Tomorrow Will Be Christmas; 4. Rejoice in Your Redeemer's Birth; 5. Once in Royal David's City; 6. While Shepherds Watched Their Flocks by Night 2.00

There is nothing so completely fitting the Christmas spirit as the singing of carols. The revival in recent years of the ancient custom of singing them in the streets on Christmas Eve is one of the most picturesque and beautiful restorations which present-day wisdom and taste in such matters have brought to us.

In the old streets of Boston and other cities, organized bands of choristers, weaving their tuneful way in the twilight and gathering dark, produce an effect indescribably moving and beautiful.

The children's voices singing carols around the Christmas tree is one of the exquisite moments of every home at Christmas.

- 721F CHRISTMAS HYMNS (with words): 1. It Came upon the Midnight Clear; 2. O Little Town of Bethlehem; 3. While Shepherds Watched Their Flocks by Night; 4. Calm on the List'ning Ear of Night 1.50

A group of favorite hymns for the Christmas season, including a most beautiful setting of Phillips Brooks' "O Little Town of Bethlehem."

- 58455H CRÉPUSCULE, LE (Twilight Reverie) Guy 2.00

At evening comes the hour for the softer moods, the tranquility of nightfall and the day's end bringing with it tender memories and happy recollections. The turmoil and strife of the day's

work give way to the benign influence of twilight and fireside. Musicians and poets alike find inspiration in its soft caress; and this lovely piece will find a sympathetic response in all who hear it.

- 61003F CUPID'S FROLIC . . . Miles 1.50

Even the god of love must have his day off, a respite from the ardent task of regulating the loves of the world. There is real gaiety and a piquant archness in this little work, a sprightly, carefree, merry-making, pictured in a musical trifle, charmingly imagined and cleverly executed.

- 55094F DANCE OF THE WOOD NYMPHS . . . Fitzgerald 1.50

A fantasy, tripping lightly and melodiously with airy grace, just such music as wood nymphs might choose to dance to.

- 56522E DIXIE and MY MARYLAND 1.25

These two favorite American songs need no introduction. They are amongst the best known and most popular of all the American patriotic songs, engendering enthusiasm whenever heard.

- 55973F DREAMS . . . Pascal 1.50

This piece is one of particular effectiveness. Against a pulsating figure in the accompaniment, one hears a fine sonorous melody, which rises to a splendid climax, returning quickly to the pianissimo utterance with which the piece begins. Once more it rises to a climax and concludes softly.

- 57063E ELEANOR (A Serenade) . . . Deppen 1.25

The composer of this work refers to it as "A Serenade," and indeed it might well be an impassioned song sung beneath the window of an adored one. It is a delightful and melodious little work.

- 57083F EL IRRESISTIBLE (Tango for Dancing) . . . Logatti 1.50

Although this "Tango" was played for dancing, it will be welcomed by any one who loves Spanish music, with its peculiar rhythm and fascinating cadence. It is rather in the nature of a light classic, in tango rhythm.

- 59173E ENTR'ACTE GAVOTTE Gillet 1.25

Irresistibly light-hearted in its fascinating gaiety, this tinkling dance piece has long held the enthusiasm of mandoline lovers. Pianistically, it has assumed its most effervescent instrumental form.

Recordings by Kmita (continued)

261F ERMINIE, "Lullaby," Ballad,
Key of F (with words)
Jakobowski 1.50

It is the "Lullaby" from "Erminie" that is remembered and loved more than any other excerpt from that delectable Operetta, recently heard in a successful revival. To an older generation, the music of "Erminie" is regarded as an example of the most beautiful of its kind. To those who have heard it recently for the first time, it exerts all the old spell and fascination. The famous "Lullaby" is an exquisite piece of musical writing, one that will always live and be loved for its beautiful melody and its delicate sentiment.

53125F ERNEST R. BALL FAVORITES: 1. My Wonderful Love for Thee; 2. Good-Bye, Good Luck, God Bless You; 3. If it Takes a Thousand Years . *Ball* 1.50

Like the songs of Chauncey Olcott, some of which have been written in collaboration with Mr. Ball, these songs have an appeal which has made them loved for their simple beauty and touching sentiment. They are not only beautifully and sympathetically played in this recording, but there is an especial effectiveness in their arrangement in the sequence in which Mr. Kmita has done them, the concluding number providing a stirring climax to the group.

1171F FACE TO FACE, Ballad, Key of F (with words) *Johnson* 1.50

Of all the devotional songs there is hardly one that is more generally known and loved than "Face to Face." Its deeply religious feeling, and its simple but appropriate melody explain the great favor with which it is everywhere received. In this recording it is issued, in response to many requests, with the words.

56063F FAVORITE LIGHT OPERA SELECTIONS: 1. My Hero, "The Chocolate Soldier"; 2. My Beautiful Lady, "The Pink Lady"; 3. My Wonderful Dream Girl, "The Tik-Tok Man of Oz" I.50

In nearly all successful light operas there are one or more numbers that have more than a passing musical value. In recent years the excerpts offered in this recording have found a permanent place in the hearts of music lovers and have been combined with charming effect.

56945G FIFTH NOCTURNE, Op. 52
Leybach 1.75

Leybach has given us many compositions which have endeared themselves to lovers of music everywhere. In his admirable series of "Nocturnes," No. 5 is the favorite. Its beautiful melody, its lovely accompaniment, and the effective contrasts with which the composer has treated his theme, easily explain the popularity which it enjoys.

51942E FORSAKEN . *Arr. by Rosey* 1.25

Although a sad song, it is an unusually beautiful one which is in high favor; indeed, one of the best known and best loved of the old-time songs.

341F FOR YOU ALONE, "Take Thou This Rose," Ballad, E Flat (with words) *Geehl* 1.50

Another song of tuneful beauty, which has brought it world-wide fame and favor; an ideal combination of lyrics and musical setting.

80F GARLAND OF OLD FASHIONED ROSES, Ballad, Key of F (with words) . *Keithley* 1.50

An old song—widely known and loved—asked for, and here it is. The melody is as sweet as its sentiment. One rose would not do for its lovely lady heroine, and so the lover lays at her feet a garland of rosy blooms to bear his heart's message and to fill the air with fragrance.

56663E GAVOTTE STEPHANIE
Czibulka 1.25

Although this piece was written several generations ago, it is ever new, on account of the delightful spontaneousness of its expression. It has become almost the classic model for the popular gavotte. It is an interesting example of a piece of genuine musical beauty, which continues popular through succeeding generations.

52444F GOOD-BYE, SWEET DAY
Vannah 1.50

The sadness of farewell, the pathos that comes with sweet parting, is admirably expressed in this lovely song. It is a sentimental expression of unusual beauty and appeal, known and loved everywhere.

56004G HEARTS AND FLOWERS, Op. 245 *Tobani* 1.75

Music like this will always hold a high place in the esteem of lovers of tuneful light classics. The genuine beauty of its melody, and the artistry which Mr. Kmita has brought to his interpretation, combine to make it a notable addition to the list of tuneful light classics.

Recordings by Kmita (continued)

51215G HAWAIIAN SONGS, NO. 1: 1. No Wau i ko Maka; 2. Waialae; 3. He Inoa no Kaiulani; 4. Halona . . . I.75

51315G HAWAIIAN SONGS, NO. 2: 1. Lei Aloha; 2. Kuu Pua Rose Lani; 3. Ka Maia a ka Maoli; 4. Lia i ke Aloha I.75

Two groups of those delightful Hawaiian melodies that are wholly irresistible. There is a fascination in all the music of the Hawaiians, and these two recordings offer a collection of the best numbers.

56995H HEART-THROBS . . . Bendel 2.00
In this work, Bendel has given us a lovely theme, beautifully worked out. It is a singularly successful expression in music of the title which he has chosen for the work. It truly expresses the throbbing heart, rising to a superb utterance in the fine climax toward the conclusion of the piece.

53024F HEIMWEH (Longing for Home) . . . Lange I.50
Those whose heart-strings have been torn with loneliness and the inexpressible longing of homesickness, and there are few of us who have not experienced it in greater or lesser degree, will appreciate this beautiful song. The composer must have felt it; he could not have written such music without having known the poignant agony of longing for far away scenes and the companionship of absent loved ones.

60383G HERD GIRL'S DREAM, THE Op. 45 . . . Labitzky I.75
There is a pastoral Arcadian beauty about this favorite piece. The shepherdess has time for musing and many an idle hour on the sunny hills is spent in dreaming. Perhaps the view of a distant castle brings thoughts of a knightly lover, for knights have wooed and won shepherdesses and what has happened once can happen again, and so she dreams and the pleasing romance becomes a reality for the moment. There is a wistful little melody as though the little shepherdess sung of her heart's desire, but there is a sigh, too, as she wakes to a realization that she is still a shepherdess and the knightly lover has yet to come.

50072D HIGH JINKS, "The Bubble" . . . Friml I.00
In this delightful little recording we have a favorite selection from Friml's opera of "High Jinks." "The Bubble" is a lovely song with a tremolo effect which is particularly appealing.

56824H HOLY CITY, THE Adams 2.00
This is a superb utterance. It tells of the vision of the new Jerusalem, the refuge from sin and pain. The song requires no introduction. Every one knows and loves it for the fine sweep of its verses and refrain.

51E I GATHERED A ROSE, Ballad, D Flat (with words) Lee I.25
A romantic little song with a pretty melody.

54054E IMPRESSION, AN . . . Gere I.25
A romantic and truly poetic work into which the hearer may read his own idea of its meaning. A lovely melody is treated in a most musicianly and tasteful manner.

55435F INDIAN LOVE LYRICS, "Kashmiri Song" . . . Woodforde-Finden I.50
It is India of the East that inspired the series of charming songs of which this is the loveliest. Its strange oriental cadences fit perfectly the romantic words which Mrs. Woodforde-Finden has set so tastefully.

981F INDIAN LOVE LYRICS, "Kashmiri Song," B Flat . . . Woodforde-Finden I.50
The "Indian Love Lyrics" by Mrs. Woodforde-Finden have been described as "dripping with the orient," and they augment and seem to be the very expression in music of Lawrence Hope's poems of which they are the setting. The work from which they are taken is entitled, "The Garden of Kama." The music transports one, for a moment we sit in a fragrant bower, and from out the cool dimness there comes a plaintive voice, singing its song of infinite longing and telling of the pain of parting.

"Pale hands, pink-tipped, like lotus buds that float
On those cool waters where we loved to dwell,
I would have rather felt you round my throat
Crushing out life than waving me farewell,
Pale hands I loved—where are you now?"

55965H IRISH SONGS: Killarney; Believe Me if all Those Endearing Young Charms; Kathleen Mavourneen; The Harp That Once Through Tara's Halls; The Pretty Girl Milking Her Cow; Wearin' of the Green; Off to Philadelphia; Come Back to Erin . . . 2.00

In this recording we have a group of Irish songs. They are played in their simple beauty without

Recordings by Kmita (continued)

embellishment, and how beautiful they are! Each has its own way of making a place for itself in the affections of the hearer. One will bring a tear to the eye and clutch at the heart; another will charm with its merry jingle, all are full of fragrant, wholesome sentiment and real musical beauty.

141F JUST A-WEARYIN' FOR YOU,
Ballad, A Flat (with words)
Jacobs-Bond 1.50

"Just a-Wearyin' for You" is as exquisitely touching and no less beautiful than "A Perfect Day," and will be welcomed by all lovers of Carrie Jacobs-Bond's beautiful songs.

53534E KEEP THE HOME FIRES
BURNING . . . *Novello* 1.25

Always a favorite, this number made a special appeal during the trying years of the great war. Every one knows and loves it.

56502E KISS WALTZ, THE, "Il
Bacio" . . . *Arditi* 1.25

Here we have the famous old "Il Bacio," a delicious, sparkling concert waltz, full of the joy of living, a delightful little recording.

52923E LITTLE BIT OF HEAVEN, A
Ball 1.25

Ernest R. Ball knows how to write a song replete with Irish flavor—a flavor that adds a piquant or pathetic charm to any music that is tinged with it. This lovely number is a universal favorite.

55124F LITTLE MOTHER OF MINE
Burleigh 1.50

Uncommonly tender in both words and music, this song will touch all who hear it and give rare pleasure, for it is unusual amongst songs of its class.

50953E LOIN DU BAL . . . *Gillet* 1.25

An old favorite, needing no introduction. It is played by Mr. Kmita with extreme grace.

433H LOST CHORD, THE, Ballad,
Key of F (with words)
Sullivan 2.00

"The Lost Chord" is one of the best known and most beloved of English songs. The unusual appeal of the poem, by Adelaide Proctor, and the extraordinarily sympathetic musical setting, combine in producing a work, the popularity of which is easily explained. It is a true inspiration, written from the heart and thus endowed with an enduring quality which will insure for it life, as long as music is known. In this recording it is issued with words.

591G LOVE, HERE IS MY HEART,
Ballad, E Flat (with words)
Silesu 1.75

In this beautiful love song, impassioned words and lovely melody are employed in the making of one of the best known and most popular of modern songs. Music such as this always gives pleasure and it is played with Mr. Kmita's fine musical sense and appreciation of the composer's intent.

56864F LOVE'S DREAM AFTER THE
BALL . . . *Czibulka* 1.50

Charmingly reminiscent in character this favorite number presents a graphic picture of the young girl after her first ball and her first love episode. The tender words which she has so recently heard, the lovely music of the intoxicating dance is still in her ears as she sits musing of the happy hours which have just passed. Finally slumber overcomes her, and in the last strains of the music one can almost see the nodding head as she falls asleep, haply to renew in dreamland the never-to-be-forgotten joys of her first ball.

52864F MEDITATION, Op. 90
Morrison 1.50

In a contemplative mood, the composer has given us a work of tranquil and searching beauty. Melodious and full of repose, it is a true meditation.

54705F MELODIE . . . *Huerter* 1.50

Frankly a melody, this little work asks no more than to be heard, for to hear it is to love it.

52683D MEMORIES . . . *Van Alstyne* 1.00
"Round me at twilight stealing,
Shadows of days that are gone,"

bringing with them memories of a happier time. A touching song which has become a great favorite.

50253D MERCEDES, "Intermezzo"
Davis 1.00

Mr. Davis has given this piece the sub-title of "Intermezzo." It is a brilliant little work with an effective melody.

53454F MIDSUMMER, "Far Away
Isles" . . . *Maquarre* 1.50

A charming excerpt from Maquarre's music to the "Far Away Isles," romantic in its suggestion, and delightfully light and full of beauty as the midsummer it seeks to represent.

Recordings by Kmita (continued)

54902E MIGHTY LAK' A ROSE
(Waltz) . . . Nevin I.25

In this recording Nevin's well-known and tender little "Darkie" song is played as a waltz for dancing. It suits such a purpose perfectly and is in great demand.

51982E MOTHER MACHREE
Olcott and Ball I.25

Another of Ball's pretty and appealing Irish songs, perhaps the loveliest and best-known of them all.

57183G NIGHTS OF GLADNESS (Waltz
for Dancing) . *Ancliffe* I.75

An unusually brilliant and successful waltz for dancing, one of the most notable in recent years. It has taken its place as a standard waltz for this purpose.

671F O, DRY THOSE TEARS,
Ballad, Key of E (with
words) . . . *del Riego* I.50

There is a fine message of courage in this favorite song—a favorite wherever music is known. It is one of the best Teresa del Riego has written.

It is issued in this recording with words. That Mr. Kmita loves and understands the song is shown in his singularly sympathetic interpretation.

55993F OH, PROMISE ME! *de Koven* I.50

"Oh, Promise Me!" needs no introduction. It is a song which is known and admired everywhere. It made its first appearance at the time de Koven's opera of "Robin Hood" was produced, and was interpolated in that work with success from the first performance. It is one of the best known and most popular of American songs.

361G ONE SWEETLY SOLEMN
THOUGHT, Ballad, D Flat
(with words) . *Ambrose* I.75

This beautiful song voices a deeply religious sentiment. It contains a fine climax of much dramatic import. Few sacred songs carry a more beautiful message of hope than this exquisite number. Mr. Kmita has played it with a full appreciation of the composer's intent and the religious sentiment which the words express.

56324F O SOLE MIO . *di Capua* I.50

This enchanting song is characteristically Neapolitan, and is the kind of melody that makes an irresistible appeal on account of the sweet tune which it offers, coupled with delicious harmonies and captivating rhythm.

50682E PALOMA, LA (The Dove)
Yradier-Trehde I.25

The fascinating Spanish rhythm and charming melody of this piece have made it a great favorite, not only in the Spanish country which gave it birth, but throughout the world.

56552E PAS DES AMPHORES, "Air de
Ballet," No. 2 *Chaminade* I.25

Here we have another of the series of "Airs de Ballet" by Chaminade, full of delicious effects in brilliant contrast, as is the case in all compositions by this gifted French woman.

53354F PASQUINADE . *Gottschalk* I.50

If the title speaks truly, this work is a satire, for that is what "pasquinade" means. It is an ingenious and wholly delightful composition, and probably its composer had nothing in mind in choosing the title other than to excuse the whimsical effect and vagaries of the piece. Gottschalk himself delighted in playing it, and it was always received with tremendous enthusiasm.

57174F PEU D'AMOUR, UN (A Little
Love) . . . *Silesu* I.50

"Un Peu d'Amour," which for several seasons enjoyed a popularity given to but few pieces, has taken a permanent place in the list of charming light classics. Mr. Kmita's rendering of it follows closely the interpretation given it by John McCormack in his delightful singing of the piece.

51914F PLANTATION SONGS: 1.
Swanee River; 2. Massa's
in the Cold, Cold Ground;
3. Old Black Joe; 4. My
Old Kentucky Home . I.50

The "Plantation Songs" of Stephen Collins Foster are amongst the masterpieces of music. There is an appeal in every cadence of their melodies, a touching beauty in every line of their lyrics. Nothing quite like them had existed in music before Foster gave them to the world, and whatever of their character has been written since has borrowed something of the sweetness and soft loveliness of Foster's immortal songs.

51733E POOR BUTTERFLY *Hubbell* I.25

This lovely number, first heard in "The Big Show" at the Hippodrome, New York, has become a universal favorite.

Recordings by Kmita (continued)

611G RAMEAUX, LES (The Palms),
Ballad, A Flat (with words)
Fauré 1.75

This famous sacred song sets forth in majestic music the story and picture of Palm Sunday. The splendid onward sweep of its march-like rhythm—its fine climax and rich sonority—have endeared it to lovers of sacred music everywhere. An older generation will remember the superb rendering of the song by the great French bass, Pol Plançon. Whenever he gave a song recital or appeared on the concert stage, "The Palms" was insistently demanded. It is Plançon's interpretation that has been used by Mr. Kmita in arranging it for the piano.

58307H ROBIN HOOD, "Potpourri"
de Koven 2.00

The world over "Robin Hood is regarded not only as de Koven's greatest work but one of the greatest of all light operas. The beauty of the music and its appropriateness as a musical setting for the libretto distinguish it, and contribute to its great celebrity and explain the favor with which it has been everywhere received. A rich collection of its loveliest airs is offered in this recording.

52564F SALUT D'AMOUR (Love's
Greeting), Op. 12 *Elgar* 1.50

This work is like a little romance or avowal of love, one of Elgar's most beautiful shorter works. It displays that composer's ability to write a lovely melody and embellish it with delectable harmonies. A sense of the dramatic is revealed in its fine climax and its romantic fervor.

761E SANTA LUCIA, Ballad, D Flat
(with words) 1.25

Like "O Sole Mio" and "Funicula," "Santa Lucia" is a popular Neapolitan song, known and loved the world over. It is a boat song and ideal music for singing on the water. Its flowing, rhythmic motion, its beautiful melody, and, lying as it does, within the easy range of any voice, the popular and general favor in which it is held is not far to seek. In this recording it is issued with words.

56844F SARI WALTZES: Love's Own
Sweet Song; My Faithful
Stradivari; Softly Thro'
the Summer Night (for
Dancing) *Kalman* 1.50

In many years no light opera which visited this country gave greater pleasure than "Sari." Its delightful music has a permanent value and will long retain the place it made for itself in the affection of music lovers. Mr. Kmita has played the favorite "Waltzes" from the opera in dance tempo.

56482F SCOTCH SONG FAVORITES:
Annie Laurie; Comin'
Thro' the Rye; The Blue-
Bells of Scotland; Auld
Lang Syne 1.50

Another group of well-known airs played in their simple beauty, each one of them with its particular charm. Such music as is offered in these songs wraps itself around the heart in pathetic and tender appeal.

52494F SERENADE, NO. I . . *Drdla* 1.50

Written originally for the violin, this charming piece lends itself to an arrangement for the piano which brings out all its beauties. Its haunting melody, once heard, is never quite forgotten and always loved.

51744F SHADES OF NIGHT
Friedland and Franklin 1.50

A very beautiful light classic with many delightful effects brought out in Mr. Kmita's brilliant interpretation.

56723F SILVER THREADS AMONG THE
GOLD *Danks* 1.50

Beloved of our grandmothers, this old song has made its reappearance to exert anew its old charm. It is one of the most popular selections known to us today. The appeal it makes is not only on account of the lovely melody, but also because of the pleasing sentiment expressed in the lyrics.

50515H SILVERY BROOK, THE
Braham 2.00

Braham is well known as the composer of light classics, full of melody and a quality that appeals to the great mass of music lovers. In this number we have a delightful waltz which reflects the beauty of "the silvery brook," which he has chosen for his title.

58295H SIMPLE AVEU (Simple Con-
fession) *Thomé* 2.00

The frank openness and sincerity, the freshness and wholesome quality of the theme of this work all contribute to the fame of this number. It stands as a simple avowal of love, honestly spoken, ringing true from the first note to the last.

56284F SOBRE LAS OLAS (Over the
Waves) *Rosas* 1.50

This famous old Spanish waltz, delightfully melodious, has been issued in response to many requests. Mr. Kmita's brilliant interpretation brings out all the beauties of the fine old piece.

Recordings by Kmita (continued)

50803E SONG OF THE SOUL *Breil* 1.25

This is the very beautiful song which was made a feature of "The Climax." It will be remembered that the music constantly recurred throughout the play, giving increased pleasure with every repetition.

601F SWEET AND LOW, Ballad,
Key of C (with words)
Barnby 1.50

Was ever tenderer lullaby sung than this exquisite poem by Lord Tennyson, set to music by his friend Barnby, the great English writer of hymns?

Every note of the music, every word of the poem, breathes repose and abiding devotion—love of the mother for her helpless, sleeping child. The picture it presents is one of exquisite delicacy and silvery beauty, the joint work of two great men—one a master of English verse—the other a poet as well as a musician.

251F SWEETEST STORY EVER TOLD,
THE, Ballad, Key of F
(with words) . . . *Stults* 1.50

Bringing back memories of a time when simple and direct sentiment required no embellishing for its effective expression. A beautiful melody frequently and flatteringly imitated in the popular songs of the present day.

57164F TU NE SAURAS JAMAIS (You
Will Never Know) *Rico* 1.50

"You Will Never Know" is the translation of the title of this piece, and it is a slow waltz in the best style of French waltzes of this character. Like so many pieces of its nature, it seems almost to speak words, so telling and full of meaning is every phrase and cadence. A very beautiful number.

56764F UNDER HER WINDOW
Blazejewicz 1.50

"Under Her Window," as the title implies, is a delicious piece in the form of a serenade. There

are no words attached to it, but it rises to a fine impassioned climax and is rich and melodious throughout.

57104F VALSE MIGNON . *Vargas* 1.50

Mr. Vargas comes from California, and certainly that State should be proud of him. His compositions are all delightful and this little waltz is one of his best efforts. It is an extremely pleasing little concert work, which has met with great favor.

50745G VICTOR HERBERT FAVOR-
ITES: 1. Because You're
You; 2. Love Is the Best
of All; 3. Gypsy Love
Song; 4. Kiss Me Again;
5. Mascot of the Troop
Herbert 1.75

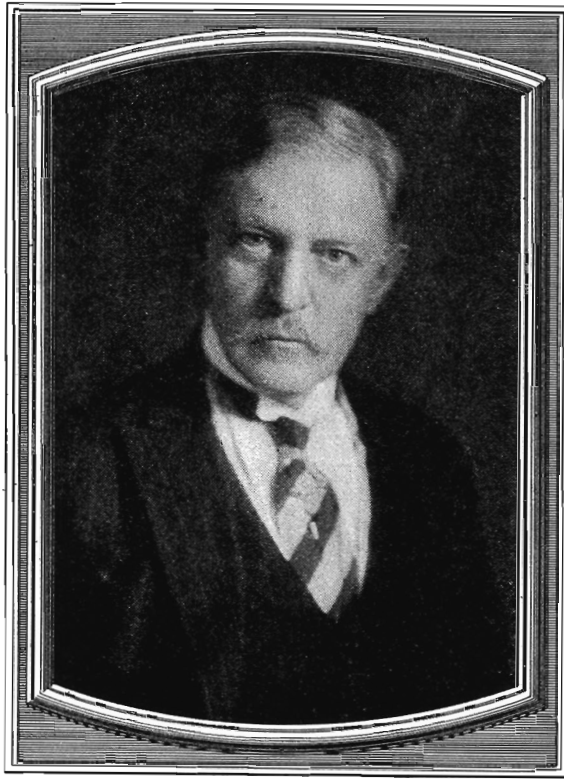
In this recording are offered five selections from favorite Victor Herbert operettas which have taken a permanent place in the hearts of the public.

881F WHO KNOWS? Ballad, E Flat
(with words) *Ball* 1.50

The pathetic beauty of a lovely poem by Paul Lawrence Dunbar is exquisitely echoed in the musical setting which Mr. Ball has so sympathetically made for it. There is a haunting sadness in its unanswered question and a rare appeal in the lovely music in which it is asked. The song is deservedly a popular favorite and its appearance in a recording with words will meet with general approval.

56572E YELLOW JONQUILS
Johanning 1.25

This fanciful title, given by the composer for this delightful little piece, is well borne out by the music, which might easily represent the laughter of a field of jonquils nodding in the sun. The piece is in the nature of a *scherzo*, gay from beginning to end; a wholly charming work.



Reginald de Koven

REGINALD DE KOVEN contributed richly of his gifts to the fame of American music, and ranks as one of her most distinguished composers. Shortly before his death he completed several recordings of his own compositions, played as he would have them known.

De Koven's contributions to the literature of light opera are hardly equalled by those of any contemporaneous composer. His great success is "Robin Hood," and if one were chosen over another to give him enduring fame, it would be this masterly setting of the delightful story of the famous English legendary hero.

Played by REGINALD DE KOVEN

1311G RECESSIONAL, Ballad, Key
of D (with words) *de Koven* 1.75

The majestic music of the opening phrases of this fine setting of Kipling's splendid lines is in perfect sympathy with its proud and noble sentiment. There is great dramatic significance in the first, almost whispered, supplication, "*Lord God of Hosts, be with us yet, Lest we forget!*" Then in that narrative style, which Reginald de Koven understood so well, there is pictured the superb scene of the departing captains and

kings, and again the appeal to the God of Hosts, this time full throated and impassioned.

91G OH! PROMISE ME, A Flat
(with words) *de Koven* 1.75

It is interesting to know that this famous song was composed when de Koven was a young man and was sold outright to a publisher for a very small sum. It was interpolated into "Robin Hood," and it is not, as generally supposed, a part of the original score of that work.

Additional Recordings in Preparation



Fritz Kreisler

IT IS NOT generally known that Kreisler, one of the world's greatest violinists, might perhaps, had he chosen, have attained equal fame as a pianist. That he plays the piano delightfully is shown in the recordings he has made of his own compositions for the Ampico, for which he makes piano recordings exclusively.

In them he displays the great artist that he is, in his exquisite phrasing and tastefully planned effects. These recordings are instinct with the same fascination exerted by his wonderful interpretations on the violin.

To hear Kreisler, the violinist, is the privilege of the whole concert going world—to hear Kreisler, the pianist, is the exclusive privilege of the owner of an Ampico.

Pl a y e d b y F R I T Z K R E I S L E R

631G APPLE BLOSSOMS, "I'm in Love," Ballad, Key of G (with words) *Kreisler* 1.75

11F APPLE BLOSSOMS, "Nancy's Farewell," Ballad, Key of F (with words) *Kreisler* 1.50

In these recordings we have Kreisler's own playing of two delightful numbers from his delectable operetta, "Apple Blossoms," one of the most conspicuous successes of recent years in the light opera field.

58145H CAPRICE VIENNOIS, Op. 2 *Kreisler* 2.00

Could music more clearly depict the spirited entrance of a ballet dancer as she comes upon the scene than the first notes of this delightful work, followed quickly by equally graceful swerves and turnings in the changing colors of the spotlight? These fanciful movements are followed by the suave and flowing rhythm of the lovely old folk song which forms the middle portion of the work, interrupted by a return of the agitated figure with which the piece opens,

Recordings by Kreisler (continued)

this time more dramatic and full of meaning than at first. Presently the melodious folk song reappears, carrying one along with its irresistible swing, giving way just before the close to a momentary return of the opening theme, and the dancer, with a quick turn and arch grimace, has vanished.

6275IG ENTR' ACTE, Op. 46, No. 2
Kramer-Kreisler 1.75

A piece so rich in melody and so fascinating in its rhythm as this "Entr' Acte" should have a title more indicative of its beauty. It is like an impassioned serenade, instinct with romance and the golden utterances of a lover's avowal. It was written for Kreisler by his friend Kramer, and the great violinist has taken its lovely melody and given to it that rare eloquence that his magic touch imparts to all his piano playing.

Again one realizes the privilege that Ampico owners enjoy in hearing Kreisler as a pianist—a pleasure denied to the concert-going world, for he never plays the piano in public.

These piano recordings by Kreisler bring one into a peculiarly pleasant and intimate association with a great master, who, while his fame rests on his achievements in another field, has a sound claim to distinction as a pianist.

6335IG MIDNIGHT BELLS, Viennese
Melody, from the "Opera
Ball" *Heuberger-Kreisler* 1.75

Again has Kreisler taken a melody born in his beloved Vienna and revealed all its beauty and romance in a masterly transcription which he, himself, has played with that same eloquence which he brings to his interpretations on the violin. There is a pensive strain in this Viennese music that imparts to it a curiously reminiscent quality and touch of pathos that carries an added fascination and allure.

57394H OLD REFRAIN, THE *Kreisler* 2.00

This song, which is dedicated to John McCormack and which has been sung by him with great success, is a version for the piano of a Viennese popular song. This recording offers the composer's interpretation in which the charming air is played with a fine feeling and delightful sentiment.

57354H OLD VIENNESE DANCE MEL-
ODIES, No. 1, "Love's
Delight" *Kreisler* 2.00

This delightful number is made up, as the title tells us, of old Viennese dance tunes. It is the first of a series of three pieces based on the old Viennese music which are among the favorite compositions of the great violinist, and they are familiar through his exquisite playing of

them. He has transcribed them for the piano and gives us in these recordings his own interpretation. Needless to say, they are delightfully rendered, being replete with the exquisite Viennese waltz rhythm.

57363H OLD VIENNESE DANCE MEL-
ODIES, No. 3, "Sweet
Rosmarin" *Kreisler* 2.00

The third of a group of old Viennese dance melodies of which the great violinist has made charming piano pieces. There is an almost antique grace in this one, giving it the flavor of a dance of a by-gone age. It is in waltz tempo with the fascinating rhythm of all the Viennese waltzes.

1131G PARADISE (Viennese Folk
Song), E Flat
Krakauer-Kreisler 1.75

This beautiful transcription of an old Viennese love song is dedicated to John McCormack, and those who have heard him sing it will not soon forget the effect of its lovely melody and the fervent verses to which it is the setting. Like so many of the old Viennese ballads it is in the thrice fascinating waltz rhythm, and its beauties are enhanced by Kreisler's very fine and musicianly harmonization. The burden of its lyrics is old, yet ever new—where love dwells there is paradise.

6247IG POLICHINELLE *Kreisler* 1.75

"Polichinelle," "Punchinello," "Mr. Punch," "The Clown," "Pierrot"—they are all one and the same—a gay little fellow whose *métier* is to amuse—always to be gay—tumbling, turning, grimacing, the embodiment of good humor—but under it all oftentimes there beats an aching heart, for even Punchinello is human and has his sad days when every agile frolic conceals a wounded spirit and the bitter tears are very near the surface of the smiling countenance.

Kreisler gives us all Punchinello's varying moods in his music and plays it with a masterly eloquence, making us see its tragedy as well as its comedy—mingling its mirth with its tears, making one weep as well as laugh. Yes, his Polichinelle is very human.

6128IG RÊVE DE JEUNESSE (Dream
of Youth) *Winternitz* 1.75

Those who know Kreisler's own arrangement of Viennese melodies will understand the attraction this lovely waltz had for the great violinist, who also plays the piano so beautifully.

It is the voice of Vienna itself with all the well known fascination and indescribable pathos. Needless to say Kreisler has played it with complete sympathy and the understanding of a great artist.

Recordings by Kreisler (continued)

59921H TOY SOLDIER'S MARCH
Kreisler 2.00

Row upon row of little lead men, brightly painted, their fixed glances and brave array intrigue the imagination; a miniature army of tiny stalwarts, ready to do and die. All they lack is martial music, and that Kreisler has supplied in this whimsical "March," exquisitely played on the piano by the great violinist himself.

59991H VIENNESE MELODY
Gaertner-Kreisler 2.00

A wealth of lovely music comes to us from Vienna—its unapproachable waltzes, its delectable operettas with their rhythmic and melodic charm quite unlike the music of—anywhere else. There seems to be an underlying native beauty of tune, which, in a thousand forms, appears and reappears in all Viennese music.

Kreisler, profoundly impressed by their beauty, has employed them in many of his own compositions, such as the "Old Viennese Dance Melodies," the "Caprice Viennois," "The Old Refrain," and now in this lovely "Viennese Melody."

His recording for the piano presents it with all the artistry, beautiful phrasing and fascinating rhythm which has brought him fame as a violinist.

Additional Recordings in Preparation



Played by ERNEST R. KROEGER

58067H EGERIA, Op. 35 . *Kroeger 2.00*

Egeria was a nymph of the Roman Myths; the fountain and grotto over which she presided is still shown. The mythological legends, however, do not attach any episodes of special interest to Egeria, so that the story connected with her must be left to the imagination. Like all nymphs, she was a delicate and graceful creature with the ability to bestow her favors upon whom she would and to reveal herself, or vanish at will. Mr. Kroeger's music is full of pleasing color and melody, befitting the charming subject which inspired his work.

57656H MARCH OF THE INDIAN
PHANTOMS . . *Kroeger 2.00*

A descriptive piece of music, a fantasy, the meaning of which is disclosed in its title. It has a fine sonority and is effective rhythmically, and in carrying out the poetic idea the composer has been most successful.

Played by

MARY FROMEYER KUHLER

59631F IN THE STARLIGHT *Huerter 1.50*

Clear and scintillating, like the great stars shining from the deep blue, the melodies of this charming work sparkle and glisten the more beautifully and clearly for the contrasts, each with the other. It is a fascinating little salon piece exquisitely played.



Played by AURORA LA CROIX

57584H ANNÉES DE PÉLERINAGE,
No. 2, A Flat, "Au lac de
Wallenstadt" (On Lake
Wallenstadt) . . *Liszt 2.00*

This is one of Liszt's poetic and romantic numbers with an exquisite melody such as always makes an appeal. Miss La Croix has played it with extraordinary charm and a full appreciation of the melodic beauty of the work.

57594H ETUDE, Op. 25, No. 11, A
Minor . . . *Chopin 2.00*

Known under the title of "The Winter Wind," this celebrated work has a wild beauty, bearing out the title which has been given to it. It is one of the most difficult of the Chopin "Etudes" and one of the most effective when brilliantly played, as it is in this delightful recording. Huneker describes it thus: "It is open air music, storm music, and at times moves in processional splendor."

61793G MAN LEBT NUR EINMAL (One
Lives but Once), "Valse
Caprice," No. 2
Strauss-Tausig 1.75

The Strauss "Waltzes" possess so much musical beauty of a high order that they have always attracted composers as a basis for piano transcription. Tausig has done this one most successfully, making of it a brilliant concert number, at the same time preserving all the subtle charm of the familiar old waltz. Indeed the embellishments and added richness seem almost to be the ideal manner of presenting its bewitching themes for their true effect. Strauss' delectable music always radiates enthusiasm, and the added ornamentation of a transcription like this voices that enthusiasm in precisely the right way.

58165H MAZURKA, Op. 24, No. 4,
B Flat Minor . *Chopin 2.00*

This beautiful "Mazurka" contains some of Chopin's choicest melody and is a masterpiece

Recordings by La Croix (continued)

of writing in this form. Indeed, it is a beautifully and exquisitely colored poem, like a tender avowal of love delivered in a moonlit garden. The closing bars, of haunting beauty, present one of those separate inspirations which Chopin occasionally reserved for the close of his pieces.

58097H POLONAISE, "Le Bal" (The Ball), Op. 14, No. 2
Rubinstein 2.00

A picture in tones of the grand march or entrance to a brilliant ball. It epitomizes the lights and music, the warmth and perfume, the tender love avowal and the excited prattle of delighted guests. It is like a splendid "Invitation to the Dance," expressive of the gaiety of the ball, and is one of Rubinstein's most graphic and successful works.

Additional Recordings in Preparation



Played by JEAN LA FARGE

58823F CYCLE OF LIFE, "Prelude"
Ronald 1.50

The inspiring lyrics of this song can not but inspire noble music and such, indeed, is the setting which Mr. Ronald has made for this first of a series of songs issued under the title "Cycle of Life." Concert goers will remember Melba's beautiful interpretation of the "Prelude," which has been used as a model in Mr. La Farge's reading of the song. Its beautiful melody and its superb climax never fail to make a profound appeal.



Played by FRANK LA FORGE

52572E DANSE CREOLE *Chaminade 1.25*
One of Mme. Chaminade's later works showing her extraordinary gifts for adapting the music of the dance to piano compositions. It is a worthy successor to the well-known series of "Airs de Ballet" which are her best known and most popular compositions.

52404F ETINCELLES (Sparks)
Moszkowski 1.50

No one who has seen the rush of brilliant sparks up the chimney or rising in the heated air could miss the purpose of this rare piece of descriptive writing. It is one of Moszkowski's most successful works, reproducing perfectly the suggestion of its title.

Played by ALEXANDER LAMBERT

55642F ETUDE DE CONCERT, Op. 64,
No. 1 . . . *Moszkowski 1.50*

This concert piece is one of Moszkowski's most interesting compositions. It is one of exquisite, lacy delicacy and shimmer, requiring great lightness of touch, with which Mr. Lambert has played it.

Additional Recordings in Preparation



Played by JOSEPH LAMBERT

621F BREAK THE NEWS TO
MOTHER, Ballad, B Flat
(with words) . . . *Harris 1.50*

This song became famous during the Spanish War, and has been revised and received with equal favor during the great world war. It is a sentimental song with an old-time flavor but a deep human appeal that explains its popularity.

52825F MARCHE LORRAINE *Ganne 1.50*

A famous French march, a companion piece to "Sambre et Meuse," the favorite of Marshal Joffre.

641F WHEN YOU LOOK IN THE
HEART OF A ROSE, Ballad,
E Flat (with words)
Methuen 1.50

Every one who laughed and cried over "The Better 'Ole" will remember with pleasure this exquisite song which was so delightfully introduced in that delightful play. It has been issued in response to many requests.



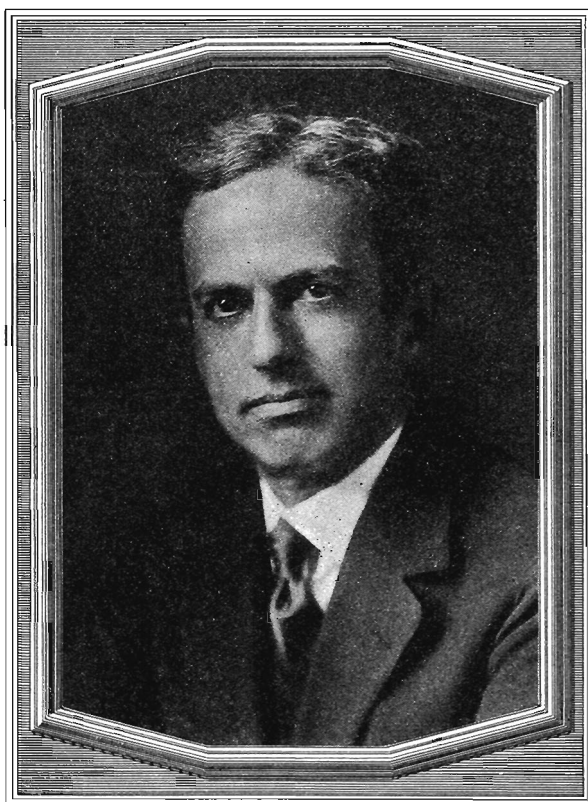
**Played by JOSEPH LAMBERT
and ANDREI KMITA**

55317H OUVERTURE COMIQUE
Sartorio 2.00

A brilliant "Overture," light in character, most effective and melodious. Infectious in its gaiety, it is always heard with pleasure.

56077H POMP AND CIRCUMSTANCE
(Military March) *Elgar 2.00*

Magnificent as its title implies, it is a work of superb effectiveness with a fine melody and with a broad sweep which never fails to make a deep impression. The work was composed at the time of the coronation of Edward VII, and with its companion piece, bearing the same title, was first heard at a promenade concert in London on October 22, 1901. It appealed immediately to hearers of every class, and its success was phenomenal. The tune on which it is built has a breadth and swing which carries everything before it.



Carl Lamson

THE ATTRIBUTES that make a great accompanist are, besides an adequate pianistic ability, a well rounded musical intelligence, a sympathy with both composer and artist, and perfect sense of proportion and understanding of dramatic effects. These, Carl Lamson has in abundance, and he is justly ranked amongst the great artists distinguished in this difficult and exacting field of musical endeavor.

His musical education has been directed by N. H. Allen, Carl Stasny, G. W. Chadwick, Teresa Carreño. His brilliant record of achievements on the concert stage includes tours with Melba, Farrar and Kreisler. With the latter he has been associated for many years, having accompanied him on his concert tours since 1912. Mr. Lamson's accompaniments, therefore, may be accepted as authoritative interpretations modeled upon those of the great artists with whom he has appeared.

Played by CARL LAMSON

- | | | | |
|--------|--|--------|---|
| 6193IF | FORELLE, DIE (The Trout),
D Flat, Soprano or Tenor (Ac-
companiment only) <i>Schubert</i> 1.50 | 6197IF | LOCH LOMOND, E Flat, Bari-
tone (Accompaniment
only) . <i>Kreisler-Warlich</i> 1.50 |
| 6194IF | FORELLE, DIE (The Trout),
Key of A, Alto or Bass
(Accompaniment only)
<i>Schubert</i> 1.50 | 6198IF | LOCH LOMOND, A Flat, So-
prano (Accompaniment
only) . <i>Kreisler-Warlich</i> 1.50 |

Recordings by Lamson (continued)

- 61921F TAMBOURIN CHINOIS, Op. 3,
B Flat (Violin Accompaniment only) *Kreisler* 1.50
- 61951F WHO IS SYLVIA? Key of G,
Mezzo-Soprano or Baritone (Accompaniment only) . . . *Schubert* 1.50
- 61961F WHO IS SYLVIA? Key of F,
Alto or Bass (Accompaniment only) . . . *Schubert* 1.50



Played by EASTWOOD LANE

- 63571G ADIRONDACK SKETCHES: 1.
Down Stream; 2. The Old
Guide's Story . . . *Lane* 1.75

Eastwood Lane is a composer for whom the legends, folk music, and literature of his native America have a profound appeal. He finds in them inspiration for his delightful music in which he gives much of the picturesque and weird beauty of the moods created by the subjects indicated in his titles.

What could more successfully express the sensations experienced in a journey down stream amid the fragrant coolness of the green woods overhanging the gurgling water, the fresh morning air in one's face, and heart in tune with all the world? And then at evening sitting about the campfire, an old guide telling tales of the romance and wonder of the woods, runes that the fir tree whispers only to those who understand.

- 61811F GRINGO TANGO, A, "Five
American Dances" *Lane* 1.50

There is always languor and insidious grace in the tango if it is rhythmically played. It is one of the national dances of Spain, and a perennial favorite in all Latin countries. Mr. Lane includes it in his group of "Five American Dances," giving it the appellation, "Gringo," a term applied to an American by the Mexicans. The tango was very popular as a ballroom dance several years ago during the widespread renewal of interest in dancing in the United States, but the tango is not dependent upon fashion; it occupies a sure place in musical literature, gained by its intrinsic beauty and the charm of its rhythm.

- 52416H IN SLEEPY HOLLOW: 1. In
Sleepy Hollow; 2. On
Tappan Zee; 3. Mid-
October Afternoon; 4.
Katrinka's Waltz *Lane* 2.00

This charming suite has as its source of inspiration the famous legend of Sleepy Hollow,

so brilliantly set forth in Washington Irving's well-known work. Mr. Lane discloses in his music a fine taste and a real appreciation of his subject. The numbers are admirably contrasted, and the suite ends effectively with the charming waltz.

It is a singularly sympathetic work, reflecting the romance of the region which is the scene of "The Legend of Sleepy Hollow." It is that part of the Hudson River about Tarrytown where that noble stream widens itself into the appearance of an inland lake, that portion of it being known to the early Dutch settlers as Tappan Zee (Sea), Tappan being the name given by the Indians to the region on the west shore of the river at this point.



Played by VICTOR LANE

- 60793F CARNATIONS, Novelette
Albers 1.50

A beautiful flower is always a happy title for a musical composition. The color, the varied form of its clustered petals, its fragrance, all suggest beautiful music. A lovely bowl of carnations, effectively arranged, the colors in pleasing contrast, red, white and rose, with their pointed green leaves, and their exquisite fragrance, is the picture the composer gives us, painted in tones, in this charming number.

- 661F LITTLE GREY HOME IN THE
WEST, Ballad, D Flat
(with words) . . . *Lohr* 1.50

This favorite song needs no introduction. It has taken a permanent place in the hearts of music lovers everywhere. Its wholesome sentiment and its lovely melody offer a combination which gives it a high place in the list of modern sentimental songs. It is offered here in response to many requests, in a new playing, with words.

- 1361F SOMEWHERE IN THE WORLD,
Ballad, E Flat (with
words) . . . *Ayer* 1.50

It will be of interest to know that John McCormack has added this beautiful song to his repertoire. It is a song of absence and waiting, with the plaintive appeal that such a subject always contains. Its whole story is told in the following lines from its touching refrain:

"Someone, somewhere in the world, is sighing
for you;
Someone, somewhere in the world, is longing
for you,
And thru the long weary days, remember
always,
Someone, somewhere in the world, is sighing
for you."

Recordings by Lane (continued)

63201F TULIPS . . . Miles 1.50

Crimson, gold and rose, the tulips rear their fragrant cups each jeweled with the dew. Mr. Miles' music is as fresh and fragrant as the picture his title suggests. His gift for writing dainty, lilting salon numbers is nowhere more entrancingly displayed than in this charming little work.

63783G WOODLAND DREAMS Vargas 1.75

Romance is scented here. The flowing, song-like melody tells of the high noon of happiness in leafy glades and woodland solitudes. The picturesque suggestion of such music as this is undeniable and its enjoyment is insured by its lovely tune and the rich harmonies with which it is clothed. It has all the popularity and winning qualities of Mr. Vargas' other successful compositions: "A Garden Dance," "Spirit of the Nile" and "Valse Mignon," which are amongst the favorite recordings of a host of Ampico owners.



Played by MAX LANDOW

56156H BALLADE, "Edward," D
Minor . . . Brahms 2.00

The music of this splendid work sets forth the tragic tale of the old Scotch ballad "Edward." It tells of a son who killed his father and then in frenzied contrition cursed his mother whose evil counsel prompted the dreadful deed.

The lad, dripping with blood, appears before his mother. She questions him. He replies that he has killed his hawk. She knows that he lies, and questions him again—he has killed his steed. Again his answer does not satisfy her. Then, in an agony of grief and terror, he confesses that it is the blood of his own father that drips from his guilty hands, and for penance he will leave his towers and halls, his wife and bairns and

roam the world, tortured by his conscience and pursued by remorse, and for his mother he leaves the curse of hell, for it was she whose evil counsels brought him to this dreadful pass—she whose whispered promptings have made him a murderer and a fugitive.

Brahms does not in his music give the detailed episodes of the ballad but rather the impression and mood created by the story.

To those interested, the Editor will gladly supply the complete text of the ballad, which is in archaic Scotch.

56184F CONSOLATION, No. 4, D Flat
Major . . . Liszt 1.50

The "Consolations" of Liszt were written during the time in his life when he retired from the world and devoted himself to religious meditation. It was during this period that many of his finest and most contemplative works were composed. The beautiful melody of this piece cannot fail to impart to those who read its message aright, the consolation which the composer sought to convey.

56277H ETUDE TRANSCENDENTE,
No. 9, A Flat, "Ricordanza"
(Memories) . . . Liszt 2.00

An English translation of the title of this exquisite number might be "Memories." Fragrant memories, indeed, they are if the music speaks truly. That they are memories of a happier time is revealed by an underlying sadness in the music, a tinge as of regret, which is perhaps best expressed in Dante's famous lines:

*"Nessun maggior dolore,
Che ricordarsi del tempo felice,
Nella miseria."*

Which has been poetically translated to read:

*"And sorrow's crown of sorrow
Is remembering happier days."*

Additional Recordings in Preparation



Henry Lange

HENRY LANGE has always been musical. While still a lad his father recognized his talents and became his first teacher. Later studies were pursued with Carl Stock and particularly with Prof. Kortheur, at the time conductor of the Toledo Symphony orchestra. A decision to devote his talents to the composition and playing of popular music has brought him a brilliant success, for Henry Lange is a great artist in the difficult art of properly interpreting the current popular hits. That he was selected pianist to Paul Whiteman's famous orchestra is significant, considering his recordings for the Ampico. He is now leader of his own band, the Lange-McKay orchestra, playing in the Middle West. He is one of the small list of really distinguished young musicians employing their talents in the composition and playing of the best popular music of the day. It is musicians like Henry Lange who are sensing and propagating the genuine musical value of the best of the so-called "Jazz."

There is a growing belief that out of the alluring syncopation of Broadway successes there will develop a style of music that America may call her very own and one of which she may proudly claim sponsorship. Amongst the myriad popular songs heard nightly there are many possessing real musical beauty and it is to these one may look hopefully for a sign of the creation of music of national character unlike that of any other country.

To the playing of music for dancing Lange brings the infectious rhythm, accent and richness of tone coloring that he has gleaned in his exhaustive study of that branch of musical art to which he is devoted. He records exclusively for the Ampico. Recordings by Henry Lange will be found in the monthly bulletins listed under "Popular Music" and "Popular Music from Previous Bulletins."

Played by **EARLE LAROS**

53482E GAVOTTE, F Major *Martini* 1.25
The music of an old-time dance by an old-time composer. Its graceful measures at once create in the imagination a picture of stately dames and squires in their antique dress.

53053E GONDOLA, THE, Op. 23, No. 2
Henselt 1.25
A lovely melody glides through this piece, with its rippling accompaniment, as the gondola which it simulates glides through the tranquil water.

58013F IRISH TUNE FROM COUNTY DERRY . . .
Grainger 1.50
This lovely old air has the soft appeal of all true Irish music. It is interesting to know that its origin is lost in antiquity. It has been sung by the Irish people in County Derry from time immemorial. Miss Ross, an interested delver into Irish antiquities, heard it, then wrote it down and gave it to Percy Grainger who has transcribed it for the piano.

52134G MEDITATION, Op. 72, No. 5
Tschaikowsky 1.75
One of Tschaikowsky's most beautiful works for the piano. It is not without the underlying sadness which is never quite absent from his compositions, but is a beautifully constructed number with a fine melody and rich harmony.

53315F SONATA, Op. 53, 2nd Movement . . .
Cadman 1.50
This "Sonata" is a notable work by this gifted American composer. It is a picture of the great West, and the sheet music bears this verse from "The Tale of the Tall Alcalde," by Joaquin Miller:
*"Oh, for the skies of rolling blue,
The balmy hours when lovers woo,
When the moon is doubled as in desire,
And the lone bird cries in his crest of fire."*



Played by **ENRICO LAVARRO**

1211F GIANNINA MIA (My Nina),
Ballad, Key of C (with words) . . .
Friml 1.50
Friml has written nothing lovelier than this song, so full of Italian color, which will be remembered with pleasure by all who heard his opera "The Firefly," in which Emma Trentini played the principal part. "Giannina Mia" has all the melodic and harmonic beauty of the

most enchanting of the Neapolitan and Venetian songs. It might come direct from the silver throats of gondoliers—it is tinged with moonlight and romance and the unforgettable beauty of a Summer night in Venice.

1351F GOLONDRINA, LA (The Swallow), Ballad, E Flat (with words) . . .
Serradell 1.50
Who does not love this exquisite song? Who does not willingly fall under the spell of its dulcet cadences and the Neapolitan sweetness of its melody and swaying beauty of its rhythm? The years fail to dim its popularity, for such music has sung its way into the hearts of the people ever to remain secure and steadfast.

1381F PALOMA, LA (The Dove)
Ballad, D Flat (with words) . . .
Yradier 1.50
This well-known, popular favorite seems to have had its birth in Cuba; indeed, it has become a kind of national song sung and heard everywhere, not only in the island of its origin but throughout all South American Spanish countries. Its lyrics are pleasantly sentimental, and carry a poetic thought in the following lines:

*"If at thy pane a beautiful dove comes winging,
Say thou wilt love it, close to thy heart oh
press it!
But say thou'lt follow it, dearest one, over
E'en to my mountain home."*



Played by **ERNESTO LECUONA**

63471G CUBAN DANCES, TWO: 1. La Comparsa; 2. Danza
Lecuona 1.75
Whether in the blaze of the southern sun or in a crowded, dimly lighted café or dance hall, the music of Spain and her people overseas glows with its own radiance. Its colors are rich and varied, now scarlet wreathed with gold, now dark and twined with myrtle, and it is ever pulsating with intoxicating rhythm and a wealth of romance and story. These dances conjure a vivid and enthralling picture silhouetted against a background of emotions of which have been wrought the loves and tragedies of dead and forgotten centuries.

62501G ESPAÑA . . .
Lecuona 1.75
Again does the beauty and color of native Spanish music weave its spell. The music of no other nation possesses greater individuality than that of Spain, whether it be the boasting song of a toreador or the lament of a broken Spanish heart, the care free music of the dance

Recordings by Lecuona (continued)

punctuated with the articulate castanet, or the amorous serenade sung under a lady's window, it seems to be the very expression of the emotions of her people in a language that can be only the language of Spain.

Her sons know its every accent and all its telling syllables and weave them into music that reveals her very heart, fiery and tender by turns, making one partner in her soul-searching grief or bidding one laugh and dance with her with maddening joy.

62231G SUITE ESPAÑOLA (Spanish Suite), No. 5, "Malagueña" Lecuona I.75

This is the name given to one of the national dances of Spain and particularly to that of the province of Malaga. It has its own rhythm and sequence of figures, giving it an individuality and local significance. The *seguidilla* is a dance similarly appertaining to the province of Seville.

The impetuous vigor of the *malagueña* is very fascinating and, in this work, particularly so. The composer tells us that it was improvised at a concert he was giving at the Teatro Marti in Havana. The arranged program was made up entirely of the works of Chopin and Liszt, but as the audience was almost entirely Spanish, the manager requested that some Spanish selection be played as an encore. This was but an hour before the concert, and as he had prepared no Spanish selection he improvised this "Malagueña," which was received with tumults of applause. After the concert, he wrote it down, and it is heard in this recording substantially as it was at the Teatro Marti.



Played by **HARRY LEDERER**

52543E RITA, EL . . . Lederer I.25

An effective little work in pronounced Spanish rhythm, played by the composer.



Played by **HENRY LEFÈVRE**

1483F BABES IN TOYLAND, "Toyland," Ballad, Key of F (with words) . Herbert I.50

One of the airs from an operetta of half a generation ago which will ever remain amongst popular

favorites. Victor Herbert has written no more appealing tune than this. Such music endeared him to his great public and wherever his name is known, "Babes in Toyland" is also known and loved.

63061F LEGEND OF A ROSE, THE Reynard I.50

Who shall seek to define the "Legend of the Rose," the Queen of Flowers? Is not all romance contained in her velvet petals and her unforgettable fragrance? The poets have gleaned something of its significance and have learned a part of its lesson, for do they not tell us that there is no rose without its thorn, just as there is no romance without its pain? Most beloved of flowers, its praises have been sung in a thousand phrases and voiced in music as lovely as the rose itself, and of them all there is none lovelier than Mr. Reynard's imaginative setting for the poetic thought inseparable from this most beautiful of nature's blossoms.

62671F SERENADE, A Flat Pierné I.50

For many years this "Serenade" of Pierné has been a favorite with music lovers; its delicate melody heard alternately in major and minor key, the picturesque accompaniment and the charming scene which it invisions have long since established it as one of the world's loveliest salon numbers. Many Ampico owners have requested it—and here it is, beautifully and sympathetically played and delighting anew with its loveliness and grace.

1473F WHERE THE RAINBOW ENDS, Ballad, E Flat (with words) . . . Ayer I.50

*"For it may be at the end of the journey
I shall find all I've lost in the past;
In my city of dreams all my golden schemes
Will be waiting to greet me at last."*

So runs the refrain of this pleasantly sentimental love song. Its hopeful spirit and fond reflections are very appealing and find a perfect setting in this unusually attractive music.

63681G WHISPERS OF LOVE Vargas I.75

A truly romantic little number, lively, pleasant murmurings of two for whom the love god hides all but the sunshine of life. Like Mr. Vargas' "Garden Dance" it reveals his gift for writing a beautiful melody and enriching it with lovely harmonies, and his fine sensing of effective contrasts.



Ethel Leginska

ONE OF THE GREATEST living women pianists. Delicacy, lovely tone and dazzling brilliancy are all characteristics of her playing. She brings to each composition, whatever the nature, evidence of superb artistry, and a wonderful technique serves her in imparting her musical message. She is regarded by many as the successor of Teresa Carreño, her playing of the works requiring it possessing much of the same fiery impetuosity that that great artist brought to her interpretations.

Pl ay e d b y E T H E L L E G I N S K A

53927H AN DEN SCHÖNEN BLAUEN
DONAU (On the Beautiful
Blue Danube) (Concert
Arabesques on Waltz by
Johann Strauss)

Schulz-Evler 2.00

An arrangement of the famous "Waltz," bristling with difficulties and beloved of the great concert pianists, for it requires an artist of the first rank for its adequate performance.

Miss Leginska fairly revels in it and gives a performance that obtains the full effect of this remarkable transcription.

52553F COUCOU, LE (The Cuckoo)

Daquin 1.50

A lovely fragment from the music of this French composer of the eighteenth century. It was written originally for the harpsichord, but its revival in this transcription for the modern piano is justified by the favor with which it has been received. The theme is the familiar "cuckoo" of the bird of that name, most ingeniously worked into a composition which, though more than a century old, greets modern ears with a delightful freshness, and has taken its place amongst the masterpieces of music.

Recordings by Leginska (continued)

53396H RHAPSODIE HONGROISE
(Hungarian Rhapsody),
No. 8 Liszt 2.00

One of the most interesting of the famous series of gorgeous musical fabrics woven of the gold and colors of the native Hungarian folk tunes. Liszt is heard at his best in these celebrated "Hungarian Rhapsodies." Through them the native music of Hungary was brought to the attention of the outer world, and they could not have had a more felicitous introduction than that given them by the great pianist-composer. It has the peculiarity of commencing without the strongly marked rhythm which is characteristic of most of the "Rhapsodies." It is not until after the introductory measures that the fixed rhythm is indicated. It was composed by Liszt in 1853 and is dedicated to Antos d'Auguz.

Additional Recordings in Preparation



Played by RALPH LEOPOLD

61663G LOTUS LAND, Op. 47, No. 1,
E Flat Minor Scott 1.75

The soft languor of Egypt, the tinkling sounds, the warmth and perfume, the long reaches of sky and river, scented gardens and the sweet sound of falling water, the poetry and mystery of the land where the lotus blooms, are re-created in the fascinating cadences of this singularly successful piece of descriptive music. Mr. Scott has written nothing more completely assimilating the atmosphere of his subject. It is one of the best loved of his compositions.

57262E SUMMERLAND, Op. 54, No. 2,
"A Song from the East"
Scott 1.25

One of a series of four little pieces for the piano. It bears the sub-title of "A Song from the East." It is delightfully oriental in character containing fascinating harmonies and suggesting an exquisite laziness which goes with the Summer and the orient. A wholly delightful work, charmingly played by Mr. Leopold.

Additional Recordings in Preparation



Played by
**MARGUERITE MELVILLE
LISZNIEWSKA**

62611H FANTASIESTÜCKE (Fantasie
Pieces), Op. 12, No. 6,
"Fabel" (Fable) Schumann 2.00

Grotesque figures move and speak in this music so graphic, so full of meaning that it is not difficult to apply to it a complete story from one's own imagination, or to let it epitomize all fables in its obvious unreality.

The opening bars seem to be the invitation, perhaps, of a kind old nurse to hear the whimsical tale. It begins at once, and in the first sentences one receives the impression of its fantastic character. It becomes more and more fanciful and takes unto itself a mock dreadfulness, giving delicious shudders beneath which is a comforting sense of security in the knowledge that it is all make believe, and intended, like all fables, only to point to a moral.

The "Fantasie Pieces" of Schumann are amongst the greatest of his shorter works, presenting music, rich and varied and of striking originality, setting forth his ideas in more definite and understandable form than many of his greater works.



Mischa Levitzki

FEW PIANISTS have in so short a time, won the position which Mischa Levitzki holds today in the musical world. He has secured for himself a place amongst the greatest exponents of pianistic art. His appearances have everywhere been hailed with delight by the most critical audiences, who find this young artist gifted with a rare sense of the beauty and poetry of music, a wonderful touch and technique, guided and controlled by a fine intelligence. Levitzki plays for the Ampico exclusively, never having recorded for any other piano.

Pl a y e d b y M I S C H A L E V I T Z K I

1141F AMERICA (My Country, 'Tis
of Thee), Ballad (with
words) . . . Carey 1.50

"America" is second only to the "Star Spangled Banner" as favorite of the national songs of our country. The origin of its tune, like that of the "Star Spangled Banner," has been questioned, and in the minds of many there is no certainty as to exactly by whom it was originated. The same melody as "America" is used as the national anthems of Denmark and England.

It was first heard, according to Grove, at a dinner in 1740, to celebrate the taking of Portobello by Admiral Vernon, at which it was

said to have been sung by Henry Carey as his own composition, both words and music. It does not, however, seem to be authoritatively established that Carey was its composer, as an equally supported claim is made for Dr. John Bull. The tune bears a close resemblance to older airs, and whoever is responsible for its present form very likely made use of the material offered in earlier similar works.

The tune was a great favorite with Weber, who has introduced it into at least two of his compositions and has twice harmonized it for four voices.

Mr. Levitzki brings to his playing of the air his well-known beautiful phrasing and an eloquence and nobility befitting its national character.

Recordings by Levitzki (continued)

- 63233H AN DEN SCHÖNEN BLAUEN
DONAU (On the Beautiful
Blue Danube) (Concert
Arabesques on Waltz by
Johann Strauss)
Schulz-Evler 2.00

Old Johann Strauss, world famous composer of dance music, desired that none of his three sons should adopt a similar career. His eldest son, also Johann, therefore became a clerk in a bank, but with his mother's aid he had long been receiving lessons in secret on the violin. It soon became evident that he must follow in his father's footsteps, and doing so, he achieved equal if not greater fame than his celebrated progenitor. It was the younger Strauss who gave the world the immortal waltz, commonly known as "The Blue Danube." Its full title, however, is "On the Beautiful Blue Danube." This exquisite and worthily renowned waltz is like all his works, permeated with Viennese gaiety and spirit. In that city it became a kind of musical watchword, a civic "National Anthem," and was played on all festival occasions. Its far-flung popularity gives it probably the first place as the most widely known and loved of all musical works. In this arrangement it is freely transcribed for the piano, embellished and augmented into a concert number of dazzling brilliance.

- 59273H BALLADE, Op. 47, No. 3, A
Flat *Chopin 2.00*

The "Ballades" of Chopin were inspired by the works of Mickiewicz, the Polish poet. The story connected with this "Ballade" tells us of a knight, who, one evening walking by the lake-side, met and loved an exquisite fairy creature so delicate and lovely she seemed a part of the evening light upon the water. She agreed to become his bride if he could prove faithful to her during a single month of absence. Completely infatuated, he agreed to the separation, swearing undying devotion. Wandering again by the lake, haunting the spot where he left his fair one and longing for her promised return, he one evening encountered a yet more lovely creature, whose advances and soft caresses he could not resist. The memory of his earlier romance was obliterated in the joy of the new adventure. His new love bore him in her arms on the evening mists far out over the lake, and, reappearing in her original form, for it was only his first love who had assumed a different shape to test his fidelity, she upbraided him cruelly for his faithlessness and left him to sink to his death in the dark water below. In his music Chopin gives us an impression of the story rather than the actual episodes related in the poem.

- 57982H ETUDE, Op. 10, No. 5, G
Flat Major (Black Keys)
Chopin 2.00

This "Study" bubbles over with vivacity and humor, now audacious, anon softly insinuating, restlessly hurrying ever, tarrying never. It is graceful, deliciously witty, a trifle naughty, arch and roguish. The concluding page is exquisitely beautiful; the melody falls over, as it were, as a miniature silver waterfall, spreading itself out into little pools of harmony.

- 57702H ETUDE, Op. 25, No. 9, G Flat
Major *Chopin 2.00*

This is the "Butterfly Etude," or, more properly entitled, "Butterflies' Wings," one of the best-known and delightful of all the Chopin "Etudes," exquisitely played.

- 62221H FANTASIESTÜCKE (Fantasie
Pieces), Op. 12, No. 2,
"AUFSCHWUNG" (Soaring)
Schumann 2.00

In selecting "Soaring" as the translation of this piece "*Aufschwung*," one should have in mind the majestic upward flight of the eagle, not the joyous rise of the skylark into the blue; indeed, it presents something infinitely greater than either—human ambition mounting with irresistible strength and determination toward the peaks of achievement. Dangers are defied, obstacles, temptations and the soft allurements of easier paths are swept aside, as it rushes on with overwhelming force, magnificent in its might.

It is a work of great individuality and is one of the series of "Fantasie Pieces," eight compositions varied in mood, rich in vivid fancy and ranked amongst Schumann's greatest works.

- 63623H FANTASIE, Op. 49, F Minor,
Part I *Chopin 2.00*

- 63633H FANTASIE, Op. 49, F Minor,
Part II *Chopin 2.00*

This "Fantasie" is the unquestioned greatest work from the pen of its composer and probably the greatest work for the piano in existence. It was composed at George Sand's chateau at Nohant at a time when Chopin's friendship with the eccentric authoress was at its happiest; at the time, too, when his genius was at the perfect stage of its development and radiating with all the intensity of which it was capable.

One can but feel that in this "Fantasie," which is distinctly in the narrative style, Chopin is revealing to us moving and dramatic incidents in his own life. It is believed to represent a quarrel and reconciliation between George Sand and the composer. The opening bars are

Recordings by Levitzki (continued)

explained as indicating the authoress knocking at the door of the room in which the pianist had secluded himself, and the succeeding ones are the invitation to enter. Then follow scenes of intercession, reproaches, piteous appeals and finally reconciliation.

The persons present at this historic interview besides George Sand and Chopin were Liszt, Mme. Camille Pleyel and other friends. Liszt is responsible for the statement that this episode inspired the composition of the "Fantasie," and it is quite possible that Chopin had it in mind when writing it; but each listener will read into it a meaning of his own, for it is music that requires no story to enhance its enjoyment.

57564H GAVOTTE . Gluck-Brahms 2.00

Replete with an old-time grace and fragrance, this lovely "Gavotte" will create for the imaginative listener an old court scene with noble ladies and their lords treading its stately measures.

59901H JONGLEUSE, LA (The Juggleress), Op. 52, No. 4
Moszkowski 2.00

With this music there comes into the vision of the imaginative listener a little creature of the stage, spangled and painted, gaily tossing the colored balls, now high, now low, catching them just as they seem to be out of reach, flinging them high in the air, never pausing to take breath. There they flash, silver and gold, green and red, more and more of them, moving and tossing in rhythmic motion. Was ever a more delightful picture presented in music?

58486H NOCTURNE, Op. 55, No. 1,
F Minor . . . Chopin 2.00

This "Nocturne" is a delightful improvisation, as if the composer sat idly at the piano following the impulse of the moment, playing deliciously, one exquisite harmony following another, paying no heed to the strict laws of musical form in their articulation or arrangement. The work is full of exquisite harmonic details, and in many respects is as beautiful and original as anything that Chopin has written. The "Nocturne" is dedicated to Miss Stirling, the kind and generous Scotch friend and pupil, to whom Chopin owed it that his last months were not spent in poverty.

57437H RHAPSODIE HONGROISE
(Hungarian Rhapsody),
No. 6 Liszt 2.00

A wealth of musical picturesqueness was displayed to the world when Liszt made known the beauties of the folk tunes of the Hungarian people in his superb "Hungarian Rhapsodies."

He has taken these native melodies and wrought them into a series of magnificent tonal pictures. In them he envisions for us the village green with its gaily dressed dancers. He shows us moments of tragedy in the lives of these temperamental people, for he sings again their love songs, their dirges and their festivals. There is a pervading joyous note in this, the sixth of the series, though for a moment or two in the middle portion there is a beautifully contrasted episode of sombre hue, but its melancholy is soon forgotten in the spirited rushing *allegro* which follows it. Here we find the village festival at its height and the merry-making and dancing at their jolliest.

61163H SONATA, Op. 22, G Minor,
1st Movement Schumann 2.00

The greatest of the "Sonatas" of Schumann, one in which he gives free reign to the original and somewhat rhapsodic form of writing to which he was addicted at the period of his life (1830) in which it was composed. He was then twenty years old and its beauties reveal the great musician even at this early age, and though it lacks somewhat of the glory of his matured genius, it glows with a spontaneousness that gives it a vitalizing and compelling power. What matter if he here and there strays from the paths of musical rectitude? Here is youth singing a high song of life, its joys and its tears, singing clear and true the notes and cadences that pour forth from his very soul. The world finds it beautiful—the more so for its freshness and its exultant directness.

61323H SONATA, Op. 22, G Minor,
2d and 3d Movements
Schumann 2.00

The second movement of this beautiful "Sonata" is an exquisite tranquil utterance, showing us the young composer in a contemplative mood—surely his heart speaks in this noble "quiet" music—his vision is of life's beauty and its sweeter side. The third movement which is joined to it without break, introduces a gayer mood and returns to the joyous unrestrained freshness of the first movement.

61693H SONATA, Op. 22, G Minor,
4th Movement Schumann 2.00

The fourth movement of this beautiful work brings it to a brilliant close. It opens with a gay figure, the joyous utterance of youth, followed by a lovely contemplative melody such as only Schumann could write. The movement rushes to its close in pages of surpassing richness, almost orchestral in character, exultant and care free, the epitome of joyous unrestrained freshness—truly a high song of life—its tears forgotten, its joy only remains.

Recordings by Levitzki (continued)

57826H STACCATO ETUDE
Rubinstein 2.00

This great concert work bristles with technical difficulties and is beloved of the great pianists. Brilliantly executed, as it is by Mr. Levitzki, it never fails to make a profound impression and excite the wildest enthusiasm. It is a work of bewildering and fascinating rhythm.

6080IH TRIAKONTAMERON (Thirty Moods and Fancies), "A Watteau Paysage" (A Watteau Landscape), No. 8 . . . *Godowsky 2.00*

A tribute in music to the great court painter, whose poetic imagination and power of seizing a reality give his works an extraordinary vitality and present a highly idealized picture of the artificiality of the life of his time. The age of Louis XV was one in which grace and beauty of person, and delicate color of apparel, played a large part in the life of the pleasure-loving French people. Watteau has preserved its spirit for us in his exquisite paintings which are amongst the masterpieces of art. They now command fabulous prices on the rare occasions when they are offered for sale.

Godowsky's music is perfectly descriptive of one of Watteau's creations. Its glowing harmonies—its lilting waltz rhythm, captivate the ear, just as the joyous, poetic grace of the Watteau paintings delights the eye.

6105IG VALSE *Levitzki 1.75*

The waltz rhythm has ever been a favorite with composers, indeed it is the most alluring and fascinating of all rhythms, and it is the waltzes of Vienna that weave the most powerful spell. This little work, Levitzki's own composition, bears the mark of the true Viennese waltz, its melody has that indescribable reminiscent quality, and a tinge of pathos with all its gaiety that makes it more than ever fascinating. Needless to say the great artist has played it superbly. It will delight Ampico owners who have found pleasure in that delicious piece of piano playing offered in Levitzki's recording of Stojowski's Valse "Danse Humoresque."

57423H VALSE, "Danse Humoresque," Op. 12, No. 2
Stojowski 2.00

A happy little love story is surely told in the pages of this charming "Waltz," and in the telling there is as much joy as in the story itself.

Certainly it is one of the most graceful and charming works of its character in existence. Full of light-hearted, sunny gaiety, every phrase is of captivating loveliness and Mr. Levitzki has played it with sympathy and understanding.

62453H VALSE DE CONCERT *Levitzki 2.00*

That this young pianist, who has already reached a high level on the peaks of fame, possesses great gifts as a composer is evidenced by this delightful "Waltz." It seems to be the very spirit of the dance—enchanting melodies and captivating harmonies distinguish it—beautifully planned contrasts of light and shade endow it with a quality that makes for an irresistible whole. In this, the composer's interpretation, it shines forth in fullest glory—a memorable performance of a notable addition to the list of concert "Waltzes."

58073H WALTZ, Op. 64, No. 3, A Flat Major . . . *Chopin 2.00*

It is difficult to believe, when listening to this graceful, light-hearted composition, that it was almost the last that issued from Chopin's pen and at a time when the shadows of his fatal illness were closing about him. It has none of the feverish melancholy of other "Waltzes" bearing the same opus number, but is a fascinating dance, music for the brilliantly lighted salon, filled with a gay and care free company.

Additional Recordings in Preparation



Arranged and Played by
MISCHA LEVITZKI

1411H ANNIE LAURIE, Ballad, E Flat (with words)
Anonymous 2.00

No one knows who wrote the lovely air of this old song. Its composer little thought he was giving to the world a precious work, the beauty of which was destined to remain undimmed by the passage of time; for such it is and such it will remain, for there are in its delicate phrases and cadences an appeal to every human heart and an echo of the song that is in us all.

And herein, all its beauty is set forth in the interpretation of a great pianist who loves and understands its simple and unforgettable melody and who brings eloquence to each line of its gentle and heartfelt words of devotion. This recording offers an ideal playing of one of the world's loveliest songs.



Josef Lhévinne



HIS GREAT RUSSIAN pianist is a giant amongst present-day artists. Ever since his first concert appearance, Josef Lhévinne has attracted the attention of critical music lovers. The promise of his early appearances has been richly fulfilled, for today he occupies a conspicuous place in the first rank of the greatest pianists that the world of music has known. An artist of marvelous powers, who embraces the whole gamut of the emotions in interpretations of ineffable beauty and understanding. He now records his playing exclusively for the Ampico.

Played by JOSEF LHÉVINNE

63513H AUF FLÜGELN DES GESANGES
(On the Wings of Song)
Mendelssohn-Liszt 2.00

Music that transports one on airy pinions to the land of romance where all is beauty, the delectable land of one's own imagining, clothed in loveliness of one's own conjuring, where all is wrapped in an inexpressible calm, blurred by no infelicity.

No lovelier melody exists than that which Mendelssohn has left us in this work which Liszt has adorned with added tonal beauty and cunningly wrought into a piano piece which must

be ranked as one of the finest of his superb transcriptions of the music of other composers.

62523H LORELEI, DIE (The Lorelei)
Liszt 2.00

A legendary maiden in despair on account of a faithless lover, once threw herself into the Rhine and became a siren whose voice lured fishermen to destruction in the treacherous part of the river where stands the famous Lorelei rock, around which the water rushes with dangerous fury.

Many poets and musicians have found inspiration in the story of the Lorelei; the weird

Recordings by Lhevinne (continued)

picturesqueness of the locality (at St. Goar on the Rhine) with which the legend is associated, the singular poetic and dramatic character of the tragedy, all contribute to its undeniable fascination.

Heine's famous poem tells us of the maiden, wondrous fair, sitting in the golden twilight combing her golden tresses, singing a song the while of such bewitching beauty that any boatman coming within hearing is immediately held by its enchantment and forgetting everything but the siren voice is engulfed with his boat by the angry waves which beat at the foot of the rock on which the siren abides.

It is Heine's verses that Liszt has chosen as his musical setting for the legend. It is one of his most beautiful songs and in his piano transcription he delineates the tragedy with his unerring skill. In the music the narrator begins the tragic tale; then we hear the voice of the siren; presently comes a passage which clearly portrays the excitement of the enchanted fisherman and then, music marvellously descriptive of the rushing waters closing over his sinking boat; after which the song of the siren is again heard to work once more its enchanting spell and lure a fresh victim to his doom.

62883H NOCTURNE, Op. 9, No. 3, B Major . . . Chopin 2.00

It was a burly Irishman, named John Field, who lived mostly in Russia and Paris, from whom Chopin obtained the idea and title for his "Nocturnes." Field, himself a gifted composer, had applied the name "Nocturne" to a musical composition, Chopin heard it and did not hesitate to appropriate the idea, which he developed with such beauty and skill that it is with the "Nocturnes," of which there are nineteen, that his name is indelibly associated.

This is one of the earliest of the series, and while not sounding the poetic depths of some of the later numbers, has a beauty of its own and has its place as a notable member of the group. It is described as "whisperings on a still summer night," coquettish murmurings, half complaining, but deliciously sweet, and with much of the ineffable beauty inseparable from any work of Chopin. The night air is sweet with the perfume of musk and lily; for it is in a garden that its secrets are whispered. Toward the end of the "Nocturne" there is a little *cadenza*, music that is like a twirling line, something which seems to spell the composer's own name, *Frederick Chopin*, as if he had indeed signed it with a musical phrase the exact counterpart of his signature.

63243H UNGARISCHE ZIGEUNER-WEISEN (Hungarian Gypsy Dances) . . . Tausig 2.00

The heart of the nation beats in every measure of this beautiful music, and whether it throbs with anguish or leaps in the excitement of riotous dance, it imparts to these folk tunes a sincerity and conviction that increase their extraordinary fascination. Tausig, like his great contemporary Liszt, has sensed their charm and woven these melodies into a gorgeous musical fabric. The lament, which adorns its opening pages, is of heart-searching beauty, and the succeeding dances are infectious in their gaiety, presenting a riot of gorgeous color in the tempestuous fury which continues unabated, indeed, increasing in fervor, until its breathless conclusion. Though centuries old, this music comes to modern ears with an amazing vitality, for it is created of the joys and sorrows, the mourning and festivals of the Hungarian people.



Played by ARTHUR LOESSER

63343G DANCES: "German Dances," Op. 33, Nos. 1 to 7 inc.; "Waltzes," Op. 9a, Nos. 1 and 2 . . . Schubert 1.75

The "Dances" and "Waltzes" of Schubert, too seldom heard in their original form. They are found in transcriptions by other composers, but here we have them as Schubert wrote them, lovely dances and melodies in the waltz tempo. Their unpretentious and simple charm gives them a quality that brings us very near the composer. With them we become the confidant of Schubert, for these "Dances" are like pages from a diary, little musical expressions of solitary thoughts and observations written from the heart with no thought of pianistic display or concert performance.

56217H ERLKÖNIG (The Erl King) Schubert-Liszt 2.00

In Mr. Loesser's interpretation of this wonderful transcription, the contrasted voices of the narrator, the father, the frightened child and the seductive song of the Erl King are beautifully given. His reading is a very dramatic one, full of that eerie quality which is inseparable from this fascinating piece.

62653G MARCH JIG, "Maguire's Kick," Stanford Arr. by Grainger 1.75

An ancient Irish tune sung by the Irish rebels in 1798 is set forth in this delightful transcription, one of Mr. Grainger's best. The ancient melody is surrounded with music that re-creates the

Recordings by Loesser (continued)

enthusiasm and inspiration it imparted to those to whom it gave heart and courage when first it was heard.

These old Irish melodies and jigs have an extraordinary charm. Invariably they set the pulse at a quicker pace and find a responsive thrill in the hearts of all who hear them. Like all folk music they are peculiarly the expression of the national life and character of the people, and the lovable, generous, kindly gaiety and good humor of the Irish are never so worthily set forth as in their native music.

56297H NOCTURNE, Op. 37, No. 2,
G Major . . . Chopin 2.00

The famous "Nocturne" written during a night voyage to the Isle of Majorca. Throughout the long watch, the voice of the sailor was heard singing the strange song which is the beautiful melody which recurs throughout the "Nocturne." The exquisite filigree work with which it is contrasted, we are told, was suggested by the phosphorescent lights on the dark sea.

53627H NOCTURNE, Op. 62, No. 2,
E Major . . . Chopin 2.00

This is the last "Nocturne" that Chopin wrote, and was composed about three years before his death, and while held by some critics in less esteem than his earlier "Nocturnes," is claimed by others to show no decrease in creative vigor or lyrical fancy. It is full of sweet melody and reverie, and there is a lingering pathos about the concluding bars as though Chopin was loath to end what he perhaps felt would be his last inspiration in this form.

53886H RHAPSODIE HONGROISE
(Hungarian Rhapsody),
No. 15. . . . Liszt 2.00

This "Rhapsody" is a brilliant arrangement of the famous "Rákóczy March," the most celebrated of the native Hungarian marches, and Mr. Loesser has played it superbly.

53374F SCHERZO, E Minor
Mendelssohn 1.50

A lovely little work, fresh and fanciful. It is like an exquisite vapor moved by the capricious breeze, glittering and iridescent in the bright sunlight.

53843F VALSE LENTE, Op. 17, No. 2,
A Flat . . . Schütt 1.50

A delicious "Slow Waltz"—an ideal salon piece charmingly played.

Played by LESLIE LOTH

62433F VALSE DE CONCERT . Loth 1.50

The world should never cease to pay tribute to that unknown Viennese who first conceived the waltz rhythm. It holds the music lover as does no other rhythm and when its delectable beauty is enhanced with delicious melody it has the world at its feet.

Such a "Waltz" is offered in this recording, a brilliant work abounding in delightful contrasted episodes and effective pauses. The composer, who has played it, brings out all its many beauties. It is a recording that will be greatly enjoyed by all lovers of a brilliant and tuneful concert "Waltz."



Arranged and Played by LESLIE LOTH

62143G FAUST, "Waltz Themes,"
Concert Paraphrase
Gounod 1.75

No opera that the world of music knows is a greater favorite than "Faust." It has received a larger number of performances than any other, and its many beautiful airs are loved wherever music is known. For its ballet and kermess scenes there are provided some of the most delightful waltzes ever written, and it is these that Mr. Loth has gathered in his arrangement of Gounod's delectable music. They lend themselves admirably to a hearing in a concert paraphrase, and will be welcomed by everyone who has learned to love the story of Faust and Marguerite as set forth in the famous opera which takes its name from the hero of Goethe's romance.

63173G PATINEURS, LES (The Ice
Skaters) . Waldteufel 1.75

Piano factory employee and Imperial Pianist, both were episodes in the life of Emil Waldteufel, the composer of this delightful waltz. He graduated from the Paris Conservatory and subsequently found employment with the makers of the instrument for which he was to write so brilliantly, and on which he was himself to perform as Court Pianist to the Empress Eugénie. His "Waltzes," of which there are hundreds, are hardly less famous than those of Johann Strauss. Each has its showy introduction and captivating variations of dulcet themes, concluding with a superb tonal climax, calling upon all the resources of the piano, and all the pianistic skill of the pianist.



Vincent Lopez

ALL THE DANCING world knows the name of Vincent Lopez. It is not necessary to have visited the famed grill of the Hotel Pennsylvania, New York, to know what seductive rhythm and artistic perfection in playing music for dancing is epitomized in that name.

Vincent Lopez records his personal playing exclusively for the Ampico. He brings to the recordings for dancing all that marvelous rhythm, that subtle accent, and the wonderful shading that have brought him and his orchestra the fame that is theirs.

When he first came to the Ampico Recording Laboratories to play he brought his whole orchestra! Naturally the arrival of his whole band created some surprise. Did he think he was to make a phonograph record? Not at all. "I have brought all my men," he said, "for I want while playing these piano recordings to have the full effect and enthusiasm of my whole band. I want to give Ampico owners a piano recording resembling as closely as possible the performance of my orchestra. They will rehearse with me. I will play things that they do into the piano part. They will play with me when I am recording, and there will be something of each of them in the recordings that I shall make."

He differs from other leaders of dance organizations, for he plays the piano with his own orchestra, and conducts from the keyboard, dominating the scene, dominating the music, leading the intoxicating, rhythmic feast.

Recordings by Vincent Lopez will be found in the monthly bulletins listed under "Popular Music" and "Music from Previous Bulletins."

Played by **JAMES G. MacDERMID**

1281F CHARITY, Ballad, Key of C
(with words) *MacDermid* 1.50

This recording adds another to the growing list of popular ballads which have taken a place as favorites with music lovers. Its words, which are printed on the roll, are an inspiration:

*"If I can keep one heart from breaking
I shall not have lived in vain."*

They are set to a fine, flowing melody, supported by an equally effective accompaniment.



Played by **ALEXANDER MacFADYEN**

60701H BADINAGE . . . *MacFadyen* 2.00

The good-natured bickering of two lovers is the theme of this pleasing number. The challenge, the quick repartee, the amusing simulation of spiteful "answering back," are all delightfully pictured. The two voices are admirably contrasted and the bickering is set to fascinating rhythm, its good nature and the underlying affection of the contestants being disclosed in the tonal beauty of the music.

61123G CAVATINA *Raff* 1.75

Raff's beautiful "Cavatina" occupies a place high in the list of world wide favorites. It has been transcribed for many instruments—violinists, 'cellists, organists and pianists all delight in playing it. It will be remembered long after his "Symphonies" and more ambitious works are forgotten, for it is enshrined in the hearts of the legion of music lovers who have fallen under the spell of an exquisite melody in a setting of rich and effective harmonies. The music is profoundly impressive, of a serenity and content completely satisfying the musical sense with its soothing and beneficent loveliness.

59851G CRADLE SONG . *MacFadyen* 1.75

This exceptionally fine work is a "Song Without Words," and one of MacFadyen's most sympathetic compositions. The swaying movement of the accompaniment and the rhythm in the song clearly indicate the old nurse rocking the child in her arms. The melody is such as an old nurse might sing, but is amplified and enriched as if to impart to the simple tune a deeper meaning—to endow it with a finer expression of the fervent love which she seeks to express for the little one.

60141H ETUDE MELODIQUE, Op. 22,
No. 2 . . . *MacFadyen* 2.00

"A Melodic Study," so the composer titles it, but the imaginative hearer will find in it a moving and beautiful duet. Two voices sing

rapturously, now singly, now together, their lovely song rising and falling, soaring to a superb climax and receding again to the softer tone of the opening. It is a delicious work which will give increased pleasure as one becomes familiar with its many beauties.

60181F INTER NOS, B MINOR (Ac-
companiment only), Alto
or Baritone *MacFadyen* 1.50

One of the most notable and favorite songs of American composers, which never fails to make a profound effect.

This recording offers Mr. MacFadyen's own playing of the accompaniment to this stirring and valuable work, giving precisely the composer's interpretation of the manner in which he desires it should be sung.

61043G THAÏS, "Meditation"
Massenet 1.75

This beautiful excerpt, one of the best known from the opera "Thaïs," has found its way all over the world, and many who will never hear the opera will know it from familiarity with this exquisite "Meditation." The opera deals with the story of the conversion of Thaïs, a courtesan of Alexandria, and the capitulation of the monk Athanael. Massenet in this music conveys the growing fervor which finally determined Thaïs to embrace a religious life. The monk, meanwhile, having succeeded in converting her, finds himself deeply in love with the former courtesan. It is a strange turn of the wheel of fate, for Thaïs in the end saves Athanael from himself, and, as she dies in the final scene of the opera, leaves him free to return to his monastic vows. The music of the "Meditation" is one of the most beautiful pages in all Massenet's writings.

Additional Recordings in Preparation



Played by **GUY MAIER**

58693G ORIENTALE, Op. 7, No. 2,
C Minor . . . *Amani* 1.75

The color, the semi-barbaric beauty of the East with its strange sounds, inspired this plaintive and picturesque little piece. "We entered a large room with white walls dimly lighted, the doors were painted blue, relieved with a strange design in dull red. The musicians sat on the floor and beat on instruments like drums a sad and monotonous accompaniment. Then a Nautch girl danced, singing as she danced, bravely smiling as if through tears, for it was a sad little song with a sigh in every note; and by and by there came what seemed to be a little cry of anguish and all at once the dance and song ended."

Recordings by Maier (continued)

58683G PRELUDE, C Minor. *Glière* 1.75

A splendid, sonorous work, rising to a superb climax. It is in the nature of a ballade, telling a tale of resolution and courage and determination to conquer. A modern work of unusual beauty.



Played by

GUY MAIER and LEE PATTISON

60553H SHEHERAZADE, Op. 35, 1st Movement, *Largo* (Conducted by Modest Altschuler)

Rimsky-Korsakoff 2.00

This symphonic suite after the "Arabian Nights," and to give its correct title, "The Thousand Nights and a Night," was composed by Rimsky-Korsakoff in 1888.

The following programme is printed in Russian and French on the flyleaf of the score:

"The Sultan Schahriar, persuaded of the falseness and the faithlessness of women, had sworn to put to death each one of his wives after the first night. But the Sultana Sheherazade saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Sheherazade. For her stories she borrowed from poets their verses, from folk songs their words; and she strung together tales and adventures."

The suite is divided into four parts: I. The Sea and Sindbad's Ship; II. The Story of the Kalandar Prince; III. The Young Prince and the Young Princess; IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by a Bronze Warrior. Conclusion. This programme is deliberately vague. It does not tell to which one of Sindbad's voyages reference is made. The composer did not attempt to interline any specific text with music; he evidently endeavored to put the mood of the many tales into the music, and in listening to it one must think rather of the oriental picture of the Sultana and her lord, beguiling him with tales and piquing his curiosity.

61083H SHEHERAZADE, Op. 35, 2nd Movement, *Lento*, Part I (Conducted by Modest Altschuler)

Rimsky-Korsakoff 2.00

61093H SHEHERAZADE, Op. 35, 2nd Movement, *Lento*, Part 2 (Conducted by Modest Altschuler)

Rimsky-Korsakoff 2.00

The second part of Rimsky-Korsakoff's splendid orchestral suite, an impression of the wondrous story telling of Sheherazade, Sultana of Schahriar, who, persuaded of the falseness and faithlessness of women had determined to put each of his wives to death after the first night. Sheherazade regaled her lord with tales cleverly designed to pique his curiosity so that her execution was put off from day to day until he finally abandoned his bloody plan.

The suite is devoted to the setting forth in tones of the story of one of the voyages of Sindbad the Sailor. The first part has already been issued and in this recording we have part two, to which is given the title of "The Story of the Kalandar Prince."

It opens with a short introductory like the recitative of an aria; then we hear the lovely theme, as if accompanied on harps, representing Sheherazade herself; then in the middle tones of the piano a melody is heard which begins the entrancing story which so fascinated her lord. It grows more elaborate as the episodes of the tale accumulate, and the whole ends gaily—the story telling has been a complete success, and Sheherazade's execution has been put off another day.

It is impossible in reviewing this music to point to any portion of it as representing any particular part of the tale; the composer gives us the oriental, romantic picture created by the story, rather than the episodes themselves.

The great length of this portion of the suite necessitates its being issued in two rolls.

61383H SHEHERAZADE, Op. 35, 3d Movement, *Andantino* (Conducted by Modest Altschuler)

Rimsky-Korsakoff 2.00

The two themes which make up the third part of this suite are thought to represent the prince and princess in the adventures of Kamar al-Zaman (Moon of the Age) and the Princess Budur (Full Moons).

These exalted and romantic persons were twins and in appearance precisely alike, but there was great dispute as to which was the more beautiful. The music is like a long romantic aria, the two themes, like folk music, which they doubtless are, making up the melodic part of the work.

Played by **EMELIO MANECOLAS**

57723G ASOMBRO DE DA-ASCO, EL
(The Wonder of Da-Asco),
Tango *Pina* I.75

57713G MI RICURITA (My Sweetie),
Tango *Freire* I.75

Music of the Argentine, especially that in the tango rhythm, has a fascination which is quite irresistible. This music, however, must be played by one who thoroughly understands its peculiar rhythm in order to obtain the full effect. Mr. Manecolas brings to his playing of these pieces a complete knowledge of their special character and spirit.



Played by **JOHN MARVIN**

1011E DAY OF RESURRECTION, THE,
D Flat (with words) *Smart* I.25

1031E HOLY GHOST, WITH LIGHT
DIVINE, B Flat (with
words) *Gottschalk* I.25

921E I NEED THEE EV'RY HOUR,
A Flat (with words) *Lowry* I.25

1021E JESUS CHRIST IS RISEN TO-
DAY, Key of D, from
"Lyra Davidica" (with
words) I.25

1081E MY JESUS, AS THOU WILT!
E Flat (with words)
Arr. from von Weber I.25

951E SUN OF MY SOUL, Key of F
(with words) . . . *Ritter* I.25

961E YE SERVANTS OF GOD, Key
of G (with words) *Haydn* I.25



Played by **ESTELLA MAYER**

61201F PERSIAN SONG . *Burmeister* I.50

The palm and the cypress, the scent of the jasmine, the deep color of the rose's heart, and an impassioned love avowal are all suggested in this beautiful music—a song with no written words, but every phrase eloquent with meaning. It is but slightly oriental, but a love song after all is the same in any clime—it is the heart that speaks in love's own universal language.

Played by **LOUISE MASON**

61913G SKETCHES OF AMERICAN
FUN, No. 6, "The Banjo-
Picker at the Fair" *Powell* I.75

Everyone who has attended a County Fair knows the Banjo-Picker. Hour after hour he sits, often in fantastic costume and high hat, picking incessantly at his instrument, rambling from one tune to another, careless of his harmonies and rhythm, but never lacking for picturesqueness and humor. The composer has re-created its spirit and color delightfully in translating the personality and the music of the Banjo-Picker into the idiom of the piano.



Played by **GEORGE McMANUS**

60981G DANCE CAPRICE, Op. 28,
No. 3 *Grieg* I.75

It is regrettable that Grieg did not choose a more picturesque title for this piece, for hidden under the unilluminating "Dance Caprice" is one of his most charming works. It is instinct with gaiety, delightfully picturesque, and full of happy suggestion which easily creates any one of a dozen poetic fancies.



Played by **GEORGE McNABB**

61111F KURIOSE GESCHICHTE (Curi-
ous Story), Op. 138, No. 9
Heller I.50

This delightfully imaginative work is characteristic of Heller—it possesses the elegance and finish which are found in all his compositions. As to its story the listener will discover in it a meaning for himself, but surely it deals with the caprices of elves and sprites and their merry mischief plotted in the shade of the greenwood tree or among the river reeds. It is music that has a wholesome good nature about it, requiring only a hint as to its meaning to make it wholly enjoyable.

61301F SERENATA, Op. 6 *Baumann* I.50

A typical "Serenade," the music of love and moonlight—opening tranquilly as if the lover wished not to wake his lady too suddenly—it soon becomes abandoned in its fervor and impassioned in its utterance. True lyric and romantic music, it will delight with its lovely melody and finely arranged effects.



Alfred Mirovitch

(Pronounced Meer'-o-vitch)



MIROVITCH is a great artist in every sense of the word. He is a master builder of harmonic structure and combines a bold artistic freedom with a discreet artistic reserve. He possesses one of the most intense individualities amongst the pianists of our day. A special interest is lent to his interpretations through the fact that he is one of Mme. Essipoff's pupils and her great art is reflected in the art of Mirovitch.

Pl a y e d b y A L F R E D M I R O V I T C H

58245H CAPRICE CÉLÈBRÉ (Celebrated Caprice), Op. 3, No. 2
Paganini-Schumann 2.00

This lovely piece of music is like a gay duet, both participants being in the jolliest mood, flinging good-natured banter at each other, and here and there joining in unison in the merry burlesque. The merriment increases as the gay repartee gives way to a complete accord, and the work concludes with music that is the epitome of good humor and joy.

6289IG ETUDE, Op. 37, Key of F
Liadow 1.75

A lover wanders far a-field, perhaps seeking diversion for an hour of separation from his

lady. He reaches the bank of a purling brook and there, beneath the green and with the soft breeze bringing thoughts of her, he sings his lover's song and it is all of beauty and sweet confidences. While he sings, the brook prattles on unheeding, for a brook has little time to bother with the affairs of love-sick man or maid.

60193H MINUET, Op. 10 *Mirovitch* 2.00

The minuet is the name of an ancient French dance. Its stately rhythm has, from the earliest times, attracted composers, and there are, in the literature of music, countless works bearing this title. Of all the antique dancing rhythms it is the most popular, and whether clothed in the lighter garb of Mozart's music

Recordings by Mirovitch (continued)

or the richer dress of Mirovitch or Paderewski, there is preserved a certain stateliness and dignity which always suggests a picture of ladies and gallants treading its tuneful measures. Their splendid costumes and graceful poses are easily visualized, and the charming old dance gains immeasurably when one imagines the brilliant court scene at which, centuries ago, the "minuet" was the "fox-trot" of its day.

- 63803H SONATA, Op. 35, No. 2, B Flat Minor, 1st Movement, *Grave* . Chopin 2.00
- 63813H SONATA, Op. 35, No. 2, B Flat Minor, 2nd Movement, *Scherzo* . Chopin 2.00
- 63823H SONATA, Op. 35, No. 2, B Flat Minor, 3rd Movement, "Marche Funèbre" (Funeral March), 4th Movement, *Presto* Chopin 2.00

"This 'Sonata' is one of the priceless possessions of music which must forever rank with the masterpieces of all ages. It may not be a model of classic form, but in depth and beauty of poetic content it is second to none." So remarks Ashton Jonson in writing of this work, which is the most discussed of all Chopin's compositions, and which has received more critical attention from his commentators and biographers than any other.

It is not a "Sonata" in the classical sense, but an organic, indivisible whole, a tone poem delineating a life on earth, even such a life as that of Chopin himself, an inner life of conflict with adverse circumstances and drawbacks, cruel over-sensitiveness, ill health and physical weakness. At the very outset of the work there is a sigh, indeed, almost a groan of suffering resignation, followed by evidences of the struggle and conflict happily relieved by moments of rest and perfect felicity. Exquisite melodies simulate those blissful interruptions of the life struggle which the work envisions for us. They occur in both the first and second movements which are organically linked with each other.

In the third movement, when one might look for the fruition of the earlier stress and striving, there comes instead the clang and toll of the "Funeral March." The struggle has been vainly waged, the catastrophe comes with a suddenness that tears the heart, for there is no hint of its impending doom in the idyllic close of the second movement, its oft repeated tale of death coming swiftly, blighting the fairest promise with its dread presence. In the celebrated "Funeral March" we have music that

is the noblest and deepest expression of heart crushing sorrow to be found in all piano literature. From the midst of its weight of grief there arises a melody of heavenly beauty, a recollection of happier hours and blissful moments blended with hopes of immortality, bringing calm and consolation in its train. The resumption of the "March" once more plunges the hearer into the depths of woe, creating a mood to understand the weird poetry of the rushing chill of the final movement, wherein is pictured the bitter Autumn wind whirling the leaves about the fresh grave.

- 58423H SPRING SONG . Mirovitch 2.00
- The air, the light, the laughter of Spring—its romance, its thousand voices, all singing the great song of the awakening earth—are heard in this noble composition which the composer himself has played. Its exquisite melody befits its subject. The fresh breezes, the warm sunshine, the smiling faces and the many colored dress of nature, the rustle of leaves, the murmuring of streams and the romantic impassioned song of love, are all there. It is an exquisite composition, superbly played, with a climax that carries one to the peaks of musical enjoyment.

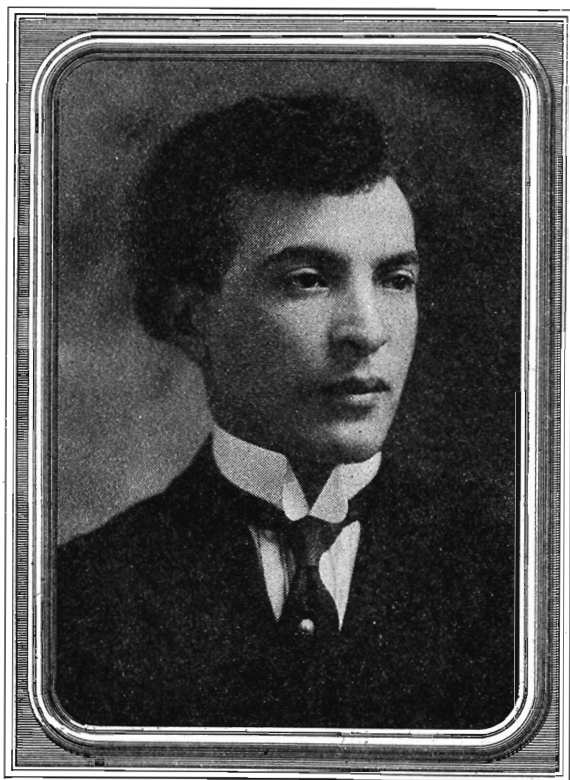
Additional Recordings in Preparation



Played by Mrs. D. S. MELAMET

(Accompaniments only)

- 54974F BEIDEN GRENADIÈRE, DIE (The Two Grenadiers), Baritone, G Minor *Schumann* 1.50
- 54963F HEIGH-HO! Baritone, B Flat *Burleigh* 1.50
- 58923F HEIGH-HO! Tenor, D Flat *Burleigh* 1.50
- 55063F LITTLE DAMOZEL, THE, Baritone, Key of D *Novello* 1.50
- 58943F LITTLE DAMOZEL, THE, Tenor, Key of F *Novello* 1.50
- 55053F STÄNDCHEN (Serenade), Op. 17, No. 2, Alto or Baritone, Key of D . . *Strauss* 1.50
- 58983F STÄNDCHEN (Serenade), Op. 17, No. 2, Soprano or Tenor, Key of F . . *Strauss* 1.50
- 55013F SPRING, Mezzo-Soprano or Tenor, A Flat . *Tosti* 1.50
- 58993F SPRING, Alto or Baritone, Key of F . . *Tosti* 1.50



Benno Moiseiwitsch

(Pronounced Mwoi-záy-vitch)



THE ENORMOUS TECHNICAL SKILL, affection and feeling for music of sentimental import, the beautiful touch, the splendid vitality of his interpretations and a pianissimo of exquisite beauty, such as few pianists have ever realized, are the qualities which have given Moiseiwitsch a place in the front rank of the world's greatest pianists. He plays for the Ampico exclusively, never having recorded his playing for any other piano.

Pl a y e d b y B E N N O M O I S E I W I T S C H

6279IG ARABESQUE IN ETUDE FORM,
Op. 45, No. 1 *Leschetizky* 1.75

An intricate design with brilliant patterns intertwining and interlaced is what an arabesque is in decorative design. It is precisely the counterpart of this intertwining and interlacing of musical phrases that forms an "Arabesque" in music. The form has appealed to many composers who, like Leschetizky, have woven their melodies into a fabric of lovely pattern and beautiful musical tints. It takes on, too, the semblance of a pleasant conversation—compliments are exchanged in well-turned phrases; there are wit, satire, laughter and general good humor, set forth in tones with the

art of a great pianist-composer who knew the resources of his instrument and used them to create a delightful and engaging work.

59084H CAPRICCIO, Op. 76, No. 2,
B Minor *Brahms* 2.00

Presenting the greatest of modern classicists in lighter mood, this popular "Caprice" suggests in its gay dance rhythms the background for a ballet of care-free sprites. The clever shifting of accents and an extraordinary variety of tone-color lend to the interpretation of Mr. Moiseiwitsch a pianistic authority unsurpassed in recreative realism.

Recordings by Moiseiwitsch (continued)

59731H HARK! HARK! THE LARK
Schubert-Liszt 2.00

The words of this song, one of Schubert's loveliest, are by Shakespeare, and appear in the Second Act of "Cymbeline."

"Hark! hark! the lark at heaven's gate sings,
 And Phoebus 'gins arise,
 His steeds to water at those springs,
 On chaliced flowers that lies,
 And winking Marybuds begin
 To ope' their golden eyes,
 With everything that pretty is,
 My lady sweet arise."

What an exquisite picture of the freshness of the morning this beautiful serenade creates! The rising sun, the flowers and fields sparkling with dew, and the glorious song of the skylark storming the very gates of heaven. No wonder it appealed to the imagination of Schubert.

The story is told that returning one day from a stroll in the country he sought refreshment in the beer garden of a tavern. A friend there was reading a volume of Shakespeare. Schubert seized it and began reading. Soon he came upon the verses, "Hark! Hark! the lark." He was at once fascinated and exclaimed, "Such a lovely melody has come into my head, if I had some music paper." Someone drew a few staves on the back of a bill of fare and there, amid the hubbub of the beer garden, this beautiful song, so perfectly fitting the words, came into existence. Then the great Liszt came under the spell of its enchanting music and transcribed it for the piano. Thus three of the world's greatest geniuses have contributed to the making of this perfect work of art.

57836H JEUX D'EAU (The Fountain)
Ravel 2.00

Glittering drops falling—now singly, now in iridescent groups, the water flowing, leaping and laughing in merry play, molding and remolding itself into a hundred shapes, with a hundred changes of light and color—is the picture this exquisite piece offers the receptive hearer. It is one of the most celebrated examples of the modern impressionistic school of writing, and receives a superb interpretation in Mr. Moiseiwitsch's playing.

57936H NOCTURNE (For left hand alone) . . . *Scriabine 2.00*

This "Nocturne" tells of lovers meeting in an old garden. There are high trees and the great wall of the castle and as they sit in the moonlight they hear none of the exquisite sounds of the night nor the falling waters of the

fountain—they hear only their own words of love—the passionate avowal and caressing reply—save only for a moment, when the note of a nightingale, the soft laughter of the fountain and the night wind in the trees interrupts the love poem, a love song of haunting beauty, that their hearts and devotion have created.

57973H PRELUDE, "Minstrels,"
 Vol. I, No. 12 . *Debussy 2.00*

The lover, serenading his lady, singing beneath her window, hoping for a recognition and acceptance of his devotion, is always an appealing and romantic picture. Here we have it presented in a very modern idiom. The setting is the old one the appeal of which never fails to meet with sympathy for "all the world loves a lover."

59671H REFRAIN DE BERCEAU
 (Cradle Song) *Palmgren 2.00*

Exquisitely tender, with the fascinating, soothing monotony inseparable from a "Cradle Song," this little work is surely akin to the folk music of the people of Finland, the native land of the composer. Its plaintive melody possesses a haunting beauty. Its very simplicity charms, creating in the mind of the hearer a picture of a peasant home in the bleak reaches of the far northland and the Finnish mother rocking the rude cradle and singing to her babe.

61843H SONATA, Op. 58, B Minor,
 1st Movement, *Allegro
 Maestoso* . . . *Chopin 2.00*

Analyzed, this "Sonata" reveals a profusion of themes—a wealth of musical material that would serve many composers for a half-dozen important works. Especially is this true of the first movement. Chopin has created a mass of musical blossoms, and he scatters them with a prodigal hand, making them fill the air with their fragrance.

There is a tropical luxuriance in its crowded garlands, but they are bright with the freshness of morning, and each petal glistens with dew. One comes on all this beauty suddenly, for at the very outset the work is resplendent with color, and bewildering in its richness. Chopin's exquisite lyric song is there, coming like the echo of a nocturne still lingering in the soft morning air.

This "Sonata" is one of Chopin's greatest works, and, while not adhering to the classical sonata form in the development of its thematic material, it possesses an added power and emotional beauty that works in the more conventional form do not offer.

Recordings by Moiseiwitsch (continued)

61313H WALTZES, Op. 39, Nos. 5, 6
and 15 . . . Brahms 2.00

This great master, with all his feeling for the dramatic evidenced in his immortal "Sonatas" and orchestral works and his superb songs, has in these "Waltzes" given the world pure melody, enriched with harmonies individual and ravishingly beautiful. They will be a revelation to those who shun classical music. These "Waltzes" are high classics—noble works of one of the world's immortals. They will delight equally one wholly unlettered in music, as well as he who is steeped in the "classics."

Additional Recordings in Preparation



Played by YOLANDA MÉRÖ

51642F BAEKKEN (Bächlein) (The
Elf), Op. 62, No. 4 Grieg 1.50

A characteristic composition from the pen of the great Norwegian composer. Grieg's music is always beautiful, and this, while one of his less familiar works, is one of great charm.

It is a delicate little piece, like the soft movements of an elfin sprite, played with a full appreciation of its fragile beauty. It requires extreme lightness of touch, for in places it is hardly more than a murmur. Madame MÉRÖ has played it exquisitely.

53214G IMPROMPTU, Op. 16, No. 1
Rubinstein 1.75

One of the great pianist's most interesting compositions, and one which offers opportunity for pianistic display. Madame MÉRÖ's interpretation is a very fine one, in which the finely contrasted beauties of the work are brought out.

It is a work which Rubinstein himself delighted to play, and his performances of it always evoked the greatest enthusiasm.

53112F MELODIE ITALIENNE
Moszkowski 1.50

A melody, as the title implies, of Italian character, very sweet and delicate.

In this little work we have not the flowing, sensuous melody usually found in most pieces that are described as "Italian." It is instead a charming theme treated in a staccato manner, but none the less delightful. It requires a great artist to preserve its simplicity and to bring out its beauties, which are not of the grand type, but rather of the tenderer sort, which are often more difficult to properly interpret than the more obvious and brilliant episodes in music.

Additional Recordings in Preparation

Played by

GRACE HAMILTON MORREY

61723F 1. COLONIAL SONG; 2. ONE
MORE DAY, MY JOHN
Grainger 1.50

Regarding the "Colonial Song" let us read what Percy Grainger himself has written concerning it:

"No traditional tunes of any kind are made use of in this piece, in which I have wished to express feelings aroused by thoughts of the scenery and people of my native land (Australia), and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general.

"Perhaps it is not unnatural that people living more or less lonely in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of their fellow men, as in more thickly populated lands), should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art, for instance, in Mark Twain's 'Huckleberry Finn,' and in Stephen C. Foster's adorable songs, 'My Old Kentucky Home' and 'Old Folks at Home,' etc.

"I have also noticed curious, almost Italian-like tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression), which are also reflected here."

"One More Day, My John" is a sailor song, a sea-chanty transcribed for the piano in the brilliant and sympathetic manner for which Mr. Grainger is justly celebrated.



Played by EDWARD MORRIS

54167H PASTORALE VARIÉE Mozart 2.00
Full of Mozartian grace, this exquisite work is one of the greatest favorites—it is so fresh and wholesome and merry, and a never-failing source of delight.

62771F SERENADE . . . Morris 1.50

The lover who sings this "Serenade" is impetuous and impatient. He storms his lady's window with boisterous evidences of his devotion. She appears, and he begins his real love song, an impassioned appeal sung in a fine melody rising to a climax of genuine fervor. Perhaps it does not wholly move his lady's heart, for the vigorous, impetuous mood of the opening of his nocturnal song is renewed. Whatever its success, it leaves no doubt of his sincerity, and its lovely music presents a romantic and beautiful picture.



Mieczyslaw Münz

MÜNZ came to America from Poland. He had already achieved a considerable fame in Europe. At his first recital in New York he established himself as a pianist of rare attainments and great promise. In the seasons since then he has grown in artistic stature and may now be counted in the first rank of the greatest of the younger artists. Exquisite taste underlies his interpretations which are endowed with intelligence, fire, poetry and artistic beauty of the highest order.

Pl a y e d b y M I E C Z Y S L A W M Ü N Z

61993H ETUDE, No. 2, E Flat
Paganini-Liszt 2.00

This superb concert piece is one of those that Liszt himself delighted to play. Liszt was at his best with an audience of three thousand souls to conquer, and he reveled in pieces bristling with difficulties. In the literature of the piano, there were in Liszt's day not many so-called show pieces of the type obviously written for pianistic display. Liszt could play a Beethoven "Sonata" in a manner which revealed its profoundest depths. He could express all the poetry of a Chopin "Nocturne," but he had a technical ability far beyond any pianist of his time, and for its display he

composed the series of "Etudes" on themes by Paganini, of which this is one.

The march-like theme has a certain majesty and pomp and the arpeggios and octave passages with which it is ornamented are like an avalanche of festival garlands and confetti, crowding the already imposing scene with color and giving it a touch of carnival gaiety.

62621G ETUDE, Op. 10, No. 12, C
Minor, "Revolutionary"
Chopin 1.75

In 1831 the Russians took Warsaw, the capital of Poland. Chopin was in Paris at the time,

Recordings by Münz (continued)

and the news was heartbreaking in its effect. He was engulfed by the wave of indignation and sympathy that many shared with him when the free kingdom of Poland sank beneath the united onslaught of Russia, Austria and Germany. He saw in the fall of the ancient capital an event of tragic import, for it was the initial note of the death knell of the independent national life of his native land.

In this, one of the finest of the "Etudes," we have a true tone poem, expressing the emotions aroused in the composer upon hearing the tragic news. "It begins with a crash of passionate surprise, followed by a downward swirl of indignation and despair, from which a melody arises, proud, defiant and majestic. When the opening theme returns its force is broken—it stammers in its utterance" for the rage is gone from it and only the pathos is left, and it ends with a questioning phrase like a broken sob, intensely human. "Then with a dying effort it gathers itself up and rushes, as if with a defiant shout, upon the guns and bayonets of the enemy."

62981H GAVOTTE, Op. 14, A Flat
Minor . . . *Sgambati* 2.00

Ancient rustic festivals and merry makings of the *Gavots*, the people of southern France were graced by the slow, pompous rhythm of the dance, which is now given the name *Gavotte*. It was their special possession and pride, though it is whispered that it was imported across the Pyrenees from Spain, where it was originally a sword dance. As a form for musical writing it reached general recognition in the time of Bach, who was very fond of it. Since then it has become completely established in popular favor. *Sgambati* preserves in his modern treatment of its ancient rhythm all its antique charm, he even imparts to it the tone colors and variety of effects of the earlier instruments on which the old "*Gavottes*" were played.

Sgambati, a great pianist, lived and died in the last century, was a pupil of Liszt, amongst the first to recognize the genius of Wagner, and one of the greatest of Italian composers.

61683H NACHTFALTER (The Moth),
"Valse Caprice"
Strauss-Tausig 2.00

The immortal composer of waltzes brings his talents in this piece to a successful attempt to depict in music, the wavering and uncertain flight of the moth. One can easily imagine that the source of its inspiration was a fugitive moth entering the room of the composer, flitting about, dazzled by the lamp-light, flashing its richly colored wings and moving hither and yon with a captivating, uncertain rhythm which *Strauss* has made rhythmic in this delightful

"Waltz"; then *Tausig* enriched and made of it a brilliant transcription for the piano.

62693G NAILA, "Waltz"
Dohnányi-Delibes 1.75

The mythical creature whose name is given to this, the earliest of *Delibes'* beautiful ballets, was a water-nymph, a fairy creature as delicate and beautiful as a beam of sunlight piercing the mists that hung over her watery abode. So transcendent was her loveliness that to behold her was to fall instantly under the spell of her beauty. But *Naila* loved only the people of her water world and scorned the embraces of men, repelling their advances with a cold disdain which only added to their despair.

The music of *Delibes'* exquisite ballet perfectly fits its subject—for delicate grace and fanciful charm, it is hardly to be matched except by *Delibes* himself; hearing it one comes instantly under its spell. Was ever lilting rhythm and measure of the waltz more enchantingly employed? It is as liquid, sparkling and varied in its airy iridescence as *Naila* herself. In this recording *Dohnányi's* beautiful concert arrangement of the "Waltz" is used.

63611H PRELUDES, Op. 28, No. 22,
G Minor; No. 23, F Major;
No. 24, D Minor *Chopin* 2.00

No. 22. In "Prelude, No. 22" there is the bruit of conflict, a short but triumphant struggle presenting a moment of violent agitation with a swiftly arriving satisfactory conclusion.

In perfect contrast is the succeeding "Prelude, No. 23," which for delicate graciousness and airy charm is hardly to be matched in all music. Exquisite happiness colors this beautiful work. A touch of vagueness and elusiveness is brought to it in the concluding bar, which "floats off as to infinity," leaving a sense of suspense and anticipation.

Huneker describes the "Prelude" as "like a sun-shot spider web oscillating in the breeze of Summer, its hues changing at every puff."

In No. 24 we are plunged into the mood of the great "Revolutionary Etude" (*Chopin's* graphic setting forth of the fall of Warsaw to the Russians in 1831), to which it must be regarded as the companion picture. *Ashton Jonson* gives the following admirable description of "Prelude, No. 24": "It is the protest and struggle of a nation against oppression; the sense of conflict is in the wide-stretching figure in the bass, while the passionate melody continually urges to renewed strife. Just before the final outburst, in a phrase of unmatched and eloquent beauty, we feel the foreboding of ultimate defeat and the pathos of fruitless struggle, whilst all through, and in the three concluding sullen single notes, we seem to hear 'the loud diapason of the cannonade.'"



Frances Nash



RANCES NASH, whose exceptional artistry has placed her in a foremost position amongst feminine pianists, was born in the Middle West, of American parentage. She gave evidence of a pianistic career at the age of five years. She has studied both in this country and in Europe, where in 1914, she appeared with distinction in the Berlin and Dresden Philharmonic Societies, and was well started on a European concert tour when the war brought her sudden return to America.

During her subsequent career in the professional field Miss Nash's artistry has been acknowledged by practically every great American orchestra, and to many of them she has repeatedly returned. She has been heard in nearly every great city in this country, where her virtuosity, her deep and simple sincerity of purpose, guided by powerful individuality and emotional eagerness, expressed with a subtle charm of spirit, have won for her a lasting place in the hearts of the great public.

Played by FRANCES NASH

60653H DANSE DES ELFES (Elfin
Dance), Op. 3 Sapellnikoff 2.00

Do elves who play such an exquisite part in poetry and fantasy never weary of dancing? Their tiny persons captivate the imagination, and it is no wonder that composers delight to depict their grace and whimsical movements in music. Sapellnikoff is a Russian who has achieved fame both as a composer and pianist,

and in this work gives us delicate, fragile music, tripping lightly, full of fantasy and the poetic suggestion inspired by his subject. He makes one see the little creatures flitting about, under the green arches of the trees, hiding amid the flowers, peeping, grimacing and "laughing their silvery laughter" and meanwhile "the sun makes diamonds of the dewdrops and the beetles pipe a melody."

Recordings by Nash (continued)

60813H ETUDE IN WALTZ FORM, Op.
52, No. 6 . *Saint-Saëns* 2.00

This brilliant concert waltz is the composition of a great master of melody. It is an admirable vehicle for the display of the art of the pianist; at the same time it is music that intrigues the listener with the beauty of its tune, its rhythm, and the increasing richness as it proceeds to its close.

63463H SATYR AND NYMPHS, Op. 18,
No. 1, "Etude" . *Juon* 2.00

A sylvan scene in which nymphs and satyrs dance to the piping reeds, their cries and shouts mingled with the myriad voices of nature. There is wild energy in their revel, increasing as the excitement and fervor give impetus to the breathless Saturnalia to which expression is given in the music as it rushes to a brilliant and bewildering conclusion.

62031G TOTE STADT, DIE (The Dead
City), "Pierrot's Serenade,"
Korngold 1.75

"Die Tote Stadt" is the opera in which Mme. Jeritza made her triumphal debut at the Metropolitan Opera, New York.

The story has to do with a group of strolling players, and Pierrot, one of them, sings this lovely "Serenade." It occurs in the Second Act and is one of the most beautiful moments in the whole opera. The "Serenade" begins shyly, as if the singer were not quite sure how his advances will be received, but he soon loses his diffidence in the ardor of his song and it grows more and more impassioned, rising to a fervent climax.

Additional Recordings in Preparation



Arranged and Played by FRANCES NASH

63183G CANZONETTA . *d'Ambrosio* 1.75

In the plaintive and wistful melody of this "Little Song" one hears the sigh of the lonely lover, hardly out of his boyhood, and surely of a more romantic day than ours. The music befits one of those lovely pastoral scenes in a French garden of the eighteenth century, so beautifully limned for us in the paintings of Fragonard and Boucher. There he sits, sad-eyed and sad at heart. The minor strain of the music is presently changed and there ensues a momentary assuaging of his grief, for one hears a duet tenderly whispered in the growing dusk. But his love must not tarry; she leaves him as silently and mysteriously as she came. Once more he is alone, forlorn, and the minor strain of his wistful sighing is heard again.

Played by RAPHAEL NAVAS

54125F DANZAS ESPAÑOLAS (Spanish
Dances), No. 5 *Granados* 1.50

Native Spanish music of fascinating rhythm, one of the best of Granados' many arrangements of the music of his own people. The works of this composer have assumed an important place in music. His profound knowledge of native Spanish folk tunes and his musicianly skill in compiling and setting forth their many beauties have made him a notable figure in musical history.

54115F DAWN, Op. 12 . *Farwell* 1.50

The gradual approach of day and the glory of sunrise is the tonal picture offered in this work by this beloved American composer. The simple, almost "gray," opening phrases, the *crescendo* of tone color as the dawn advances, and the final pages glowing and sonorous, combine to produce a work of great effectiveness.

54142E WALTZ, Op. 39, No. 15, A
Flat *Brahms* 1.25

The greatest favorite amongst Brahms' works in this form. A most tuneful and effective number.



Played by ELLY NEY

62903H BALLADE, Op. 118, No. 3,
G Minor . . . *Brahms* 2.00

"Like the tale of some great tragedy of the sea told breathlessly with all its dread announced in the full-throated opening phrases"—thus does this "Ballade" impress one writer, who, continuing, suggests that the story is one of heroism and noble sacrifice, told by a narrator, who stands and speaks proudly with eloquent gesture and head held high. And there is touching tenderness in the lovely tones of the courageous lament for the sorrow that is found in the train of every tragedy. The hushed concluding phrases are amongst the noblest utterances in music. Surely a calm resignation and philosophic acceptance of the inevitable could hardly find truer expression in tones.

60363H IMPROMPTU, Op. 142, No. 4,
F Minor . . . *Schubert* 2.00

Schubert's beautiful melodies bear all the marks of spontaneous birth in the composer's mind. He never labored or sought for tunes which, whether they came to him in his solitary walks abroad or in the crowded beer garden "are such melodies as might arrive on angels' pinions from out the great diapason of nature." Though bearing the nondescript title, "Impromptu," and in all probability with the inspiration of a romantic picture in the composer's mind, this lovely work certainly reflects a very distinct mood. It is written in a minor key and begins with a slightly complaining

Recordings by Ney (continued)

tone which, however, presently assumes a quiet gaiety and pleasant good humor.

Musically, its composition resembles an "Arabesque," a delightful interweaving of the musical pattern and colors into what is precisely analogous to the arabesque in decorative art. One writer finds the music like the prattling of a brooklet pursuing its way over a stony bed, here and there finding its progress tranquil and flowing but for the most part turbulent and garrulous; in the final pages rushing headlong, disappearing as if over a precipice.

- 61863H KINDERSCENEN (Scenes from Childhood), Op. 15: No. 1. About Strange Lands and People; No. 2. Curious Story; No. 3. Playing Tag; No. 4. Entreating Child; No. 5. Contentment
Schumann 2.00

It was with the publication of these "Scenes from Childhood" that Schumann became firmly established as a great composer. They are charming little tone pictures, whimsical, appealing and delightfully descriptive.

There is an intriguing mystery in "About Strange Lands and People." The "Curious Story" is whimsical and highly imaginative. "Playing Tag" creates at once a picture of the breathless excitement, the rushing to and fro, and the frenzy of this merry game. There is a plaintive appeal in "Entreating Child." A serene note is sounded in "Contentment."

They are simple subjects, but treated by a great master, and for their adequate interpretation more than the mere playing of the notes is necessary. The pianist must bring to them sympathy and understanding, and then they are live, glowing pictures—and it is such that Madame Ney makes them.

- 62361H RENAISSANCE, No. 6, "Tambourin" (Tambourine)
Rameau-Godowsky 2.00

This quaint old tune was written in the eighteenth century, and for the harpsichord, by Rameau, one of France's greatest musicians. It is music of an olden time. In its original simple form it took on life and color brought to it by the varied voices of the antique instrument for which it was written. These variations in tone color were obtained by a variety of "stops" or "pedals" which caused the strings of the harpsichord to be engaged by devices, made by various materials for plucking the strings, thus securing different kinds of tone. Rameau calls it "Tambourin" and it is precisely the simple sort of music that the limited range of the tambourine suggests, but it is immensely expressive, and in arranging it for the modern

piano, Godowsky has added elaborations of his own which give it the charm and variety of color when heard on the modern instrument which the piece, as written by Rameau, derived from the vari-colored harpsichord.

It is a work which bears repeated hearings, gaining on more intimate acquaintance. It is one of a series of old-time pieces which Godowsky has similarly arranged and which he groups under the title, "Renaissance," which, as everyone knows, means "re-birth," the old works being born again in this reappearance in modern dress.

- 63533H RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 14 *Liszt* 2.00

There is a wild splendor in this "Rhapsody," which, while less familiar than others of the series, is one of the finest. It opens with a solemn, rhythmic sound as of rolling drums shot through with a haunting song striving to be heard. Suddenly, with a thousand banners unfurled to the eager breeze, there arises a pæan of triumph, the song of a noble and proud race heard like an anthem sung before a festival. Its majestic strains give place to native dances and happy songs, gaining in fervor and frenzy, set forth with all that sense of the picturesque and dramatic, which the great Liszt so well understood. It was he who collected these ancient melodies and made them known to the outer world in his splendid series of "Hungarian Rhapsodies."

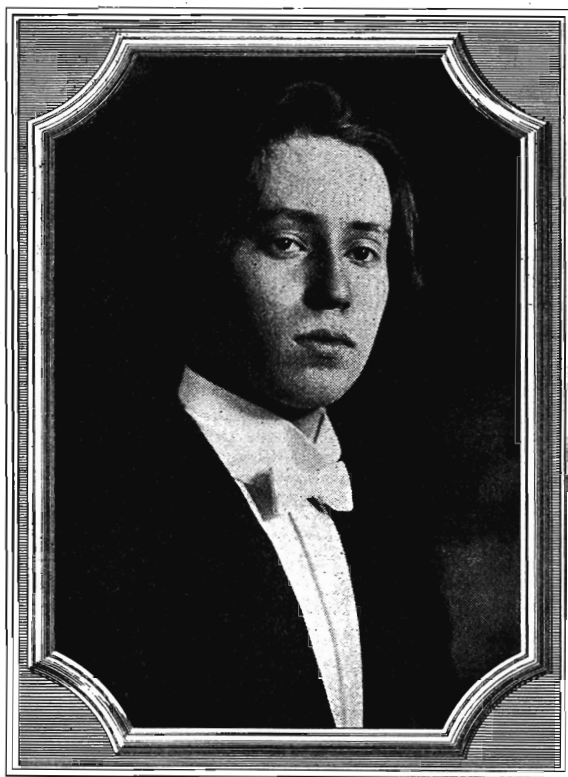
- 62603H RONDO A CAPRICCIO, "Rage Over the Lost Penny"
Beethoven 2.00

Beethoven's sense of humor, which helped him over many a somber moment in his tragic life, is shown in this celebrated and brilliant "Rondo." A penny has dropped to the floor and rolled, goodness knows where. It is exasperating that it cannot at once be recovered. Where has it gone? Ah, there it is! No, it is a hole in the carpet. It certainly went behind this chair. Again wrong, and so continues the vexing pursuit.

The music delightfully simulates alternately hope, vexation, exasperation and despair. It is punctuated with ejaculations and evidences of violent temper. In the closing passages exhausted rage gradually begins to yield to returning self-possession, and a philosophic acceptance of the misfortune brings a calmer frame of mind. Doubtless the penny was recovered, certainly one hopes so.

It is Beethoven himself who gives us the story for his brilliant "Rondo"; it is not like the name "Moonlight," given, wholly without authority, to his celebrated "Sonata," Opus 27, No. 2, in C sharp minor.

Additional Recordings in Preparation



Erwin Nyiregyhazi

(Pronounced Near-e-gáiz-e)



HIS AMAZING GENIUS of the piano, hardly more than a boy in years, has high gifts, such as are vouchsafed to few. Such brilliancy, such poetry, such a wonderful touch, and so complete a grasp of the classic masterpieces is rare. Nyiregyhazi is justly celebrated and acclaimed.

Played by ERWIN NYIREGYHAZI

63253H BALLADE, No. 1, D Flat
Liszt 2.00

A tale of love and battle, of farewell, joyous reunion and heroic achievement. The music tells of the sorrowful leavetaking of the soldier and his love in an anguished moment when heart to heart and lip to lip there comes to both the realization that it may be for the last time. Then succeeds tender memory and dark hours of anxious longing and bitter waiting. Suddenly the music becomes martial in character; it brings news of battle and news of victory; it grows into a veritable pæan of triumph. The happiness of the reunited lovers is merged in its hymn of national joy.

The "Ballade" is one of Liszt's most effective and romantic works for the piano. It employs

the finest art of the pianist and the utmost resources of the instrument. A notable recording of a great virtuoso number, seldom heard except from the hands of the greatest pianists.

61613H CASSE NOISETTE (Nutcracker Suite), "Flower WALTZ," Paraphrase
Tschaikowsky-Grainger 2.00

The "Casse Noisette" (Nutcracker Suite) is one of Tschaikowsky's best known works. Originally composed as a fairy ballet it was immediately arranged by the composer as a suite for orchestra, consisting of six numbers which accompany the various scenes.

In the first, the Christmas tree, bright with candles and glistening with gifts, is the center

Recordings by Nyiregyhazi (continued)

of attraction for a group of happy children, all of whom receive a present. One of them, Marie, is, oddly enough, delighted with her gift, a Nutcracker. The boys scramble for it and in the struggle it is broken. Marie is grief stricken, and weeping bitterly endeavors to console it; rocking it to sleep in her arms, she lays it beneath the Christmas tree.

Waking in the night she remembers her broken Nutcracker and steals down to the darkened room. A strange sight greets her eyes. Crowds of little mice are coming in from all sides, and more wonderful still, Christmas cakes and toys and her treasured Nutcracker come to life! The excitement is great, the mice and the toys making war each upon the other—on one side the Nutcracker taking command, the others being led by the Mouse King.

Marie, seeing her beloved Nutcracker getting the worst of it, throws her shoe at the Mouse King and he and his hosts are vanquished. The Nutcracker thereupon changes into a beautiful young Prince and bowing low, thanks Marie and takes her with him to his magic kingdom.

It is a land of sweets and toys and Marie and her Nutcracker Prince are welcomed with high festivity by a sugar plum fairy who is Queen of this delectable realm. The beautiful "Waltz of the Flowers" is a part of the entertainment arranged in their honor. In this recording it is presented in the brilliant arrangement for the piano by Percy Grainger.

**62281H ETUDE HÉROÏQUE, Op. 48,
No. 3 . . . Leschetizky 2.00**

A great paean of victory sings its way through this brilliant and imposing work. It visions a splendid triumph on the return of a hero; the streets crowded with people; banners and myriad decorations make gay the scene; all is joy, and through all the majestic anthem voices the high achievement of a popular idol.

Mr. Nyiregyhazi has played it superbly. It is frankly a show piece, but its song of triumph and the brilliant embroidery typifying the banners and confetti and the delighted populace combine to produce a work that will always be heard with pleasure.

**63703H ETUDE TRANSCENDENTE,
No. 4, D Minor, "Mazeppa"
Liszt 2.00**

There is savage splendor in this superb work, which is in reality a tone poem telling the tragic story of Mazeppa, inspired by Victor Hugo's poem of the same name.

Mazeppa was a Pole who became a Cossack chief. As a boy he officiated as a page at the

court of John Casimir, King of Poland. Upon his return to his native province he became involved in a romantic adventure with a lady of high rank. Detected by the injured husband, he was sentenced to be bound, naked, on the back of an untamed horse. The animal, upon being released, galloped over the boundless steppes, through stream and forest to his native wilds. Mazeppa, suffering excruciating torment, was at last rescued, half dead and insensible, by some peasants who released him from his fearful position and restored him to animation. His agility, courage and sagacity won him great popularity among the Cossacks with whom he remained, and Peter the Great bestowed upon him the title of Prince. But with all the high favor he had received at the hands of the Russians, Mazeppa's heart was true to his native Poland. When seventy years old he saw an opportunity to throw off the yoke of Russia and allied himself with her enemies. The venture was unsuccessful, and Mazeppa became a wretched fugitive, ending his life by poison in 1709.

Such is, briefly, the story Liszt has transmitted into the music, and the hearer with it in mind, will find the work of exciting and unusual interest. There is much of realism in it. One senses the galloping horse and boundless steppes and the suffering of Mazeppa, but there is also that which broadly represents life's tragedy and adventures of which the story of the Cossack is but the symbol.

The "Etude" is one of a series of pieces composed for the piano to which Liszt gives the title of "Etudes Transcendentes." They are bristling with all but insurmountable difficulties for the pianist and are attempted only by artists who have every technical resource at their command. Liszt later scored the work for orchestra, in which arrangement it is perhaps more familiar than in the pianoforte version.

**60131H PRELUDE, Op. 34, No. 1
Sinding 2.00**

This "Prelude" is a rhapsodic utterance, telling in noble themes of mighty endeavor and brilliant accomplishment. The narrator outpours the wondrous tale in a veritable hymn of triumph. Perhaps it is the warrior returned singing of high victory and proud deeds of valor, in the contemplation of which are remembered, in the tenderer note, those who made the great sacrifice which any great accomplishment carries in its onward sweep.

**62703H RHAPSODIE, Op. 79, No. 1,
B Minor . . . Brahms 2.00**

The majestic splendor of Brahms's piano music is nowhere more generously outpoured than in this superb work. It is a noble expression of the heights of rhapsodic joy, at times seemingly

Recordings by Nyiregyhazi (continued)

too full for utterance. Even in the passages given over to tranquil, soulful melody there is a depth of poignancy which only music can express.

With the single exception of Chopin, no composer for the piano reached greater elevation or touched peaks of higher eloquence than Brahms. He understood the resources of the instrument, and made it the vehicle for some of his greatest musical inspirations.

Such music as this must not be dismissed with a single hearing, it should be listened to again and again until one feels its power and beauty. All who in life can point to moments of supreme happiness will find in this music something closely akin to, if not a complete expression of the emotions of an unforgettable hour.

62543H SALUT A PESTH . *Kowalski* 2.00

A great general fought and bled in Hungary's long and desperate struggle for separate independence. His daring exploits and phenomenal achievements are the subject of many a fireside tale and legend, so it is small wonder that he is a national hero, and that a splendid march should be named in his honor. There is hardly a more stirring or spirited concert march to be found than this famous old work. While Kowalski gives it the title of "Salut a Pesth" it is really an arrangement of the famous Hungarian "Rákóczy" march, so named in honor of the beloved leader.

The music would tell us of swift marches through haunted forests, of the sudden midnight charges of Rákóczy and his wild riders, bringing death and flame to the sleeping foe. The noise of battle, the clang of arms, the brazen voice of victorious trumpets and the stirring rattle of drums were sounds that Rákóczy and his hosts loved to hear. Thus was he the terror of the invaders and thus did he become the idolized hero of his nation.

Its composer is unknown, but Liszt found it amongst the wild Gypsy music of the Hungarian people which he made known to the world in his series of "Hungarian Rhapsodies." In "Hungarian Rhapsody," No. 15 (Ampico Recording No. 53886H) one may hear Liszt's superb version of the march.

Additional Recordings in Preparation

Played by J. THURSTON NOE

59551F DAWN (Accompaniment only), D Flat, Soprano or Tenor . . . *Curran* 1.50

59531F O, DRY THOSE TEARS (Accompaniment only), Key of A, Soprano or Tenor *del Riego* 1.50

59501F TIME FOR MAKING SONGS HAS COME, THE (Accompaniment only), E Flat, Soprano. . . *Rogers* 1.50

59542F YOUR EYES HAVE TOLD ME So (Accompaniment only), A Flat, Soprano or Tenor *Blaufuss* 1.50



Arranged and Played by the

ORIGINAL PIANO TRIO

EDGAR FAIRCHILD, HERBERT CLAIR
and GEORGE DILWORTH

202491F CHANSON INDOUÉ (Song of India) *Rimsky-Korsakoff* 1.50

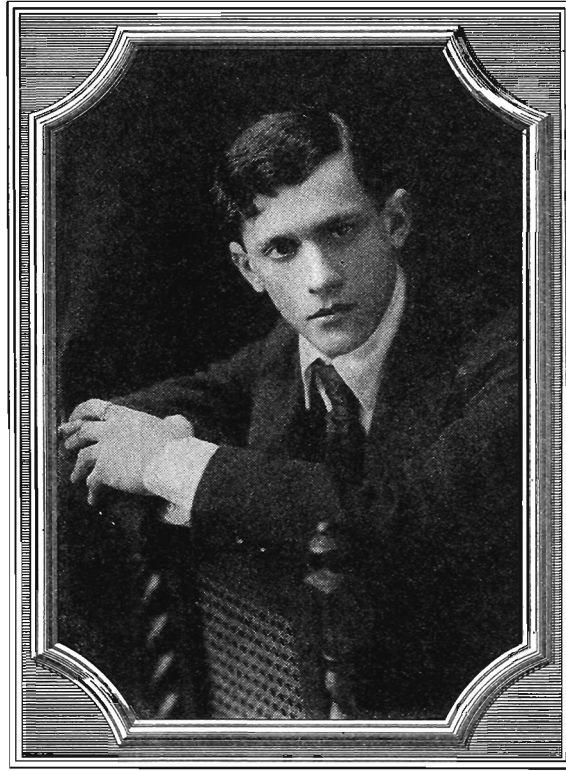
This charming song from the opera "Sadko," delightfully arranged as a fox-trot for dancing.

60943H TAMBOURIN CHINOIS, Op. 3 *Kreisler* 2.00

This work gives a charming picture of a Chinese fete. The fascinating oriental tones present the clanging colors of a street gay with lanterns and crowded with a mincing, chattering multitude. The middle portion of the work is in complete contrast, as if expressing the observations and comments of a European visitor, present at the fete. Afterward, the music of the festival is resumed and the piece concludes as it began, in a bewildering, fascinating mingling of the sights and sounds of the crowded scene.

The interpretation by the Original Piano Trio presents a colorful, highly varied and delightful rendering of the work. In this instance their unique art is applied to the playing of a classic number, to which they have brought all the individuality and understanding with which they interpret music for dancing.

Additional Recordings in Preparation



Leo Ornstein



LEO ORNSTEIN is perhaps best known as the exponent of the excessively modern in music. Indeed, his own compositions have defied every convention, offering a startling innovation in the use of dissonance in securing his effects, and his remarkable works have created an enormous amount of discussion. That he is not without reverence for the classic composers is shown in the exceeding beauty of his interpretations of their works. He brings new and delicious tints in his tone coloring to interpretations of old favorites.

Played by LEO ORNSTEIN

61233H ARABESQUE, No. 1 *Debussy* 2.00 56166H ARABESQUE, Op. 18, C Major
Schumann 2.00

An early work of this impressionistic composer in which one already finds some of the glowing iridescence with which in his later years he so frequently painted the musical picture. The exquisite melody which shines like a golden thread through this beautiful "Arabesque," is like the expression in music of a half-forgotten romance, as if the composer in a mood of reverie recalled moments long past that came with tender memories and pleasing thoughts of fragrant gardens and fountains, casting their diamond showers under the blue, at the end of the green reaches of a lovers' walk.

Exquisitely melodious is this "Arabesque." The themes which the composer has chosen for the work are of great beauty, indeed, amongst the most beautiful of all of Schumann's works for the piano, which he has woven into an "Arabesque" of bewildering beauty of design and lovely musical color.

63153H BALLADE, Op. 52, No. 4, F
 Minor . . . *Chopin* 2.00

This masterpiece presents one of the mysteries of piano literature; for Chopin has never

Recordings by Ornstein (continued)

revealed, nor even hinted, at the story he would tell in its glowing pages. There is no reference in any of his letters or his remembered conversations that gives a clue to its meaning. It remains alone amongst his writings in the ballad form unexplained and unsolved.

Except for its significant opening phrases it is less in the narrative style than any of the other three. It is introspective and tinged throughout with a melancholy of such sweetness and pathos that it seems indelibly associated with some heartfelt episode in Chopin's own life. It seems as if, while engaged in its composition, he was reminded of something in his own career closely matching what he would set forth and, unable thereafter to remove it from his mind, gave, instead, the music of his own mood and the emotions created by the reminiscence.

It is suffused with longing and sadness. Its first theme is repeated many times, and with each recurrence it is delivered with greater emphasis, like a reiterated determination never to reveal its mysterious message. All its melody, and the unforgettable loveliness of its whispered phrases, speak only vaguely of secrets which Chopin could never share with the world.

50643F BERCEUSE . . . Ornstein 1.50

One of Leo Ornstein's own compositions, which while written some time ago, clearly shows the modern tendencies which display themselves in their full development in his later works. This little "Cradle Song" is tender and beautiful, and endears itself upon repeated hearings.

58003H DANSE NÈGRE (Negro Dance), Op. 58, No. 5
Scott 2.00

This dance has been described by a humorous writer as "the jubilation of a cannibal tribe over the prospect of presently dining on a corpulent missionary." Whatever it may suggest, it is delicious in its comic wildness and its breathless abandon, as if the dancers literally danced themselves, all but to death, with a frantic leap into the air before the final collapse.

57243H EN BATEAU (In a Boat)
Zeckwer 2.00

Almost a fairy barque, one which scarcely touches the rippling and golden stream on which it floats. How absolutely buoyant it is, how caressing the water through which it moves. The harmonies employed create delicious musical color, hues that blend into the shimmering iridescence of opal and lapis lazuli. Was ever the poetry of the barcarole more delicately expressed than in this piece? The

"song" is felt rather than uttered, but it is there for the imaginative listener in this remarkable example of modern impressionism in music.

63711H ETUDE, Op. 2, No. 1, C
Sharp Minor . Scriabine 2.00

In this piece a romance is hidden under the title of "Etude." Its nocturne-like cadences suggest a lover's complaint, tenderly uttered, apparently to unheeding ears for no balm comes to heal his wounded feelings. It is one of Scriabine's loveliest shorter works, which are rightfully compared to the music of Chopin. Scriabine is sometimes called "the Chopin of Russia," for it is in the smaller musical forms that his genius is revealed and there is in them much of the same poetic content as in the works of the great Polish composer.

62811H FANTASIESTÜCKE (Fantasie Pieces), Op. 12, No. 4,
"Grillen" (Whims)
Schumann 2.00

There is a story by Hartmann, a writer very popular in Schumann's day, which caricatures a bombastic and self-esteeming poet whose imperfect verse is satirized in a particularly grotesque giant with one leg shorter than the other, giving him a clumsy, limping gait, analagous to his limping and stumbling advances to the muse of poetry. It is believed that the jocose humor of this fantastic tale appealed to Schumann and inspired this delightful number from his "Fantasie Pieces."

The opening chords have a curiously misplaced accent, doubtless the bumping shorter leg of our giant, and the generally clumsy gaiety of this part of the work admirably fits Hartmann's caricature. The beautiful pages which follow introduce a new mood or whim, justifying the title of the work. It is an effective contrast to the opening and suggests a pleasant fairy tale or romantic episode for which the imaginative listener will supply his own picture.

52425H HUMORESQUE . . . Dvořák 2.00

Mr. Ornstein's interpretation of the familiar "Humoresque" is most interesting. He takes certain liberties with it, but they are well within range of good musical taste and do not detract from the extraordinary appeal which this favorite composition makes whenever it is heard.

63333H LIEBESTRAUM (Love's Dream), No. 1 . Liszt 2.00

Few who are familiar with the great "Nocturne" known as "Liebestraum, No. 3," realize that it is accompanied by two others of equal loveliness. This recording offers No. 1 of the series.

Recordings by Ornstein (continued)

It is of entralling beauty. If ever music voiced a song of ardent passion sung in a fragrant moonlit garden, it is heard in this exquisite work. It is an outpouring of a soul aflame, touching in the heart-searching poignancy of its whispered appeal and thrilling in the glory of its fervent avowal. Through it all there is that indefinable sense of longing and expectancy, the hush, mystery and haunting perfume of the summer night.

50425H LIEBESTRAUM (Love's Dream), No. 3 . Liszt 2.00

In this recording we have the familiar "Nocturne" of Liszt clothed in a new dress in Mr. Ornstein's very individual interpretation. He has brought to his performance a dazzling technique, and has introduced pedal effects which, indeed, bring forth beauties in the work which have hitherto remained hidden. Observe in this recording the wonderful beauty of his dynamic effects, the exquisite use which he has made of light and shade, and the wonderful tone color produced throughout the interpretation. "Liebestraum" sings of the love of a mature man in the emotional vigor of his prime, a man familiar with life's vicissitudes, its struggles, joys and fleeting hopes; a man tempered in the fires of experience, hardened by the buffetings of fate, yet preserving through all, in the secret temple of his inmost heart, a clear and deathless votive flame on the altar of his ideals.

The composition is a love song without words. Twice in the course of the work the melody is interrupted by a brief interlude between the verses, as it would seem, giving us a fleeting glimpse of the summer night in which the singer stands—the summer night with its hush and mystery, its subtle perfumes and vague whisperings, and the sense of indefinite longing and expectancy, which are its very breath. The work closes with a passage of soft, sweet, restful harmonies, a sigh of content in the final fruition of love's dream.

50665H MELODY IN F Rubinstein 2.00

Mr. Ornstein's interpretation of this familiar piece sets it forth in a new light. His exquisite phrasing and remarkable use of the pedal cause it to glow with tone color of new and delightful tints. It is a notable instance of what can be done to a familiar piece by an artist of pronounced individuality. With what freshness and charm this lovely melody falls upon the ear! It comes like a song—without words to be sure, but instinct with an eloquence that only music knows and a tenderness inseparable from the telling of a romantic tale. The world has found it beautiful, and it will ever remain amongst the brightest jewels that adorn music's crown of favorite and unforgettable melodies.

50654H NOCTURNE, Op. 15, No. 2,
F Sharp . . . Chopin 2.00

This "Nocturne" is full of details of ravishing beauty. A delicious warmth of color gives it almost an oriental atmosphere, painting, as one writer says, "the palm and the cypress, the rose thicket, and the great stars burning low in the Southern sky." It opens with a melody of heavenly beauty, lavishly bejewelled and enriched with such art that the very embellishments become a part of the melody itself. The whole "Nocturne" is instinct with a fervor yet repose that reveals the true Chopin, writing from his heart and not for salon display. At the close we hear again the haunting melody of the opening, here its indescribable calm touches one like a benediction.

50715H REFLETS DANS L'EAU (Reflections in the Water)
Debussy 2.00

A ravishing picture is offered in this work. Nothing could more exquisitely suggest the limpid beauty of a tranquil pool, lying amid the tall trees, reflecting calmly the blue sky and the generous clouds, pierced now and again with shafts of sunlight, stirred into a thousand ripples by the wind, borrowing its loveliness ever from the beauty of the trees and sky.

Notice in the opening phrases how tranquil lies the pool under the sun. Observe the extraordinarily *liquid* quality that is given to the music. How interesting it becomes as the scene changes and the images are distorted when the calm surface of the pool is disturbed. How lovely the music where the elfin wind makes merry with the yielding water, tossing it into a thousand ripples and for a moment into a turbulent boisterousness, leaving it as quickly as it came to sink once more into the calm of the opening phrases and to mirror silently once more the trees, sky and sunlight.

51607H RHAPSODIE HONGROISE
(Hungarian Rhapsody),
No. 13. . . . Liszt 2.00

One of the most beautiful though less familiar of the "Hungarian Rhapsodies." It consists of a dramatic *Andante* followed by a brilliant *Scherzo* of extraordinary effectiveness.

56175H SONG WITHOUT WORDS,
"Duet," Op. 38, No. 18,
A Flat . . . Mendelssohn 2.00

This duet by Mendelssohn is one of the most beautiful of the series of compositions entitled, "Songs Without Words." The two voices are delightfully contrasted, singing their exquisite phrases one against the other throughout the work, joining here and there in tuneful accord.

Recordings by Ornstein (continued)

55145H WALTZ BRILLIANT, Op. 34,
No. 2, A Minor *Chopin* 2.00

This singularly interesting work is more like an elegy than a waltz, for it is the least waltz-like of all Chopin's writings in this form. Chopin has selected it himself as his favorite of all the "Waltzes," its elegiac quality may account for his preference. Contemplative and melancholy, with exquisite and touching beauty, it expresses delicious languor and tenderest love-sick longing.

55184H WALTZ, Op. 64, No. 2, C
Sharp Minor . *Chopin* 2.00

Exquisitely sad and full of yearning, this "Waltz," which has been described as "a dance poem, representing the feelings of an unhappy lover at a ball." The whirling dance music urges him to forget his sorrow, the third section is tender and consoling, but with the last bars recur the despairing doubts, and, after another repetition of the whirl of the dance, the early melancholy is resumed and the lover's doubts still linger as the music dies away.

Additional Recordings in Preparation



Played by JULIAN PASCAL

62313G ROMANCE IN A FLAT *Pascal* 1.75

Like all the compositions of Julian Pascal, this "Romance" offers a beautiful melody heard against an accompaniment that perfectly fits the sense and mood of his musical creation. The tale it would tell is surely one of perfect content, for there is only a trace of interruption in its tranquil story. Herein one does not find the passionate avowal of the romantic lover, but instead the deeper note of an abiding affection, blossoming continuously throughout the years, and never losing its freshness.



Played by LEE PATTISON

58704H GAVOTTE, No. 2, G Minor
Bach 2.00

The *gavotte*, an antique French dance, was a favorite musical form with the great Bach. This little piece, composed two hundred years ago, is as fresh and gay and full of inspiration as the work of any modern composer.

58714H POLONAISE AMERICAINE
(American Polonaise)
Carpenter 2.00

The polonaise, familiar through the celebrated compositions of Chopin bearing this title, was in ancient times a splendid march used at court ceremonies in ancient Poland. Mr. Carpenter offers in this composition a work worthy of a place beside that of the best American composers.

Played by WILFRED PELLETIER
and ARTHUR LOESSER

Conducted by ARTHUR BODANZKY

59783H BARBIERE DI SIVIGLIA, IL
(The Barber of Seville),
"Overture" . . . *Rossini* 2.00

"The Barber of Seville" holds the operatic record for rapid composition. Rossini is said to have completed it in fifteen days. This amazing statement seems to be well authenticated.

Rossini had agreed to compose two operas for the Roman Carnival of 1816. The first out of the way and produced on December 26, 1815, he was told that the second must be ready by the 20th of the following January. He agreed, though at the time he did not even know what his subject was to be. His librettist handed him the text in sections, and he wrote the music as fast as the verses were supplied by their author, Stebini. The plot is highly entertaining and full of sprightly comedy, all of which is presaged in this delicious "Overture."

"The Barber of Seville" is one of the great operas of the world. Though now over a hundred years old it preserves an extraordinary freshness, the humor of its action being reflected perfectly in its musical setting. It was first performed in Rome on February 5, 1816. First American performance in New York on November 29, 1825.

59473H FERAMORS, Ballet Music,
"Dance of the Bayaderes,"
No. 1 . . . *Rubinstein* 2.00

"Feramors," an opera in three acts, by Anton Rubinstein, is based on the story of Lalla Rookh. As an opera, the work was never a favorite, but this beautiful ballet music has survived and is frequently heard in our concert halls. Its tuneful grace exerts an undeniable charm, and the "Dance of the Bayaderes," offered in this recording, is one of its most effective numbers. The Bayaderes are dancing girls of British India, resembling Nautch girls. In the opera an imposing oriental scene is the occasion of the famous ballet.

60783H FLIEGENDE HOLLÄNDER, DER
(The Flying Dutchman),
"Overture" . . . *Wagner* 2.00

"The Flying Dutchman" (Der Fliegende Holländer), one of Wagner's earliest operas, was heard for the first time at the Court Opera House at Dresden on January 2, 1843. Its romantic story and the great beauty of much of the music, although not in any way showing us the great Wagner of the Music Dramas, has made it a favorite, and it still holds its place in the repertoire of opera houses throughout the world.

Recordings by Pelletier and Loesser (continued)

The story is taken from Heine's legend of the unhappy mariner, who, after repeated efforts to pass the Cape of Good Hope, made an oath that he would not desist, even though he had to sail the ocean until the end of time. The fates took him at his word and condemned him to sail the seas eternally. The only possibility of salvation held out to him being through the devotion of a woman, which would continue unto death, in spite of any trial or obstacle. Once every seven years he is permitted to go ashore in the hope of finding such a maiden.

The opera deals with one of his periodical searches for a faithful love. He meets Senta, who, fascinated by the legend of the Dutchman, devotes her life to his redemption. But Senta is beloved by Eric, who, hearing of her engagement to the Dutchman, is beside himself. In an impassioned scene he begs her to have pity on him. The Dutchman suddenly arrives and is horror-stricken at finding his betrothed with another. Believing her to be false, he cries tragically, "All is over" and bids her farewell.

He returns to his ship—the phantom vessel which has sailed the seas from time immemorial. A magic wind arises and its crimson sails are filled. The phantom crew chant a weird song of the sea. Senta, overcome with emotion, rushes to a high rock, and, throwing her arms out after the departing vessel, proclaims that she is faithful even unto death and flings herself into the sea. Instantly the Dutchman's ship sinks beneath the waves and from the ocean arise the forms of Senta and the Dutchman, clasped in each other's arms. True love has triumphed and the curse is at last dispelled. The "Overture" gives us practically the whole opera in miniature, offering snatches of the music indicating the events which follow throughout its course. The raging storm with which the "Overture" opens is one of the most graphic pieces of descriptive writing of its character, and has never been excelled by any other composer. There is a romantic fascination about the entire work, the terrible curse laid upon the Dutchman, his ship and his crew, his ceaseless, fruitless efforts to meet death in one way or another, and his final redemption through the love of a woman.

60833H FREISCHÜTZ, DER (The Freeshooter), "Overture"
Weber 2.00

The story of "Der Freischütz" is a long one, founded on an old folk tale popular with huntsmen, that for who ever would sell his soul to Samiel, the wild hunter (the devil) could obtain magic bullets which would never fail to hit the desired mark. The hero of this

opera makes the necessary vow in order to triumph in a marksmanship contest, and at the same time win his bride. There are tragic and anxious moments in the progress of the drama, but all ends happily.

The "Overture" presents the opera in miniature. The music reflects the sylvan beauty of its forest scenes, the mystic supernatural element which invests the story with its tragedy, the terror at the thought of the power of the evil one, and the final triumph of love and virtue, upon which the curtain descends at its close.

The beautiful air, the prayer of Agatha, in which she supplicates heaven for the safety of her lover, is one of the most celebrated in all music. Weber has made it a feature of this splendid "Overture."

It is interesting to remember that it was composed over a hundred years ago, and received its first performance in Berlin on June 18, 1821.

60083H MARCHE SLAV, Op. 31
Tschaikowsky 2.00

This stirring and barbaric work was composed in 1887. Russia was on the verge of war and Tschaiakowsky's mood was responsive to the excitement in the air. The work opens with a sullen beating of the drum, the call to battle, then comes a wailing chant, a Serbian folk tune ingeniously introduced. The music becomes defiant, the people are aroused, the chant is again intoned, now with magnificent sonority, gradually dying away, lost in the last rumble of war happily averted. The joy of the people is expressed in a spritely dance through which are heard the majestic strains of the Russian National Anthem.

59873H MARTHA, "Overture"
von Flotow 2.00

Flotow's melodious opera has been popular ever since its production in Vienna in 1847. The fine "Overture" contains many of the best-known airs and epitomizes the charm, gaiety and brilliant comedy of the four acts of the opera.

"The Last Rose of Summer," an old Irish air used by Flotow so effectively in the opera, strangely enough does not appear in the "Overture," perhaps because he borrowed it from its ancient source and it is not his original inspiration, but there is melody aplenty and it is one of the most charming of operatic preludes.

The music of "Martha" is an unalloyed delight. Its tuneful pages abound in arias of exquisite loveliness, gay, wistful and humorous by turns. The hearer sits enraptured through the course of its delightful story and rejoices in its happy ending.

Recordings by Pelletier and Loesser (continued)

59703H MERRY WIVES OF WINDSOR,
THE, "Overture" Nicolai 2.00

The opera of which this is the "Overture" was first composed in 1849. It is written around Shakespeare's play of the same name. Like many old works, which failed of complete success, it possesses one number which has survived, and which will always be heard with delight. In this case, a splendid "Overture," which is as spontaneous and fresh as on the day it was written, full of delicious melody, splendidly conceived and effectively arranged in its contrasts of light and shade. It has taken a permanent place and a high one amongst works of its class.

60693H MIDSUMMER NIGHT'S
DREAM, A, "Overture,"
Op. 21 Mendelssohn 2.00

Mendelssohn's music to a "Midsummer Night's Dream" was composed in obedience to the desire of the King of Prussia and was produced in connection with the performance of Shakespeare's play at Potsdam on Oct. 14, 1843. The "Overture," however, is a composition apart, and was composed years earlier, probably in 1826. Mendelssohn conducted the "Overture" from his manuscript in London in 1829, and after the concert left it in a hackney coach and all attempts to recover it failed. The "Overture," as we now have it, is, therefore, a second writing of the work. How much it resembles the original is a matter of conjecture, doubtless, however, its principal features remain the same. Its charmingly fantastic character, as becomes incidental music to Shakespeare's fairy drama, and its elfin-like delicacy have served as a model for much music of the same character that has been composed since its time.

Mendelssohn, who was full of fun and drollery, was ideally constituted to write incidental music to this play. There is much humor in the "Overture" and there is more in other portions of the work, notably in the "Funeral March" for "Pyramus and Thisbe," well known as one of the most comic things in all music.

61183H PRELUDES, LES (The
Preludes), Part I Liszt 2.00

61273H PRELUDES, LES (The
Preludes), Part II Liszt 2.00

This superb orchestral work was inspired by certain passages from the writings of Lamartine, the French poet and historian, especially the lines: "What is our life but a series of preludes to that unknown song, the first note of which is sounded by Death?" Thus is a motto supplied for the work.

The passage continuing, speaks of love as the enchanted daybreak of every life, of the storm which in every destiny interrupts the first delights of happiness, disturbing its fair illusions, of man's search for consolation in the quiet haunts of nature and his readiness to return to the battle of life in full consciousness of himself and complete possession of his strength.

It is one of Liszt's greatest and most gorgeous works. It abounds with delicious melody, splendid sonority, is wonderfully effective and engaging music, and in this recording is superbly played under the direction of Artur Bodanzky.

58177H RAYMOND, "Overture"
Thomas 2.00

"Raymond," an opera in three acts, was composed in 1851. It is seldom heard nowadays, but its brilliant "Overture" has survived and is amongst the most welcome of popular "Overtures," being known all over the world. It contains the captivating melody familiar through the celebrated "Excerpt from Raymond." It is notable for its marked contrasts and delightful effects.

As a favorite number in band and orchestral concerts of light music it ranks with the "Overture to William Tell" and "Poet and Peasant," and like them is a complete work in itself, being entirely detached from the ensuing stage performance.

Additional Recordings in Preparation

(For recordings conducted by Bodanzky and played by Milton Suskind and Arthur Loesser see pages 180 to 182.)



Arranged and Played by
WILFRED PELLETIER

61883G CARMEN, "Ballet Music"
Bizet 1.75

More beautiful music for the stage has never been written than the lovely airs of "Carmen." The ballet music from this immortal work is of surpassing loveliness. Its exquisite rhythm and picturesqueness combine to make it great, and its appeal is world-wide, for "Carmen" is loved wherever music is known. As an opera, it is one of the world's masterpieces; as sheer music, it is an unending delight.

60683H CONTES D'HOFFMAN, LES
(Tales of Hoffman), "Bar-
carolle" . . . Offenbach 2.00

This lovely boat song is sung as a duet in the Venetian Scene in the opera "Tales of Hoffman." It occurs later as an orchestral "Intermezzo," and it is in this form that it is familiar to its

Recordings by Pelletier (continued)

countless admirers. It is a typical barcarolle. The music suggests the gentle swaying of the gondola as it glides through the moonlit water. The accompanying words are a rapturous love poem in which the lovers sing of the beauty of night, imploring its blessings on their enchantment.

The "Venetian Scene" is the second of the adventures of Hoffman in which he falls in love with *Giulietta* (Juliet) who, however, has only engaged his affections because Hoffman boasted that he was proof against her fascinations. When he betakes himself to her house to receive her embraces he finds that she has fled with her chosen admirer, and thus the second of the love dreams of poor Hoffman is shattered.

63013G FAUST, "Ballet Music"

Gounod I.75

Why is "Faust" the most popular opera in the world? Why in the number of its performances has it far outreached its nearest competitor? How much of its fame is attributable to its romantic and tragic story? What part of its renown and its hold on popular favor is to be laid at the door of its continuous chain of musical gems? Probably the latter will account for most, for in its length there is hardly a page that does not offer melody that seems endowed with eternal freshness and undying beauty. Its great arias are familiar to all, less so perhaps its beautiful ballet music. The crowded scenes of the opera abound with exquisite music for its picturesque dances. These beautiful excerpts are skillfully planned, each has its own introduction, varied with the skill and sure touch of the master of composition that Gounod was. Each is characteristic of the scene which it ornaments. All are exquisite pages from an opera which is one of the glories of musical writing for the theatre.

"Faust" was first performed at the Theatre Lyrique in Paris in March 19, 1859, with Mme. Miolan Carvalho as Marguerite. Its appearance gave Gounod immediate recognition in the first rank of living composers.

61753G GIOJELLI DELLA MADONNA

(The Jewels of the Madonna), "Intermezzo," No. 2

Wolf-Ferrari I.75

With its tragic and amazing story, the unceasing beauty of this music and its picturesque setting, in the narrow streets of old Naples, "The Jewels of the Madonna" is the best known and greatest favorite of the operas of its gifted composer.

Its heroine wantonly throws herself at a black-hearted dandy, spurning the love of an honest man. Inordinately vain, she loves display and

delights in personal adornment. To win her love the man of honest purpose steals for her the jewels that adorn the statue of the Madonna. She accepts them and adding their glittering beauty to her own personal loveliness, she seeks the company of the dandy and his wicked and vulgar companions. Even they recoil in horror upon seeing her decked in the necklace and diadem of the Virgin. In an agony of despair she gives herself to death in the sea, and the wretched thief, torn with remorse, places the jewels upon the altar and begs forgiveness. A ray of light illumines the gems. He takes it as a sign that his supplication is answered and plunging a dagger into his heart he dies at the foot of the statue whose shrine he has profaned.

This "Intermezzo," so delightfully arranged for the piano and played by Mr. Pelletier, is the introduction of the Third Act of the opera.

60863H MANON, "Potpourri"

Massenet 2.00

In Massenet's setting of the story of "Manon" there is beautiful music in great abundance, but the most beautiful pages are those in which he deals with the sentimental features of the famous romance. In this "Potpourri" we find them most sympathetically played by Mr. Pelletier who, connected with the Metropolitan Opera Company, is familiar with the beautiful performances of the work which have been given there with Geraldine Farrar in the title role.

It opens with the delicate music of the prelude in which are introduced two strains heard repeatedly throughout the work, representing *Manon* and her lover, *des Grieux*. Then comes the famous "letter scene" in which *Manon* reads her lover's description of herself in the letter he is writing to his father telling of his love. Next the lovely air in *gavotte* tempo beginning, "List to the voice of youth," sung by *Manon* followed by *des Grieux's* even lovelier aria, "The Dream." The "Potpourri" concludes with the music of the great scene in which *des Grieux* sings fervently of the bitterness of life and implores heaven to remove the grief that lies in his heart. This famous scene occurs in the monastery of St. Sulpice, to which he has betaken himself having determined to renounce the world, owing to the faithlessness of *Manon*. It is not, however, the end of the opera, for in the last scene the lovers are reunited, only to be parted once more, this time by death.

Additional Recordings in Preparation



Played by MISHÉL PIASTRO

59372H AVE MARIA (Violin accom-
ment only), Key of C

Schubert-Wilhelmj 2.00

[Played by MAUDE PIERSON

54554F BROOKLET TO THE SEA, Op. 2
Pulcifer I.50

A picturesque piece of descriptive composition in which the rippling voice of the brook and the sonorous utterance of the sea are heard.



Played by MURIEL POLLOCK

101F BAREFOOT TRAIL, THE, Ballad, Key of G (with words) . . . Wiggers I.50

A song that brings a rush of memories, carrying one back through the years to the days when a barefoot boy set forth on the trail leading "over the shining hill." John McCormack has sung it, finding in it all the beautiful sentiment and lovely melody which he so well knows how to interpret.

58183F GIVE A MAN A HORSE HE CAN RIDE (Accompaniment only), B Flat, Baritone . . . O'Hara I.50

58212F I DID NOT KNOW (Accompaniment only), E Flat, Baritone . . . Vanderpoel I.50

30061G INVICTUS, B Flat, Mezzo-Soprano or Baritone Huhn I.75

58202F JUST YOU (Accompaniment only), Key of F, Baritone Burleigh I.50

121F MIGNONNE, Ballad, A Flat (with words) . . . Davis I.50

A charming trifle by Mr. Davis whose gifts for writing a pleasing melody are well known.

71F 'T WAS THE NIGHT BEFORE CHRISTMAS, Ballad, B Flat (with words) . . . Pollock I.50

This is Miss Pollock's own setting of the famous poem which everyone knows and loves. It has been composed and played especially for us.

59791G VALSE NOUVELLE (New Waltz) . . . Pollock I.75

A charming light salon waltz that is sure of a welcome through the appeal of melodious and cleverly contrasted effects.

20793F YEARNING, Ballad, B Flat (with words) . . . Moret I.50

This number is heard everywhere. In recent years few songs have achieved greater success than "Yearning."

571F YOUR EYES HAVE TOLD ME So, Ballad, B Flat (with words) . . . Blaufuss I.50

Another number that is always welcome, its title describes its sentimental and romantic character.



Played by RATA PRÉSENT

62581G TANGO IN D . . . Albeniz I.75

Somewhere in his wanderings through Spain, Albeniz has heard the folk tune which supplies the melody of this beautiful "Tango." Its tango rhythm is used, however, more in the form of a serenade for it sounds far more like a lover's song than music for the dance—a plaintive little air that tells its story of affairs which are all the wide world to the singer.

62321G VALSE CAPRICE, Op. 74, No. 7 . . . Scott I.75

Capricious indeed is this delightful "Waltz." The dalliance and archness with which it opens is altogether charming, and prepares one for the richness and flowing beauty of the melody which comes presently, introducing a more serious mood, which in turn gives place again to the caprice of the opening episode.



Played by GEORGE PROCTOR

57755H BARCAROLLE, Op. 50, No. 3, C Minor . . . Rubinstein 2.00

Rubinstein's "Barcarolles" are all delightfully melodious, offering a most pleasing picture, to the imaginative listener, of a gaily decorated barque filled with happy occupants, gliding over moon-lit water. Mr. Proctor has played it with a fine appreciation of its exquisite rhythmic flow and the shimmering beauty of the romantic episode which evidently inspired the composition of the work.

57816H ETUDE, Op. 25, No. 7, C Sharp Minor . . . Chopin 2.00

This very beautiful and poetic "Etude" is written throughout as a duet, in which one seems to hear a human voice sustained by an exquisite *obbligato*. The appreciative listener will hear, if he will, a lover's quarrel, where love alternates with keen regrets, tender rebukes and stormy denunciations.

Additional Recordings in Preparation

Played by **WYNNE PYLE**

53096H ECHO DE VIENNE (Echo of Vienna) . . . *Sauer* 2.00

No "Echo of Vienna" or reminiscent work could be true to life unless written in the waltz tempo. This delectable number is a charming concert waltz beautifully played by Miss Pyle.

53073F ETUDE JAPONAISE (Japanese Study), Op. 27, No. 2 *Poldini* 1.50

Poldini is always exquisite in his manner of carrying out an idea. This little oriental study is delicious, and as delicate and successful as his famous "Waltzing Doll."

53274F NOVELETTE, Op. 21, No. 1, E Major . *Schumann* 1.50

This is the first of the series of eight short works for the piano published under the Op. No. 21. They are all graceful compositions in the nature of short ballads or, as the title states, "Novellettes." They are in the flowery, poetic vein of Schumann's earlier compositions.

53344G PRELUDE, "La Fille aux Cheveux de Lin" (The Girl with the Flaxen Hair) *Debussy* 1.75

53104G PRELUDE, "Les Collines d'Anacapri" (The Hills of Anacapri) . . . *Debussy* 1.75

Two of Debussy's exquisite pastels. The first, "The Girl with the Flaxen Hair," is of delicious color; the second, a tribute to the "Hills of Anacapri," is made up of an arrangement of two old Italian melodies, which the composer has reconstructed and embellished in his well-known style.

52944F SERENADE, Op. 3 *Rachmaninoff* 1.50

A most effective piece of writing, very Russian and unusual, but, as is true of all Rachmaninoff's compositions, of great musical value and interest.



Played by **GIUSEPPE RANDEGGER**

53384F AUF FLÜGELN DES GESANGES (On the Wings of Song) . *Mendelssohn* 1.50

This exquisite number is truly a musical flight "on the wings of song." It is one of Mendelssohn's most imaginative pieces and possesses the same lyric beauty as many of the series of "Songs Without Words," which it resembles. It is one of the masterpieces amongst compositions of its type and displays Mendelssohn's

gifts for writing a beautiful melody and supporting it with a ravishing accompaniment.

53616H LEGENDE, "St. François de Paul Marchant sur le flots" (St. Francis Walking on the Waves) . . . *Liszt* 2.00

A most picturesque and graphic setting forth of the legend of "St. Francis Walking on the Waves." It tells us that he was refused passage by the boatman because he had no money to pay for it, whereupon the saint threw his cloak upon the waters and, on it, was borne safely and triumphantly to his destination. That the journey was not without its dangers is disclosed by the music, which is descriptive of the tumult of the sea, but throughout there is the noble song of the never-wavering faith of the saint.



Played by **NADIA REISENBERG**

60971G WALTZ, Op. 42, No. 3, D Major . . . *Glazounow* 1.75

Glazounow is one of the most distinguished and most successful of Russian composers. He was born at Petrograd, August 10, 1865, and from his earliest youth, music has dominated his life. His compositions are always melodious and his harmonies distinctive and original, whether composed for the piano or orchestra. This singularly beautiful "Waltz" is one of three works issued under the title "Three Miniatures for the Piano." It is characteristic and shows us the poetic and truly great musician that Glazounow is. Successful from the first, his life has been described as "the realization of a fairy tale set to music."



Played by **CLAIRE RIVERS**

(Accompaniments only)

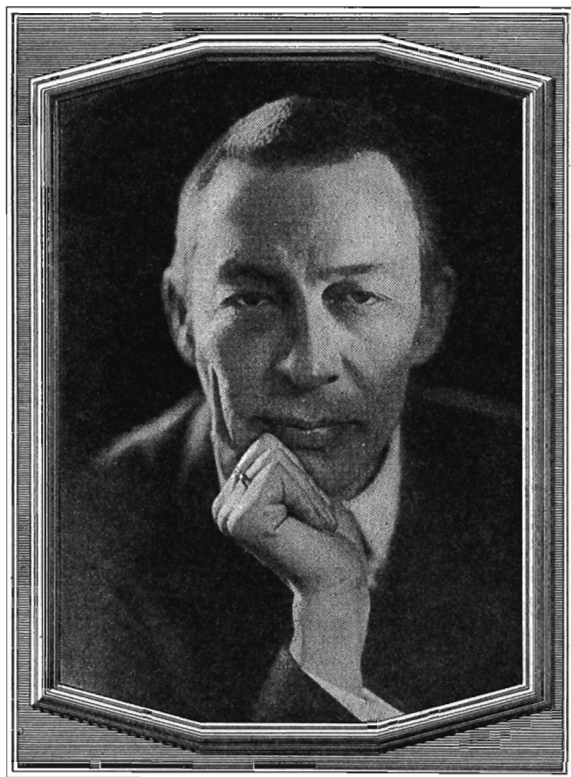
58932F J'AI PLEURÉ EN RÊVE (I Wept, Beloved, As I Dreamed), F Sharp Minor, Soprano or Tenor . *Hüe* 1.50

52282F J'AI PLEURÉ EN RÊVE (I Wept, Beloved, As I Dreamed), G Flat Major, Alto or Baritone . *Hüe* 1.50

52274F TANNHÄUSER, "Dich, Theure Halle" (Hail, Hall of Song), Key of G, Soprano . . . *Wagner* 1.50

52252F WIND SONG, F Major, Mezzo-Soprano or Tenor *Rogers* 1.50

59042F WIND SONG, Key of D, Alto or Baritone . *Rogers* 1.50



Sergei Rachmaninoff

(Pronounced Rack-mañ-e-noff)

THE SUPERB ARTISTRY of Rachmaninoff shows him to be one of the greatest pianists of all time, one who has received instant recognition from music lovers wherever he has appeared. Of special importance is this distinguished composer-pianist's playing of his own compositions. His noble "Preludes," the "Barcarolle," "Melodie," and other works, contributions of great value in the literature of the piano, are heard with every detail exactly as Rachmaninoff desires them known and played. To the student—to posterity—to present-day music lovers—the supreme art of one of the world's greatest figures is made alive through these recordings, which are played exclusively for the Ampico.

Played by **SERGEI RACHMANINOFF**

57604H BARCAROLLE, Op. 10, No. 3,
G Minor *Rachmaninoff* 2.00

Like all "Barcarolles," this delightful number offers a boat song, sombre in character, typically Russian and very beautiful. There is a delicious little figure heard throughout representing the rippling of the water. This recording offers the authentic playing of its distinguished composer.

60891H ETUDE TABLEAU, Op. 39,
No. 6 *Rachmaninoff* 2.00

While Rachmaninoff calls this recording a "Study Picture," he does not disclose what

he had in mind in composing it. It has been suggested that it depicts the meeting of Little Red Riding Hood with the wolf. The wolf's savage growl is heard in the opening phrase as he moves stealthily into the road seeing the approach of the scarlet clad little lady. She responds with frightened protest which alternates with the panting and growling of the wicked animal, who cannot wholly conceal his evil purpose, try as he will.

He walks by her side and converses with her as pleasantly as he can, but he is a wicked, dreadful wolf and would eat her up then and there if he dared.

Recordings by Rachmaninoff (continued)

6064IH HOPAK

Moussorgsky-Rachmaninoff 2.00

Russian music is coming to be more and more understood and admired, for its half barbaric beauty exerts an undeniable fascination. The opera "Boris Godunoff" by Moussorgsky, Rimsky-Korsakoff's beautiful "Coq d'Or" and "Sheherazade," and Rachmaninoff himself (to mention only a few of the works of Russian composers) have shown the music loving public of our country the rich musical treasure which Russia offers the world.

This work "Hopak," from the pen of this great composer-pianist, is a characteristic Russian dance. Its sturdy rhythm and wholesome ruggedness, and the artistry with which it is played make it a notable addition to the already imposing list of his recordings for the Ampico. It creates, in the mind of the imaginative listener, a picture of a peasant festival, gaily dressed youths and maidens, stamping, shouting, whirling, and clapping hands to music born of the heart and soul of the Russian people.

57965H HUMORESQUE, Op. 10

Rachmaninoff 2.00

Delightfully fantastic and spirited, this composition surely brings a picture of Pierrot to the imaginative listener. There is endless variety to his capers, reflecting the little fellow's moods, not always gay, for he is very sad sometimes, but he always strives to please and usually succeeds. Herein he dances brilliantly with every turn and leap just right.

62103H LIEBESLIED (Love's Sorrow),
"Alt Wiener Tanzweisen,"

No. 2

Kreisler-Rachmaninoff 2.00

Kreisler's beautiful old Viennese dance melodies have delighted thousands of music lovers who have heard them, not only in the interpretations of the great violinist himself, but also in the piano transcriptions which he has played so feelingly for the Ampico.

There is a plaintive appeal in these dance melodies of a far-off time, recalling the festivities of other days, when the waltz rhythm was a newly discovered delight. They come with much of the charm inseparable from folk music, and bear the unmistakable stamp of their Viennese origin.

Rachmaninoff has taken one of the loveliest, a love song, and added embellishments of his own that set it forth in a new dress, but with all its original beauty shining through the shimmering filigree with which he adorns it. Needless to say, he plays it with consummate art. It is a notable recording, the joint product of two great masters.

6176IH LILACS (Transcription)

Rachmaninoff 2.00

In this recording, Rachmaninoff himself has transcribed and played his own beautiful song, and in doing so has brought, to an arrangement for the piano, all its tenderness and fragrance, a simulation of the pale loveliness of the lilacs, the romance of May, and the freshness of the morning wind in Spring. There is a pretty conceit in its lyrics; the lover seeks his fortune in the dell, and finds it there amid the lilacs.

62803H MAIDEN'S WISH, THE, Op. 74,

No. 1 *Chopin-Liszt 2.00*

Love comes to a merry, winsome maiden, and its magic touch transforms her as it has transformed many a maiden aforetime. She wishes that she might be a sunbeam so that she might shine straight from the high vault of heaven, not on the streams and flowers, but into her lover's window, and bring joy to him alone. Or that she were a bird to fly from the leafy forest and wake him with a song of love.

Chopin's music is delicately and completely expressive of the spirit of the words of this Polish song. In their fervor, archness and the fresh beauty of the story they tell of newly awakened love. The constantly recurring trill in the opening of the song and in the interlude between the verses, is a charming suggestion of the thrill with which the maiden responds to the constantly recurring thought of her lover as she works and sings about the house and garden.

Liszt has transcribed the song for the piano with all his wonted skill and Mr. Rachmaninoff brings to his playing a poetic and convincing reading that is an unalloyed delight.

57545H MELODIE, Op. 3

Rachmaninoff 2.00

A number of great beauty, romantic and melodious. The "Melodie" is sung against a pulsating accompaniment which rises to a splendid climax, and at the close returns to the tranquil mood of the opening phrases.

6160IH MINUET, "L'Arlésienne"

Bizet-Rachmaninoff 2.00

The orchestral suite from which this charming "Minuet" is taken was composed as the incidental music of Dandet's play "L'Arlésienne" (The Woman of Arles). It contains some of Bizet's best music and like "Carmen," is suffused with the warm tones of the South. The "Minuet" is the best known number from the group of pieces of which it forms a part—its rhythmic fascination and the gay freshness of its melody explain its popularity. It lends itself admirably to an arrangement for the piano and Mr. Rachmaninoff's transcription is that of a great musician and his playing of it that of a consummate artist.

Recordings by Rachmaninoff (continued)

57905H POLICHINELLE, Op. 3, No. 4
Rachmaninoff 2.00

Polichinelle is none other than Punchinello, the clown, the merry juggler, but here we have him in a surly mood. Something has gone wrong, but he has his work to do, and no matter how he feels he must caper, dance and grimace, for his chosen profession is to amuse. And so he goes at it—savagely. There is sarcasm and a contemptuous gesture in every turn of his agile body. He hates it all and hates the stupid people who are amused by his capers. It is a bad day with Punchinello. Soon, however, the music tells us that something has pleased him; he becomes more his light-hearted self, the old smile brightens his face. Things, perhaps, aren't so bad after all. But no, the savage mood returns; everything is all wrong. Bang, goes the music. "That's over," says he. It is a bad day for Punchinello.

57275H POLKA DE W. R.
Rachmaninoff 2.00

"W. R." is Rachmaninoff's father, and this charming "Polka" was originally his composition which his gifted son has taken and expanded, embellishing it into a salon number of rare fascination. There is a charming sentiment in the thought of the son affectionately rewriting the music of the older Rachmaninoff and giving it to the world, proudly displaying his father's name as the author of the original inspiration. Amongst Rachmaninoff's works it is a great favorite and is eagerly welcomed in concert programs. Needless to say, this, the composer's interpretation, sets forth all its beauties with supreme authority.

57504H PRELUDE, C Sharp Minor
Rachmaninoff 2.00

One of the most celebrated of modern piano works. Rachmaninoff was but twenty years old when he composed it and it served to make him known to the wide public he now enjoys. The work is one of extraordinary power, deeply emotional and thrilling. Although Rachmaninoff gives no hint as to the source of his inspiration, and even says that it presents no musical picture, it has been attached to the accounts of the burning of Moscow during Napoleon's invasion of Russia.

"It is winter, stark and bleak. Moscow lies in the midst of a frozen plain. Her desolate streets resound to the tread of Napoleon's invading army. Suddenly the great bells of the Kremlin sound. The city is aflame, the torch applied by the inhabitants themselves who, with breaking hearts and mingled triumph and despair, glory in their heroic sacrifice. The deep-throated bells boom on, sounding

above the rush and roar of the flames, the cries of the fleeing populace, the shrieks of the dying and all the confused terror and frenzy of destruction. Napoleon's dream of Winter quarters for his army is vanishing before his eyes. In the closing chords one hears the dying sigh of spent fury, and hush of utter darkness and desolation."

57525H PRELUDE, G Minor
Rachmaninoff 2.00

Majestic military pomp is suggested in the martial strains and rhythm of this superb work. It brings a picture of great armies passing in review with glittering habiliments, flying banners and all the splendor of the days of Russia's grandeur. The beautiful melodic song, like a folk song, to which in the middle portion of the work the sound of tramping armies gives place, is typical of the beloved homeland, tenderly guarded by her armed hosts. The martial music precedes and follows this melody which lies, as it were, protected and secure like hearth, home and loved ones shielded from invading armies.

6244IH SERENADE, Op. 3, No. 5, B
Flat Minor *Rachmaninoff* 2.00

One instinctively associates a "Serenade" with lovers and moonlight. One hears in it, too, the voice of the accompanying guitar or lute, and the scented garden and casement window lend their picturesqueness to a scene that is never wanting for romantic and poetic beauty.

The serenade has long been a favorite theme for musical composition, not only for a fervent vocal utterance but for instrumental works which seek to give the complete romantic scene. Rachmaninoff's composition is one of these. The great master brings his fine imagination and genius to the painting of the musical picture. Moonlight, Love and Spring are all revealed in a setting of Arcadian loveliness—re-created in the superb playing of the pianist-composer himself.

6297IH SI OISEAU J'ÉTAIS (Were I
a Bird), Op. 2, No. 6
Henselt 2.00

If ever light heart in sound body sung the joy of living it is voiced in the delectable cadences of this lovely piece. Its title pages bear the quotation, "Were I a bird, to thee I'd fly." Thus is a sentimental mood immediately created. Henselt, the composer of some of the world's loveliest light salon music, gives us herein one of his best known, and most celebrated works. To its playing Mr. Rachmaninoff brings that supreme art that sets forth all its beauty, offering a jewel of interpretation, every facet of which glows with color.

Recordings by Rachmaninoff (continued)

5966IH SONG WITHOUT WORDS,
 "Spinning Song"
Mendelssohn 2.00

The series of "Songs Without Words," by Mendelssohn, are little masterpieces of musical eloquence. This one, commonly known as the "Spinning Song," is a poetic picture of the maid at her spinning wheel, singing while she spins, a wistful little song, half humming it at times so that it seems to be a part of the whirring song of the spinning wheel itself.

The running theme in the right hand presents perfectly the idea in the composer's mind, the flowing, pulsating rhythm of the fast revolving wheel, and all through the wistful song of the spinner.

It is a delicate and exquisite picture in tones—one can almost see the little Gretchen in her blue frock and white fichu with her smiling eyes, rosy cheeks and fair, braided hair, singing as she spins.

57282F STAR SPANGLED BANNER,
 THE I.50

Rachmaninoff in his brilliant series of recitals throughout the country during the last year of the great war prefaced all his performances with "The Star Spangled Banner." This recording of it has been issued in response to many requests, for those who have heard him play it feel that they have heard the familiar air as never before. His reading of it is one replete with patriotic eloquence, enriched with dynamic contrasts of extraordinary effectiveness.

57914H TROIKA, Op. 37, No. 11, E
 Major *Tschaikowsky* 2.00

It is a glorious morning. Three spirited horses drag our sleigh, for "Troika" is a Russian word meaning a sleigh drawn by three horses abreast. How beautiful are their sleek coats and rich harness shining in the sun. The crisp air is delicious and one cannot help but feel its exhilaration and the joy of anticipation in the pleasant ride. How delicious the sound of the sleigh bells of silver—sounding even more silvery in the frosty air. The horses swing into a steady, rhythmic motion. The ride proceeds to its conclusion without mishap—an uninterrupted joy, for there is no sleigh ride like the "Troika."

6253IH VALSE, Op. 40, No. 8, A Flat
Tschaikowsky 2.00

The music of this delightful "Waltz" has been likened to the wayward prattle of a brook—

here and there good humoredly complaining as it tumbles over its stony bed but always singing and voicing a contented existence—for, as it rushes along, does it not reflect the soft green of the grass and moss amid which it flows; is it not privileged to toss about the brightest gleams of sunlight; and are not its wider reaches tinged with heaven's own blue? Tschaiakowsky's music is always eloquent, and hearing it one sometimes almost senses words. This "Waltz" brings one very near the composer—the music is the expression of an intimate mood—something uttered to the solitudes but happily given to the world where it is ranked amongst the finest of his shorter works.

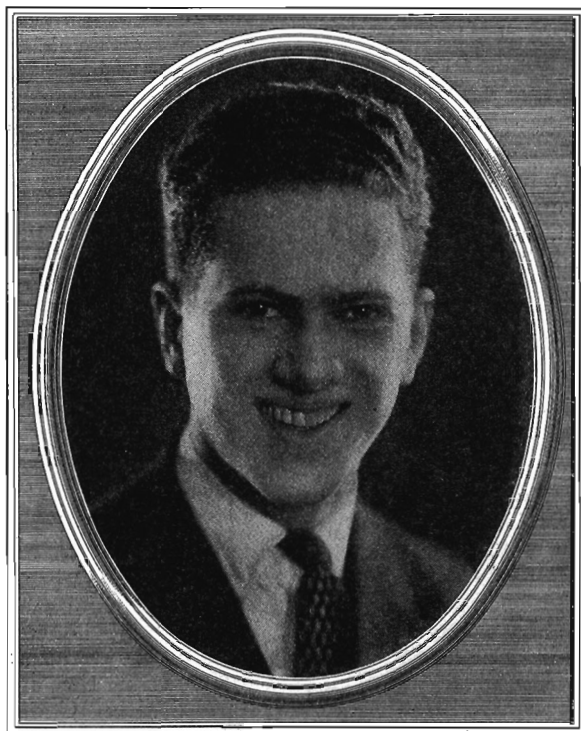
59743H WALTZ, Op. 18, E Flat
 Major . . . *Chopin* 2.00

This "Waltz" presents a true ballroom picture, spirited and infectious in its rhythm, depicting the bustle, clatter and animation, the lights and perfume and the gay color of a splendid ball. It is the first of the light "Waltzes" published in Chopin's lifetime. In 1834 he desired to attend the Lower Rhenish Musical Festival with Heller, but found himself without the necessary funds for the excursion. Suddenly he bethought himself of the manuscript of this "Waltz." He took it to Pleyel, his publisher, and obtained five hundred francs for it.

6331IH WALTZ BRILLIANT, Op. 34,
 No. 3, F Major *Chopin* 2.00

Schumann declared that this "Waltz" must have been "improvised in a ballroom." It is a dance poem and one of the most exquisite of all Chopin's writings in this form. It completely satisfies the sense and leaves nothing unsaid which might be employed in a poetic setting forth of the exhilaration and festive enchantment of the ballroom. It is sometimes called the "Cat Waltz," the story being that Chopin's cat leaped upon the keyboard as he was composing, and running up and down the keys, gave him the idea of the peculiar phrase, easily recognized, that occurs here and there in the work. The energy, high spirits, and gaiety which prevail throughout this "Waltz" impart to it a particular effectiveness when heard immediately after the tender melancholy of its companion, No. 2 of the Op. 34, recorded by Leo Ornstein (55145H).

Additional Recordings in Preparation



Ralph Reichenenthal

RALPH REICHENTHAL studied the piano at the New York Institute of Musical Art under the direction of Clarence Adler and Paolo Gallico. Intrigued by the popular music of the day, he decided to enter the field of its production and interpretation. With a knowledge of the classics as a groundwork, he brings to his art a valuable general knowledge of music that insures a musicianly approach to his chosen art. He was selected as pianist and arranger for Ray Miller's orchestra, widely known for the high quality of its performances.

It is such organizations as this and such musicians as Reichenenthal who are responsible for the increasing interest and respect of which so-called "Jazz" is the object. Out of its humor and gaiety there are developing new uses for the wind instruments and new material for the musical art of the future, and the best of America's popular composers and pianists are those who have shown the way to what may become a distinctive style which will ever be identified with this country and enrich the art of music with new rhythms and new orchestral tints.

In his recordings of the current hits for the Ampico, Reichenenthal discloses talents of a high order, both pianistically and from the point of view from which an interpretive artist is judged. His playing is always individual, always delightful, and his position in the front rank of present-day pianists devoted to the rendering of popular hits is rightly held and firmly established. He records exclusively for the Ampico.

Mr. Reichenenthal's recordings are listed in the monthly bulletins under "Popular Music" and "Popular Music from Previous Bulletins."

Played by JUAN REYES

61023H AUF DEM WASSER ZU SINGEN
(To be Sung on the Water),
"Barcarolle" Schubert-Liszt 2.00

"To be Sung on the Water" is the translation of the title of this delicious piece, and true water music it is. A lovely boat song, liquid and flowing, with the suggestion of the wistfulness that any music sung on the water seems to gather to itself. Its captivating theme, treated with great effectiveness, its beauties seem to increase as the work proceeds, just as the romantic picture it suggests becomes more beautiful as the waters are gilded with the setting sun, and caressed into a thousand glittering facets with the evening breeze.

60873H EUGÈNE ONÉGUINE, Para-
phrase de Concert
Tschaikowsky-Pabst 2.00

Tschaikowsky wrote eight operas, two of which "Eugène Onéguine" and "Pique Dame" (The Queen of Spades) seem destined to live. His intensely emotional personality and inclination to view life through his own eyes only, finds in these two a sympathetic subject, their literary contents being such as suit his temperament and the nature of his lyrical inspiration.

The story, based on a novel in verse by the great Russian poet Pushkin, deals with the love affairs of Eugène Onéguine. He could not make up his mind which of two women he preferred. One of them, Tatiana, however, loved him and expressed her love in a long and passionate letter. Onéguine dances with her at a village merry making and overhearing the gossips pitying poor Tatiana for having chosen a man of his vile habits, he revenges himself for their talk by making love to the other maiden, Olga. Olga's lover, Lenski, is outraged at this and challenges Onéguine to a duel. They fight and Lenski is killed. Onéguine, grief-stricken at the sight of his friend's dead body, betakes himself on extended travels in an effort to forget the tragedy. After a year or more he returns and attends a brilliant entertainment at the house of Prince Gremin. There he meets the wife of the Prince, and is much shocked and surprised to discover that it is Tatiana. His old passion for her,

which seems to have been genuine, returns with renewed vigor. Tatiana, however, cannot forget the old sad days and remains faithful to the Prince, sending Onéguine away forever. In this recording the most popular music of the opera is welded together in a concert paraphrase in which there is no attempt to give any scene or aria complete. The basis of the transcription is the celebrated waltz which occurs in the Third Act at the entertainment in the house of Prince Gremin, described herein.



Played by GITZ-RICE

131F DEAR OLD PAL OF MINE,
Ballade, Key of D (with
words) . . . Gitz-Rice 1.50

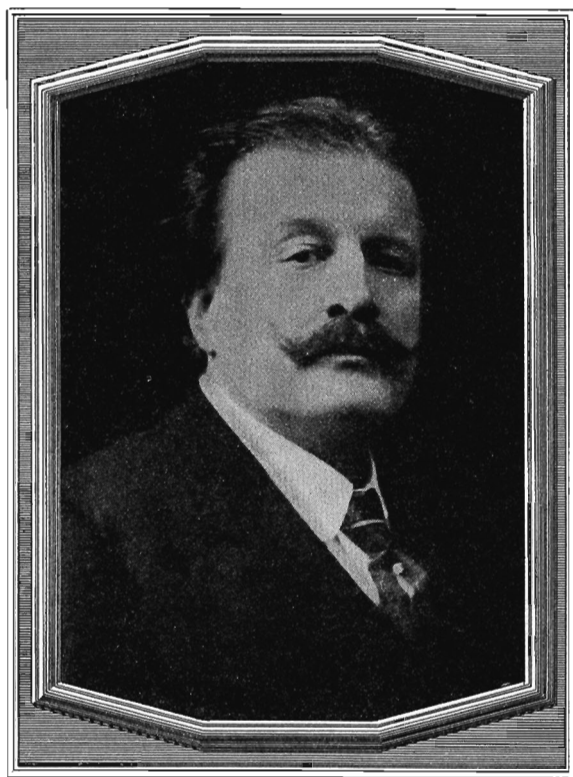
In recent years few songs have been written with as great an appeal as "Dear Old Pal of Mine." It is offered here in the composer's own interpretation.

Lieutenant Gitz-Rice himself tells of the tragic episode which inspired the mood which led him to compose this touching and beautiful song.

One day during the great war while at the front and under fire from a battery of German guns, a shell exploded in the very midst of his little company, every man of which, with the exception of himself, was blown to pieces. By what miracle he was preserved will never be known. His close companions, his own pal, all were wiped out in a moment, snatched from under his very eyes. The tragedy and loneliness of so astounding an occurrence cannot be imagined, but it created in the heart of the Canadian soldier boy an overwhelming longing for his pals, those whose lives had just been given in the service of their country and the dear ones at home, and so this beautiful song was born.

21F MOTHER (I Love You), Bal-
lad, D Flat (with words)
Gitz-Rice 1.50

Another song, played by the composer himself, which will be as widely known and loved as his "Dear Old Pal of Mine."



Moriz Rosenthal



COLOSSUS in the lists of the greatest living pianists, Rosenthal will ever be known as one of the greatest of all time. To an amazing technique, this superb artist brings a sympathy and understanding of the works of the masters which stamp his interpretations with impeccable authority. Rosenthal has never recorded his playing for any other instrument than the Ampico. A precious privilege is enjoyed by Ampico owners in being able to hear this great pianist at will. Additional recordings will be listed in the monthly bulletins.

Played by MORIZ ROSENTHAL

62961H ETUDE, Op. 25, No. 6, G
Sharp Minor . Chopin 2.00

"An exercise in thirds transformed into such a work of art that carries the hearer to Parnassus, the embodiment of beautiful thought and exquisite motion"—thus does Ehlert, the distinguished critic and literateur, write of this noble study, which Huneker finds "all but incomparable in piano literature," matching it with Schumann's "Tocata," "to stand at the portal of the delectable land of double notes." Another writer finds in it a picture. A June garden where side by side with white lilies, are clustered stately spears of larkspur reflecting Heaven's own blue. The sunlight climbs up and down their azure ladders, bathing the

lilies with glory, and the morning air is full of fragrance.

63831H PAPILLONS (Butterflies)
Rosenthal 2.00

The delicate, wavering flight of butterflies, brilliant in the sun, taking sweetness from the flowers, is the picture which inspired this loveliest of musical miniatures. To its playing the great artist brings a touch and delicate sense that perfectly sets forth its fragile beauty and colorful lights and shadows. A composer-played interpretation which presents the work with the authority of its inceptor—a notable recording by one of the greatest pianists of all time.

Played by CAROL ROBINSON

59771F ALS DIE ALTE MUTTER (Songs My Mother Taught Me), Transcription . Dvořák 1.50

Anton Dvořák, discloses herein his gifts for imparting to music a haunting pathos and picturesqueness that always make a profound appeal.

"Songs My Mother Taught Me" is one of the most beautiful songs written by any composer. Its heart-throb, so beautifully indicated by the different rhythms of the accompaniment and the air of the song, the exquisite pathos of the words and the unforgettable beauty of its melody are hardly to be matched in music. The appeal it makes cannot be defined; each listener will experience in himself the answering emotion it invariably creates.



Played by ADELE ROSENTHAL

51803E SONATA, No. 12, C Major Scarlatti 1.25

Scarlatti's music is some of the most beautiful that has come down to us from an earlier age. It was written in the seventeenth century and composed for the harpsichord, and on rare occasions, notably the concerts of Miss Frances Pelton-Jones, may be heard on that instrument in all its original beauty. Modern transcriptions for the piano are not without charm and grace, and this one reveals the great musician which Scarlatti was. "Sonatas" at this time were written in one movement. It was not until a later period that the so-called "Sonata Form," with its three or four movements, was adopted by composers.

51886H VALSE IMPROMPTU . Liszt 2.00

A brilliant concert "Waltz" of a kind to display the pianistic gifts of its composer. Liszt himself delighted to play it, which he did with overwhelming effect. Liszt's playing is said, by those who recall it, to have been quite beyond that of any contemporary pianist, if not exceeding in tonal splendor that of any pianist who ever lived. His many compositions for the piano reveal an extraordinary understanding of the instrument. Many of his works call upon all its resources to produce the orchestral effects which he obtained. No writer for the piano has quite equalled him in the magnificent *bravura* passages which are found in almost all of his compositions. His shimmering *cadenzas* and billows of tone are unequalled in piano literature.

Played by GERTRUDE ROSS

61531F DAWN IN THE DESERT (Accompaniment only), Key of C, Mezzo-Soprano or Tenor Ross 1.50

61471F DAWN IN THE DESERT (Accompaniment only), Key of D, Soprano . . . Ross 1.50

30021G NO. 1, SUNSET IN THE DESERT (Accompaniment only), Key of E; No. 2, NIGHT IN THE DESERT (Accompaniment only), D Minor, Baritone-Contralto Ross 1.75

30031G O MIO BABBINO CARO (Oh My Beloved Daddy), "Gianni Schicchi" (Accompaniment only), A Flat, Soprano . Puccini 1.75

61511F OPEN ROAD, THE (Accompaniment only), Key of D, Mezzo-Soprano or Tenor Ross 1.50

61521F OPEN ROAD, THE (Accompaniment only), Key of E, Soprano Ross 1.50



Played by ALEXANDER RUSSELL

841E ABIDE WITH ME . Monk 1.25

861E HOLY, HOLY, HOLY, E Flat (with words) . Dykes 1.25

851E JERUSALEM THE GOLDEN, Key of C (with words) Ewing 1.25

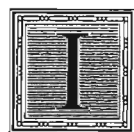
831E LEAD, KINDLY LIGHT, A Flat 1.25

871E NOW THE DAY IS OVER, B Flat . . . Barnby 1.25

821E ONWARD, CHRISTIAN SOLDIERS, E Flat (with words) 1.25



Arthur Rubinstein



IN THE HIGHEST RANK of the world's pianists there is none with greater technical equipment than Arthur Rubinstein, nor any who grasps more completely the composer's inmost meaning. His interpretations are of rare beauty, dazzlingly brilliant or exquisitely poetic, as the nature of the composition requires, enhanced by a tone color of glowing richness.

Played by ARTHUR RUBINSTEIN

57516H BARCAROLLE (Boat Song),
A Minor. . . Rubinstein 2.00

This delightful "Barcarolle" is one of Rubinstein's most interesting compositions. It is superbly graphic, setting forth in tones a picture of a sumptuous boat, richly decorated, in which a brilliant party glide over the moonlit water. The rhythmic plying of the oars and the rippling of the water, its surface being broken as the boat proceeds, the music and laughter of its occupants, are all there. Arthur Rubinstein has played it superbly.

57667H CATHÉDRALE ENGLOUTIE, LA
(The Submerged Cathedral) . . . Debussy 2.00

It is difficult to define with an exact meaning many of Debussy's works. The translation

of this title is "The Submerged Cathedral," and it would seem to be a tone poem with, perhaps, the poetic idea of a cathedral completely submerged by the sonority of its own chimes and its splendid music. There are in the piece many effects of chimes, and it presents a tonal picture of great power. It is a fine example of modern impressionistic writing.

57446H CHANTS D'ESPAGNE (Songs
of Spain), Op. 232,
"Cordoba" . . . Albeniz 2.00

The sheet music of this piece bears the following legend, describing the scene which inspired its composition: "In the silence of the night there comes, borne on the jessamine-scented breeze, from out the darkness the sound of the *guzlas*, accompanying the serenades. The dulcet

Recordings by Rubinstein (continued)

notes rise and fall, swaying like the palms against the heights of heaven." It is characteristically Spanish, a composition to which Rubinstein brings his finest art in its interpretation, disclosing a deep appreciation and a complete understanding of the spirit of the music.

57775H **ETUDE, Op. 10, No. 3, E Major** . . . *Chopin* 2.00

In this masterpiece of writing for the piano the more intimate Chopin reveals himself. It is, perhaps, the most beautiful of all the group of "Etudes" and is "one long chain of enchanting melody and harmony throughout." Gutman tells us that Chopin declared to him that he had never written another such beautiful melody, and, that he felt it deeply, is shown by the story that on one occasion Chopin, hearing Gutman play it, lifted up his arms and with clasped hands exclaimed, "Oh, my fatherland!"

57304H **FANTASIESTÜCKE (Fantasie Pieces), Op. 12, No. 1, "Des Abends" (At Evening)** . . . *Schumann* 2.00

One of the "Fantasie Pieces," a delicious composition in which the composer expresses the serene mood of evening. There is a haunting beauty in the gentle flowing melody, a masterful sense of rhythm in no wise interrupting the calm mood, and, above all, a deeply felt tenderness without morbid sentimentality.

57384H **FANTASIESTÜCKE (Fantasie Pieces), Op. 12, No. 5, "In der Nacht" (In the Night)** . . . *Schumann* 2.00

One of the most dramatic and brilliant of the series of contrasted works included in the group entitled, "Fantasie Pieces." The imaginative hearer will find in it a moving and wonderful tone picture. It is not without its shudder and hint of terror and stress, softened by passages exquisitely lyric, perhaps indicating thoughts of home and comfort of the lonely rider battling with the night and the storm.

57296H **POLONAISE, Op. 40, No. 1 A Major** . . . *Chopin* 2.00

Of all Chopin's works, this "Polonaise" in A Major is the most consistently bright and joyous. It contains no trace of the underlying melancholy or tragic utterances that are found in nearly everything else that he has written. The proud, bold, martial character of this piece, its well-marked and regular rhythm, have caused it to be known as the "Military Polonaise." It is full of life and power, festival uproar and buoyancy.

58087H **RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 12** . . . *Liszt* 2.00

Next to the "Second," the "Twelfth Hungarian Rhapsody" of Liszt is the most brilliant and popular. Liszt did the world and music a great service in introducing to it the native Hungarian music under the guise of "Hungarian Rhapsodies." Their wonderful melodies, folk songs and dances, some light and gay, others deeply tragic and mournful, have an irresistible fascination. The "Twelfth" is made up chiefly of dances with pronounced accent and decided rhythm welded into a superb pianistic work by the great composer-pianist.

57556H **TRIANA** . . . *Albeniz* 2.00

This is the most splendid of the several numbers by Albeniz which make up the suite "Iberia." It is absolutely Spanish, savage and tender by turns, a work which becomes more and more fascinating the oftener one hears it.



Played by CORNELIUS RYBNER

59303H **LUCIA DI LAMMERMOOR, "Fantasie Dramatique"** . . . *Donizetti-Liszt* 2.00

One of the most celebrated of the many transcriptions for the piano of opera excerpts. Liszt was the originator of this form of musical writing and a past master in the art. The lovely music of "Lucia," especially the immortal "Sextette," is elaborately set forth in this brilliant work.

58857H **MEISTERSINGER, DIE, "Concert Paraphrase"** . . . *Wagner-Rybner* 2.00

A brilliant and imposing arrangement of the best loved themes from Wagner's immortal comedy, including the famous "March" and the "Prize Song." Prepared and impressively recorded by a musical scholar, whose knowledge of pianistic transcriptions was derived directly from the master Liszt himself.

63263G **TRISTAN UND ISOLDE, "Liebestod" (Isolde's Love Death)** . . . *Wagner-Rybner* 1.75

"Tristan und Isolde" is generally regarded as Wagner's masterpiece, and one of the greatest musical works known to man. It offers his freest and most inspired music. It glows with the deepest and strongest emotions of the human race, a "high song of love universal in its meaning and almost cosmic in its wonderful breadth of outlook." It is a great tragedy that grips the heart.

This recording offers a transcription of the "Death Song of Isolde." It is the music for

Recordings by Rybner (continued)

the final tragic scene of the opera. The lovers, Tristan and Isolde, are here united, but united in death. Tristan's dying eyes have greeted Isolde, his dying voice utters her name and he expires. Overcome with grief and emotion she, too, succumbs and with this matchless threnody joins him in the "realms of darkness, marvelous and mystical, to find oblivion in its vast embrace."

Dr. Rybner has brought to the transcription the individual style for which he is well known. In his arrangement he has made use of thematic material from other parts of the Music Drama, and has further augmented the famous scene with embellishments and pianistic elaborations characteristic of the type of transcription of which he is a brilliant exponent.

60153H WALKÜRE, DIE, "Siegmond's Love Song" *Wagner-Rybner* 2.00

"Siegmond's Love Song," or "Spring Song" as it is frequently called, sung in the first act of "Die Walküre," is one of the best known excerpts from Wagner's great Music Dramas. The enchanting scene, beheld through the great open door—

*"The great door stood wide
And showed a vision of the lovely night;
'Twas springtime and the moon was shining
clear,
And pouring silver glory on the earth,
A wondrous witchery on forest boughs,
A fairy fretwork of rare tracery,
And on the paths a mystic glow,
Like taper light in far Cathedral aisles."*

—the poignancy of the dramatic circumstances of the meeting of Siegmund and Sieglinde, all contribute in creating what is one of Wagner's greatest moments. The words of the aria (Wagner's own composition, also, for he himself wrote the librettos to all his Music Dramas), gives in itself an exquisite poem to Spring.

In this transcription Dr. Rybner prefaces the song with a brilliant passage made up of themes of the other parts of the opera, many of them reminiscent of bygone events, others prophetic of happenings to come. Then the music turns into the full glory of Siegmund's immortal song, the equal of which is not found in the works of any composer, other than Wagner himself.

59943H WALKÜRE, DIE, "Wotan's Farewell" *Wagner-Rybner* 2.00

59963H WALKÜRE, DIE, "Magic Fire Scene" *Wagner-Rybner* 2.00

The Valkyries (Walküren) were the nine daughters of Wotan, the chief of the gods of the Scandinavian mythology, whose duty it was to bear the heroes who died in battle to

Valhalla, the abode of the gods. Brynhilde was Wotan's favorite. She had, out of compassion for the lovers, Siegmund and Sieglinde, disobeyed Wotan's commands regarding them. To punish her he was compelled to remove her godhood and condemn her to a profound sleep on a rocky height where she might become the bride of any man who would find her there and awaken her. Terrified at this dreadful punishment, she besought her father to surround the rock with such horrors as only the highest hero could overcome. This he consented to do, and after taking a sad farewell of his beloved daughter, he caused the magic fire to appear and completely surround the rocky couch of the sleeping Brynhilde, guarding her from all but the high hero who would dare to penetrate the barrier of fire.

WOTAN'S FAREWELL

The music of this beautiful scene opens with a brilliant orchestral passage in which one hears the galloping and neighing of Brynhilde's horse, a foretaste of the music of the "Fire Scene" to come, and the splendid phrase representative of Siegfried, informing us that he is the hero who will penetrate the barrier of fire surrounding the Valkyrie, one of those marvelous touches which display Wagner's genius.

Then comes the *motive* of her pleading, which rises to a magnificent climax, leading once more to the stately Siegfried *motive* as she beseeches Wotan to surround her couch with the gravest dangers. At this point Wotan raises her to her feet, and, overcome with deep emotion, gazes into her eyes, and sings the touching farewell. A leave-taking of more tender, mournful beauty has never found expression in music. He leads Brynhilde to a table rock, upon which she sinks. He covers her with her shield, closes her eyes, and places her spear in her hand. Brynhilde falls immediately into a deep sleep.

MAGIC FIRE SCENE

At the conclusion of the scene of farewell, Wotan points his spear toward a high rock and invokes Loge, the god of fire. Loge instantly appears in the form of a flickering flame. Tongues of fire leap up from crevices in the rocks, flames break out on all sides, the forest glows with fire. This is exquisitely expressed in the music. First the brilliant tinkle in the treble, so wonderfully descriptive of the tiny tongues of flame, gradually increasing until the music indicates a veritable sea of fire. Wotan stands, gazing fondly upon the form of his beloved daughter, and finally vanishes amid the magic conflagration. In the bass toward the end of the music one hears again the noble Siegfried *motive*, emphasizing the prophecy that he is predestined to penetrate the wall of fire and win Brynhilde as his bride.



Olga Samaroff

BECAUSE, in embarking on her career, she adopted the name of her maternal great-grandmother, Olga Samaroff is very often mistaken for Russian. She was, however, born in Texas, where she received her academic training and early piano instruction, later studying at the Paris Conservatory. She made her first professional appearance and instituted her brilliant career at Carnegie Hall on January 18, 1905.

Pl a y e d b y O L G A S A M A R O F F

52315H CAPRICE BURLESQUE
Gabrilowitsch 2.00

The title gives a clue to the nature of this work. It is a brilliant concert piece, fascinating in its light and shade and rhythm.

52305H CLAIR DE LUNE (Moonlight)
Debussy 2.00

One of Debussy's most lovely pastels, this "Moonlight." It seems to be the very embodiment in music of the calm beauty of the summer night and the white light of the full moon.

It is a piece of the modern impressionistic school which seeks to suggest rather than actually depict the scene or episode which

may be chosen for the title. This one has a more clearly defined melody than is usual in compositions of its class. Mme. Samaroff has played it most beautifully.

52296H NOCTURNE, Op. 27, No. 1,
C Sharp Minor *Chopin* 2.00

This "Nocturne" is regarded as marking the culminating point of Chopin's creative genius. Many suggestions have been offered as to the probable meaning of the "Nocturne," but it would best be left to the hearer to supply his own "program." The music is moving and dramatic, and Finck, in writing of the work, says, "It embodies a greater variety of emotion and more genuine dramatic spirit in four pages than many operas in four hundred."

Recordings by Samaroff (continued)

59831G TURKISH MARCH

Beethoven-Rubinstein 1.75

This very popular Beethoven number is from the incidental music to "The Ruins of Athens," a dramatic piece by Kotzebue. The music by Beethoven was composed for the opening of a new Theatre at Pesh, February 9, 1812, and consists of an "Overture" and eight numbers of which this march is No. 4. The music is gay and spirited, and gives a fine opportunity for a picturesque reading such as Mme. Samaroff brings to the work, beginning softly and growing louder as the procession nears. The color of the music is especially interesting. It reproduces admirably the effect of fifes and drums and kindles a genuine enthusiasm, so vivid a picture does it create in the mind of the hearer. When at its loudest, the moment when the procession is supposed to be passing, it imparts a real excitement and thrill which is dispelled only when the music becomes more and more subdued as the procession passes from sight and hearing.



Played by SILVIO SCIONTI

62843G ETUDE DE CONCERT, No. 1,

A Flat . . . *Liszt* 1.75

Herein there is such a wealth of melody, of shifting lights and colors, glimpses of romantic moments and adventures, remembered moonlit gardens and shimmering fountains, beauty piled on beauty, that perhaps no title befitting it suggested itself, and Liszt left it to carry its own message under the simple title of "Etude." It is like a reverie, not the dreamy, tender sort,

though it has passages of haunting tenderness, but one rich in the recollection of hours crowded with meaning and import, voiced in music that only Liszt could write. His love for pianistic display is made the vehicle of a magnificent tone poem for the piano. In all his works there is hardly one more beautiful than this piece with all its loveliness concealed under the prosaic title of "Etude."

63543G INTERMEZZO, Op. 116, No. 4,

E Major . . . *Brahms* 1.75.

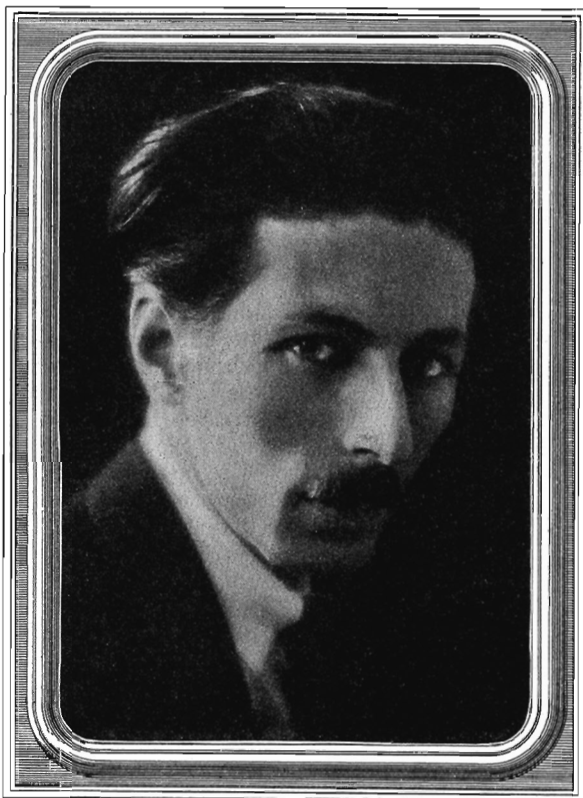
The player sits at the piano and his fingers wander idly over the keys touching notes that express longing and sadness—perhaps, too, a tinge of complaint and soul weariness. But a happier mood succeeds, the music tells of courage and fine determination and when the opening phrases are heard again they seem less the reality and more the memory of what has disturbed the tranquil hour of reverie.



Played by FRED A. SCHMITZ

60453H GLOW-WORM, THE *Lincke* 2.00

An old favorite which is issued in response to insistent demand. The lilting cadences of this popular piece written in the *gavotte* tempo have endeared it to lovers of popular light classics the world over. The piece is idyllic in character and a charming story informs us, "When the night falls silently on the dreamy forests, lovers wander forth to gaze upon the stars. Lest they lose their way, the glow-worm lights their path with its tiny lantern." A pleasing legend relates it is kindled from the glow of the hearts of the lovers themselves.



E. Robert Schmitz



FEW OF THE YOUNGER pianists coming to us from Europe have achieved such a brilliant record, or become more notable in our musical life, than the great Frenchman, E. Robert Schmitz.

He is, in the best sense of the word, a modernist, devoting himself particularly to the compositions of present-day composers. This does not mean that he is oblivious to the charms of the older music. Quite the contrary, it takes a modernist to understand the ancients, for historical insight is only a backward excursion of the creative imagination. This understanding Schmitz possesses to an uncommon degree, and his keenly analytic mind discovers the modernity in Bach as well as the latent classicism in the extravagancies of the futurist composer.

In him one finds a rare combination of the poet's delicate perception of beauty and the scientist's exactitude in analysis. Especially is he renowned as an interpreter of the works of Debussy. The elusive suggestion and iridescent beauty of Debussy's music are perfectly conveyed in Mr. Schmitz' notable interpretations of this impressionist.

Played by E. ROBERT SCHMITZ

63503H ARABESQUE, No. 2

Debussy 2.00

Lovely musical phrases, delicately shaded, woven into an intriguing pattern, glowing and glistening like a lovely jewel which flashes,

catching the light as it is turned in the hand. Such is an "Arabesque" in music; this work, one of Debussy's early compositions, is just that. It is clearly the forerunner of his later pastels. It employs the same palette of delicate colors

Recordings by Schmitz (continued)

with details of great beauty, but of a less mirage-like and shimmering loveliness than those seen in the "Reflections in the Water," "Moonlight," "The Afternoon of a Faun," and other flowerings of his mature genius.

It is superbly played by Mr. Schmitz, a great interpreter of Debussy's music, and will be welcomed by all lovers of the great French impressionist.

63843G PRELUDE, A Minor Debussy 1.75

It is difficult to define the music of Debussy. It is impressionistic, and the hearer will discover in it something answering the mood of his own. This brilliant work employs a palette of glistening colors and dazzling iridescence. In its structure it bears a resemblance to the great works of Bach, but its idiom is modern. It might present a picture of life, of human emotions and trials, as deeply felt as in Bach's day, but overlaid with a thousand diversions born of the complex ornateness and mechanical appurtenances of what the world endures today. It is a great work, superbly played by a great interpreter of Debussy's music.



Played by GEORGE SÉBESTYÉN

62553G ANDRÉA CHÉNIER,
"Potpourri" Giordano 1.75

Events in the life together with the tragic end of one of France's greatest poets are dealt with in Giordano's opera "Andréa Chénier." Chénier was born in Constantinople in 1762. His father was French Consul there. His execution occurred in Paris in 1794.

In the opera, Chénier as a distinguished poet, is a guest at the brilliant entertainments of the nobility. The revolution has already begun and receives his ardent support, but he falls in love with Madeleine de Coigny, the daughter of one of his aristocratic hosts, and she with him. His revolutionary sympathies keep them apart, but later on Chénier, alarmed at the excesses and outrages incident upon the revolution, circulates denunciatory pamphlets. The revolutionary forces, then in power, arrest him, and he is condemned to death as a traitor. In the process of the story he meets his love, and their mutual devotion is confessed. In the last act she is permitted to see him in prison. With her jewels

she bribes the jailer to let her take the place of a condemned woman that she may die with her lover. The hour for the execution strikes, the name of Idia Legray is called. Madeleine immediately responds, "'Tis I." Chénier's name is called. "'Tis I," he answers, and the two, locked in each other's arms, proceed to the scaffold. Briefly, this is the story of Andréa Chénier. It is enough to say that the superb music of Giordano is such that it, perfectly expresses its many romantic and moving scenes. Almost the whole of the Last Act is a rapturous duet of the lovers—their joy in meeting, their ardent and heart-breaking farewell, then the hurried arrangement with the jailer, and, again united, the mellifluous duet is resumed with increased fervor and exaltation. The moment of their execution was as the sun rose over the city. The concluding lines of the libretto tell of the rapturous resignation of the lovers:

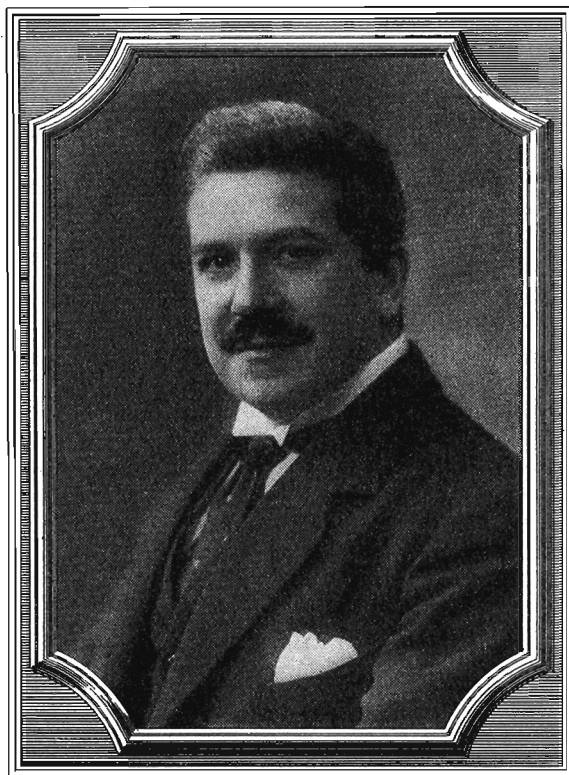
*"The dreadful gate of Death
Shall lead to life eternal,
To love, to life eternal!
Death is coming!
Death is coming!
With the golden sunlight!
On the wings of the morning!
From Heaven it comes,
When breaks the roseate dawn!
It comes at last to crown us,
With violets fair and roses!
Come! beautiful Death,
Lead onward unto Heaven! Ah! come!"*



Played by ISIAH SELIGMAN

62151G BARCAROLLE, F Sharp (On
the Black Keys)
Glazounow 1.75

The soft murmur of water, disturbed by the onward progress of the gently moving bark, the quiet song of its occupants, half whispered, like a reminiscence, the indescribable melancholy of the night, and the romance of a tranquil, moonlit sea, are all seen in the music of this "Barcarolle." The idle, care free melody that is superimposed upon the swaying figure of the bass perfectly re-creates the romantic picture. It is one of the loveliest of boat songs, and brings back the unforgettable beauty of a water journey, made the lovelier by the soft caress of the summer wind and sweet benediction of the moonlit night.



Artur Schnabel



ARTUR SCHNABEL has been a famous pianist for many years. In Europe he is regarded as one of the great living exponents of the piano, especially as an interpreter of Beethoven and Brahms. His American *début* during the season of 1922 proved his European reputation to be well sustained, and he is unquestionably an artist of the first rank, one whose readings disclose not only a profound knowledge of the composer's intention, but something more than that, which comes from a deep poetic sense and an affection for the music, inspiring an eloquence which is a delight to the discerning music lover. Artur Schnabel has recorded many of his finest performances for the Ampico.

Pl a y e d b y A R T U R S C H N A B E L

60603H INVITATION TO THE DANCE,
Op. 65 . . . Weber 2.00

The charming work opens with a simple phrase, the actual invitation to the dance, uttered by a mellow masculine voice. The reply in a soft soprano, charmingly feminine in its reticence and coyness, as if desiring a second invitation before uttering the much desired "yes." The invitation is repeated, more urgently, followed by the assenting treble, as the fair one rises to accept her partner's invitation. A delightful dialogue ensues in which the two voices can be

easily traced. Suddenly the orchestra enters, and they are off—and such a waltz—full of light, joy, youthful elation and all the excitement of a brilliant ball. It is such music as fairly carries the dancers off their feet, rising to a little climax of ecstasy. Then a second waltz theme appears, a dreamy, languorous, almost melancholy change, a sort of reaction from the exhilaration of the first part of the waltz. It is the second mood created by every true waltz, which inspires in turn joyous elation and dreamy languor. Through the music we hear again the masculine voice and the soft soprano responses. They are

Recordings by Schnabel (continued)

soon lost in the general murmur, which in turn is drowned in the intoxicating music of the waltz itself, for the brilliant melody, with which the work opens, returns once more. Presently the dance ceases—the orchestra is silent. We hear again the introductory phrase, as the young man takes his partner to her seat, expressing his thanks for the pleasure of the dance.

In this work we are given a glimpse of the gay, social world in which the handsome, talented, but rather dissolute, young composer was, perhaps, too great a favorite in his early years. The work was composed shortly after his marriage to Caroline Brandt, the opera singer, and was dedicated to "My Caroline."

Weber's "Invitation to the Dance" was one of the first pieces which had as its source of inspiration a distinct program or picture in the mind of its composer. This is especially interesting when it is realized how far the pictorial side of music has been developed in modern compositions. A descriptive title giving the mood or episode which inspired the work is now common with almost all composers. Such descriptive titles had existed in a few instances before Weber's time, but the "Invitation to the Dance" seems to mark the departure as fairly established.

6272IH ITALIAN CONCERTO, First Movement, *Allegro* Bach 2.00

62733H ITALIAN CONCERTO, Second Movement, *Andante* Bach 2.00

6274IH ITALIAN CONCERTO, Third Movement, *Presto* Bach 2.00

Milton's "Paradise Lost," Shakespeare's "Hamlet," "Macbeth," or "Romeo and Juliet" are works with which every person of any literary cultivation is familiar. They are the world's masterpieces of literature. Precisely such a masterpiece in music is Bach's "Italian Concerto." In perfection of form and its melodic invention it ranks amongst the greatest of his works, and should be in the library of every Ampico owner. A familiarity with it is as worth while as a knowledge of the great literary monuments mentioned above.

In its three movements Bach gives a perfect example of the Italian manner of writing of the time. It is like a miniature operetta in three acts. Let us imagine the happy and vigorous *Allegro* as the First Act. It introduces the characters of the piece, sets the stage, so to speak, and as the performance begins, one is immediately assured as to the wholesome, sturdy good nature of all we are to hear.

Then comes, as the Second Act, the *Andante*, introducing the romantic element in one of

Bach's characteristic and beautiful "slow movements," written in the style of an operatic aria presenting a scene of calm and tender loveliness. This act of our imaginary operetta is surely given over to the lovers, and like the course of true love in every well devised romance there are, perhaps, moments when all does not go as well as might be with our hero and heroine. But in the brilliant *Presto* the hearer is left with no doubt as to its happy ending, for a merrier, gayer finale is hardly to be found in music.

6229IH MINUET IN G . . . *Beethoven* 2.00

This exquisite "Minuet" is familiar to many through Mischa Elman's beautiful arrangement for the violin. Beethoven, however, composed it for the piano, and in this recording we have it played by a great Beethoven interpreter. It is one of the little masterpieces of music, perfect as to its form, captivating with its beautiful melody, its playful lights and shades, and the picture of the familiar old court dance that it invariably brings to the imaginative listener—stately dames and cavaliers moving solemnly to its graceful cadences, smiling and courtesying in formal accord.

The minuet is an old French dance rhythm, beloved of the composers of the eighteenth century and made popular by them. It has found favor with later composers and comes to us today with a fragrance and old-time charm that is irresistible.

62353H RHAPSODIE, Op. 79, No. 2, G Minor . . . *Brahms* 2.00

This superb work is instinct with a lofty eloquence. It is the rhapsodic utterance of a noble soul, touching the peaks of exaltation and something very close to universal joy. The imposing sweep of its main melody, the tender note of the middle portion and the inexpressibly fine harmonies with which they are clothed, reveal the great musician which Brahms was. Such music as this takes one far afield, the petty things of life have nothing in common with the mood of this noble work. Stately and resplendent, it will impress every hearer.

Mr. Schnabel's interpretation is superb. He senses its beauties and its significance and sets them forth with the touch of a great master.

60613H RONDO, G Minor, Op. 51, No. 2 . . . *Beethoven* 2.00

A "Rondo" in music, takes its name from an old French poetical form known as a "Rondeau." The characteristic feature is a repeated return of the leading theme, and it is a musical form which Beethoven brought to a high point of artistic beauty. There is a general gaiety about all "Rondos," and this is one of the most inspiring and refreshing in all music.

Recordings by Schnabel (continued)

62011H SCHERZO (Posthumous), No. 1, B Flat. . . *Schubert* 2.00

Hearing the opening bars of this "Scherzo," one might easily think it was composed by Mozart, and that instead of "Scherzo" it should be called a "Minuet," for its rhythm is very like that of the minuet. It presents the antique fragrance of old dances and court scenes. It is one of those exquisite works of seeming simplicity that require the sure touch of a great artist for their adequate interpretation.

There are spells of enchantment to be woven with the serene beauty of the "Scherzo," which a false touch or a lack of understanding can entirely destroy, and that is why such music is safe only in the hands of the greatest pianists.

Additional Recordings in Preparation



Played by

AUGUSTA SCHNABEL-TOLLEFSEN

54304F CAPRICCIETTO, Op. 40, No. 6 *Klein* 1.50

Capricious and flighty, as disclosed by its title, but wholly delightful, this little work will always give pleasure.

54314G FÉE DE LA FONTAINE, LA (The Fairy of the Fountain), Op. 65, No. 1 *Beach* 1.75

This number is from a suite entitled, "The Dream of Columbine." It is a fantasia, and in this episode the "Fairy of the Fountain" appears and speaks to Columbine. It is a work of real beauty and imagination and a welcome addition to any musical library.



Played by **HARRY SHIPMAN**
and **EDGAR FAIRCHILD**

58272E AMERICAN LIFE, March, Introducing: 1. Turkey in the Straw; 2. Auld Lang Syne; 3. Mocking Bird . . . 1.25

An old favorite, one which never fails to engender enthusiasm. The introduction of the well-known old songs is skillfully done, and they are irresistible in their effect.

58024F AMERICAN PATROL, March *Meacham* 1.50

One of the most famous of American "Marches," a piece of music of genuine picturesqueness and fine descriptiveness. The martial notes of the fife and drum are heard as if from a distance; the music grows louder as the band approaches and gradually dies away as the procession passes by and is lost to sight.

58127H HOLZMANN MARCH MEDLEY:
1. Winning Fight; 2. Blaze Away; 3. Uncle Sammy;
4. The Whip *Holzmann* 2.00

The sound of instruments has from time immemorial been used to inspire bands of men and to stimulate action. The earliest instance of the march form in regular rhythmic phrasing seems to be the well-known and beautiful old Welch tune, "The March of the Men of Harlech," said to have originated at the siege of the Castle of Harlech in 1468.

Since the original use of the march form for military purposes, it has found its way into music for the stage and orchestra and oratorio. Holzmann's marches are among the most famous and inspiring of modern writings in this form. The very titles engender enthusiasm and the splendid rhythmic swing and melodies employed, always delightfully contrasted, show him to be a master in the composition of stirring and successful music.



Arranged and Played by
HARRY SHIPMAN

59643G OLD TIME DANCE MEDLEY, No. 1 (Fox-Trot), Introducing: 1. Tammany; 2. My Gal Sal; 3. Under the Bamboo Tree; 4. Ida! Sweet as Apple Cider; 5. The Bird on Nellie's Hat; 6. There'll be a Hot Time in the Old Town Tonight 1.75

This recording introduces several popular hits of ten or more years ago, pieces that will never be forgotten or lose their hold on the popular fancy. They are all replete with the qualities that insure for them an enthusiastic welcome whenever heard and are played by Mr. Shipman in a brilliant fox-trot arrangement for dancing.



Germaine Schnitzer



ONE OF THE MOST GIFTED of the living women pianists. Her interpretations are notable for brilliancy, elegance and romantic spirit. She has a wonderful mastery of the piano and a tone of exquisite beauty. She is unquestionably one of the greatest of contemporary pianists.

Played by **GERMAINE SCHNITZER**

6282IG AUBADE *Frey* 1.75

Music to be heard in the morning, a serenade sung upon awakening—such is the meaning of the French title of this charming piece. To wake to such music as this would certainly create a happy mood with enough of joy to continue for the whole day, for it is instinct with the freshness and dewy beauty of the morning and its song is one that rings true and sincere.

6005IH ETUDE, A Flat Major (Trois Etudes, No. 2) . . . *Chopin* 2.00

In this exquisite "Study" Chopin demonstrates "his exhaustless invention and his power of evoking a single mood viewing all its lovely contours and letting it melt away like the magic of dreams. It is full of gentle sprightliness and lingering sweetness." Such music as this car-

ries one out of the realm of every day, touching the imagination with its transporting loveliness.

60743H FANTASIE-IMPROMPTU, Op. 66, C Sharp Minor

Chopin 2.00

This exquisite composition is one of those found in Chopin's portfolio after his death. Across its pages he had written, "To be destroyed when I am gone." Its freshness, its buoyant and generally happy utterance, the unalloyed beauty and sweetness of the lovely melody of the middle portion, justified Chopin's executors in disregarding the composer's wishes in publishing it. Why did Chopin withhold it? Can it be that his fastidious taste saw in it some lack of perfection in detail? More likely it was associated in the composer's mind with some moment in his life

Recordings by Schnitzer (continued)

too sacred to be shared with the world. He is said to have felt deeply all his music and to have written it from the heart, and this delicate genius may have wished to keep wholly to himself this exquisite music—the expression of a romantic moment of rare and poignant significance.

The melody of the “Fantasie-Impromptu” was made the theme of a popular song “I’m Always Chasing Rainbows” which served to introduce one of the world’s great classic masterpieces to many to whom it was, until then, unknown.

6034IH GAVOTTE IN B MINOR
Bach-Saint-Saëns 2.00

The rhythm of the *gavotte*, an antique French dance, was greatly beloved of Bach. This gay, wholesome and delightful number is from the “Second Sonata” for the violin, by that composer, and has been transcribed for the piano by Saint-Saëns. It is one of the most beautiful and characteristic “Gavottes” in all music.

The music of Bach, while springing from the very fountain head of classical inspiration, is of such freshness and vitality and such rhythmic perfection that it appeals to the uninstructed music lover.

In listening to this “Gavotte,” notice its sturdy rhythm, its fine harmonies, its wholesome, honest beauty, and you will share in the admiration the musical world has accorded to it ever since it was written two hundred or more years ago.

51325H MARCHE MILITAIRE (Military March), Op. 51, No. 1
Schubert-Tausig 2.00

A most picturesque interpretation of this famous “Military March.” The opening measures, played as if heard from a distance, gradually growing nearer, the “March” grows in splendor until it reaches a super-climax, after which it again dies away as the imaginary procession passes.

6202IH MINUET, Op. 14, No. 1
Paderewski 2.00

A stately picture is always presented in the music of the minuet, that old French dance that one associates with crinolines, powdered

hair, and courtly dress. Paderewski’s modern work in the antique rhythm savors less than others of old-time costumes and the stately tread of bewigged dancers, but it has come into a popularity that places it in the lists of the best known compositions in the world. Its fascinating rhythm and engaging melody, harmonic beauty and the effective climax, unusual in a “Minuet,” have all contributed to the favor which it enjoys with music lovers everywhere.

62383G SERENADE, No. 1 *Drdla 1.75*

Light hearted, care free, delightful, the melody of this lively little piece sings its way into the heart of every hearer. It has a secure place in the affections of music lovers. Mme. Schnitzer has played it with decorative touches of her own, bringing out its high lights, as it were, with splashes of gold and colors—a charming recording.

1231F SONG OF LOVE, “Blossom Time” (Waltz), G Flat
Shipman 1.50

A favorite number from this successful operetta based on excerpts from the music of Schubert. In this selection is offered an arrangement of one of the melodies of the “Unfinished Symphony.”

61851G SONGS WITHOUT WORDS, No. 30, A Major, “Spring Song” *Mendelssohn 1.75*

One of the best known of all musical works is Mendelssohn’s immortal “Spring Song.” Its flowing melody has come to be regarded as the very voice of Spring itself, an air touching the peaks of light-hearted buoyancy. Madame Schnitzer has brought a charming conceit to its interpretation in the individual manner in which she plays the accompaniment, giving the effect of delicate fingers touching a lute, and leaving the exquisite melody free to sing itself, as it always does, into the hearts of every hearer.

51333F Sous Bois (In the Woods), Op. 6 *Staub 1.50*

A delightful little salon number, fresh and delicate, played with great charm.

Additional Recordings in Preparation



Sidney Silber

SIDNEY SILBER, distinguished American pianist is one of the most impressive figures in American music, and another on the imposing list of artists recording exclusively for the Ampico.

Mr. Silber, an American by birth, has as a background a brilliant career in European concert halls and is one of the foremost resident artists on the American concert stage. He is at the present time the head of the Piano Department, and Dean of the Sherwood Music School, Chicago, but devotes part of each season to public appearances in recital and with the leading orchestras. These appearances are the signal for a gathering of lovers of the finest piano playing, for he has personality, great musical feeling, intelligence and a superb technique.

Pl a y e d b y S I D N E Y S I L B E R

63723H LARGHETTO
Mozart-Friedman 2.00

Here is absolute music, tones and melodies of a serene loveliness that need no suggestion as to a probable meaning or pictorial explanation. Music of such pure beauty must not be defined with program notes, but instead may be left to impart its own message to each hearer. It is Mozart's full-flowered genius pouring out the God-given beauty that has for nearly two centuries enraptured the world.

63423H OVERTURE, 29th Cantata
Bach-Saint-Saëns 2.00

Such music as this could have been written only by one who had in him a perennial fountain of joy. Here is joy with more of gravity than gaiety in it, the soul's calm sunshine, a heart-felt utterance in which the great Bach gives voice to solemn thanksgiving and praise in a "Cantata" written to celebrate the election of the Council in Leipzig in 1731. In its intrinsic splendor and nobility it stands all but alone amongst known musical works.

Played by **MORRIS SIMON**

50733E BEAUTIFUL ISLE OF SOMEWHERE . . . *Fearis* 1.25

This is the sacred song which became well known through its having been sung at the funeral of William McKinley. It contains a very fine sentiment, which has been set to beautiful music.

58044F CANARY'S AND NIGHTINGALE'S WARBLE, THE *Holst* 1.50

The musical note of the canary and nightingale—the clear, ringing beauty of one and the poignant richness of the other—are delightfully employed in this pieces to produce a number of charming melodiousness and pleasing contrasts.

52072E I HEAR YOU CALLING ME *Marshall* 1.25

This touching and beautiful song is known and loved everywhere. Mr. Simon has played it with a fine feeling and appreciation.

56693E SING ME TO SLEEP . *Green* 1.25

A lovely old song with a beautiful melody, which seems to have unending youth. It has been a favorite for many years, and is as popular now as the day it was written, because it contains that wonderful quality which appeals to the heart, and its beautiful tune is the kind that is always fresh and always welcomed.



Played by **ALEXANDER SKLAREVSKI**

63551G BARCAROLLE (Boat Song), Op. 50, No. 3, G Minor *Rubinstein* 1.75

Music for a journey's end. A journey of happy augury and happy anticipation. The breeze gathers the last notes of a single voice singing as it were the concluding verse of a well-loved song; then as the boat moves on to her mooring, already seen in the gathering dusk, the old song is forgotten in the flowing beauty of a new melody in which all have a part and to which the rippling water and evening bell add their silvery tones. There is a pronounced personal note in this music. One cannot but feel that it meant much to the composer and was inspired by the memory of a happy hour in his own life, perhaps, like "*Reve Angélique*," it carries memories of the villa at Kammenoi Ostrow and its romantic noons and sunsets in which Rubinstein played so prominent a part.

Played by **GEORGE SMITH**

60911G VALSE VIENNOISE . *Smith* 1.75

The fame of the waltzes of Vienna is world-wide, for there this delectable rhythm seems to be endlessly endowed with exquisite melody, and Mr. Smith has caught its true spirit and drawn from his gifts for melodic invention a tune as lovely as any which have come from Vienna itself. There is a haunting, reminiscent beauty to this music—it brings a picture of far off days and carries a fragrance of other times, bringing back a romantic hour and re-creating a romantic scene for the sympathetic listener.



Played by **HAROLD SMITH**

50984F LEAD, KINDLY LIGHT (Improvisation) . . . 1.50

A very beautiful improvisation on this well-known hymn.



Arranged and Played by **SIGMUND SPAETH**

63413H SEVEN AGES OF YANKEE DOODLE, THE, A Parody in the style of various composers . . . 2.00

This recording represents Mr. Spaeth's idea of how "Yankee Doodle" might have been written by various composers. While it is essentially an entertaining parody, which he has often made a feature of his public appearances, it has also a definitely educational value.

Mr. Spaeth first shows the familiar tune in a straightforward march form, with the second half in waltz time. Then he introduces the listener to a naively simple version in the style of Bach, in which one half of the melody is heard in counterpoint with the other.

Then follows an interpretation as Beethoven might have written it, which derives its effect from a definite change of rhythm. In the manner of Chopin, "Yankee Doodle" is elaborated still further, securing the effect of a nocturne, in minor key. MacDowell is represented in experiments with unusual harmonies in fascinating style, and for the semblance to Debussy, Mr. Spaeth uses the famous "whole tone" scale, over a running accompaniment.

Finally in the manner of Puccini, there is a whole potpourri of the "Butterfly" type for an operatic close, and the progress of "Yankee Doodle" through the musical centuries is completed.



Henry Souvaine

HENRY SOUVAINÉ, distinguished American pianist-composer and musical authority, is known throughout America. For many years he has played a considerable part in the development of music in this country and has been an important figure in the recent stimulation and appreciation of American music. To his piano playing he brings a fine intelligence and that poetic sense which insures a sympathetic presentation of the composer's message. His recitals have been heard in every part of the country and his own compositions both for the theatre and concert halls are rapidly gaining distinct prominence.

He plays exclusively for the Ampico, never having recorded his playing for any other piano.

Pl a y e d b y H E N R Y S O U V A I N E

58417H CONCERTO, B Flat Minor,
1st Movement

Tschaikowsky 2.00

Although Tschaikowsky's first piano concerto, composed in 1874, began its career under the handicap of general disapproval, particularly that of Nicholas Rubinstein, its revised version, published in 1889, completely dispelled this early pessimism, and it stands today as one of the most popular works of its kind; perhaps the most graceful of them all from the standpoint of the performer.

This "duel between piano and orchestra," while built upon classic foundation, is almost barbarically Russian in spirit, and its individual themes exert an inevitable appeal. The grandiose, crashing chords of its opening measures, superimposed upon an exalted orchestral melody, produce an effect that is practically unique in the literature of the piano.

Henry Souvaine's arrangement of the first movement presents a compact and practical version, happily combining the orchestral and solo parts, without sacrificing any of the essential material.

Recordings by Souvaine (continued)

60401G COUNTRY GARDENS

Grainger 1.75

This is a traditional English dance arranged by Percy Grainger from the ancient tune collected by Mr. Cecil Sharp, who has made a careful study of the folk music of the English people. It is what is known as a Morris Dance, which was a sort of pageant accompanied by dancing, the exact origin of which is in dispute, however, it is well known that the Morris Dance attained great popularity in England during the reign of Henry VIII. All the Morris Dances require that the dancers assume festival costume and appear gaily decked with ribbons and fantastic headdress. The May-pole with its accompanying ceremonies is a survival of the old Morris Dances. This one is given the name "Country Gardens" and the sub-title "Handkerchief Dance."

Percy Grainger has arranged several of the English folk tunes for the piano, none of them more successfully than this ancient melody. It was completed in 1917, dedicated to Edward Grieg, and was a birthday present to his mother on July 3 of the following year.

57624G GOLLIWOGG'S CAKE WALK

Debussy 1.75

Here we have the composer of "Pelleas and Melisande" and "The Afternoon of a Faun" in humorous mood. One of Debussy's most delightful compositions played by Mr. Souvaine with the true comic spirit.

59092E MOOD OF A MANDARIN, THE

Souvaine 1.25

Played first under the less descriptive title of "Mandarin's Dance," this charmingly exotic composition really portrays a brief series of episodes in every day oriental life. The composer found his inspiration in an old Chinese poem, and represents in turn the cheerful and the melancholy aspects of his hero's psychology.

57925H PRÈS DE LA MER (By the Sea), Op. 42, No. 4, *Allegro Moderato* . . . *Arensky* 2.00

54724F PRÈS DE LA MER (By the Sea), Op. 42, No. 5, *Allegretto* . . . *Arensky* 1.50

The wives of the absent fishermen sit at home and gather together to bear each other company. The young ones chatter and listen eagerly to the village gossip. They laugh and sing—their husbands will come home safely. But an old woman with sad eyes and wrinkled brow, tells them things they do not yet know; tells them of the cruelty of the great deep, for she is old; she

knows many a tragedy of the sea. Her tale frightens them for a moment, they must forget it and so they laugh and chatter and sing again, but in their hearts there is fixed forever a dread of the terrible sea.

61221G SHEPHERD'S HEY

Arr. by Grainger 1.75

"Shepherd's Hey" is a traditional English Morris air, one which was used for the old Morris Dances, a form of diversion which is of considerable antiquity, being in vogue in the time of Henry VIII, and which is still danced in the rural districts of England. In these festivities the dancers are decked out with bells and ribbons and quaint ornaments, dancing to the music of a sort of drum and fife. The word "hey" describes a particular figure in Morris dancing.

Percy Grainger has taken the old air and translated it into the idiom of the piano, giving delightfully its spirit of festivity and presenting perfectly the picture of a rural merry-making that is as charming as it is successful.

Additional Recordings in Preparation



Played by OLGA STEEB

57687H ALCESTE, "Caprice," Airs from the Ballet Music

Gluck-Saint-Saëns 2.00

Gluck's opera, "Alceste," was first performed at Vienna on December 16, 1767. Much of its music is still fresh and beautiful and doubly captivating to modern ears because of an antique grace and charm all its own. This recording offers a transcription by Saint-Saëns of the ballet music in which has been preserved all the delightful variety and bewitching rhythm of the original composition translated as it were for the modern piano.

60993H CAPRICCIO BRILLANTE, Op.

22, B Minor *Mendelssohn* 2.00

This vivacious work is a composition for solo piano with orchestral accompaniment, and in this arrangement Miss Steeb has played many of the orchestral parts in addition to the solo piano part, welding them with great skill into a recording for the piano alone. It has been issued in response to many requests.

It has been a favorite with music lovers who have been attracted by its spontaneous, bubbling freshness and the fine musicianship with which it is conceived, and have accorded it a high place amongst Mendelssohn's works. It is characteristically Mendelssohnian. One will hear in it echoes of his delectable music to "A Midsummer Night's Dream," the capricious delicacy of others of his "Scherzos," the flowing

Recordings by Steeb (continued)

melody of his "Songs Without Words," but it is frankly a piece for pianistic display and furnishes an effective and brilliant moment for both pianist and listener.

59753H ETUDE, D Flat . . . Liszt 2.00

The sub-title of this beautiful number is "Un Sospiro" (A Sigh). It is hardly a sigh of regret, but if of regret, then it is coupled with the happiest of memories which crowd themselves into the musical utterance until it overflows with fervor. Its exquisite melody with its running accompaniment is typical of Liszt, and the manner in which he enriches it as the work proceeds gives us a fine example of his genius for writing effectively for the piano.

57867H PASTORAL VARIÉE Mozart 2.00

This delightful bit of old-time music, composed over a century and a half ago, gives increased pleasure on each repeated hearing. It suggests a delightful picture of a stretch of exquisite country, seen under every variation of light and shade, painted afresh with the changing seasons. Now green with Spring under the golden sun, again in the luxuriant garments of Summer, fragrant with blossoms bathed with refreshing rain, or half hidden in the morning mists. Then clothed in the rich garments of the Autumn or the sombre colors of the dying year. Mozart's gifts for melodic invention, his power to show all the flashing facets of the musical jewel of his creation, are exhibited in this charming and favorite work, which so well repays the study and attention of the music lover.

5984IG SPINNERS OF CARANTEC,
THE, Op. 13, No. 5
Rhené-Baton 1.75

Bretagne (Brittany) is the ancient Duchy occupying the northwestern part of France. The country still preserves a vast amount of folk lore, fairy tales and legends which are highly regarded by its people, and the traveller finds there an extraordinary brilliancy and beauty in the national costumes and marvels at the great antiquity of their native folk songs. The picturesqueness of Brittany has appealed alike to both painter and musician, and this number gives us in tones a picture of the gaily dressed peasants, spinners of flax, busy at their wheels which whirl incessantly, the sound interrupted by the gay chatter, not without its occasional quarrel and the drone of the old songs of the country which tell of the adventures of those who have seen the fairies on the lonely roads at night, of strange spells cast by the witches, interrupted with tales of the saints and armored heroes, of ancient dukes of Brittany and kings of France.

Additional Recordings in Preparation

Played by AL STERLING

53254F BLAZE AWAY . Holzmann 1.50
One of the best-known and stirring marches, in a brilliant and rhythmical interpretation.

57114F CARMENA . . . Wilson 1.50
Here we have a brilliant waltz-song not unlike the lovely "Il Bacio," of Arditì, although, perhaps, with more of a Spanish flavor than that favorite work. It abounds in effects in fine contrast and rises to a vigorous climax built up of rich harmonies.

52953E CHIMES OF VENICE Decker 1.25
In this number the famous "Barcarolle" from "The Tales of Hoffman" is introduced in chimes with original matter by Mr. Decker. It is a most effective arrangement and a companion piece to his well known "Trinity Chimes."

50814F FAUTE DES ROSES, LA Berger 1.50
A beautiful slow waltz of the French type that the composers of that nation so well understand, languorous and melodious.

53674F GLAD GIRL, THE Lampe 1.50
The composer styles this "An Idyll" and offers a pleasing number with a fine melody and rich and imposing harmonies.

53864F SLAVERY DAYS . . . Zita 1.50

52623E SPIRIT OF INDEPENDENCE Holzmann 1.25
Two very fine marches. "Slavery Days" introduces several Southern songs in a most captivating manner. Both are very brilliantly played.

52387H STANDARD AMERICAN AIRS (Medley Overture): 1. Marching Through Georgia; 2. Soldier's Farewell; 3. Good Night Ladies; 4. Swanee River; 5. Dixie's Land; 6. Red, White and Blue; 7. My Old Kentucky Home; 8. Arkansas Traveler; 9. Maryland, My Maryland; 10. America; 11. Girl I Left Behind Me; 12. Hail, Columbia; 13. Yankee Doodle; 14. Star Spangled Banner . . . 2.00

A notable arrangement of these well-known airs selected and arranged by G. Rosey.

Recordings by Sterling (continued)

151F SOMEWHERE A VOICE IS
CALLING, E Flat (with
words) Tate 1.50

Both the words and music of this song combine to create in the listener a tender and sympathetic mood. It is notable for its very beautiful air and the rich harmonies with which it is supported. In recent years, no song has acquired a greater popularity nor has continued in more insistent demand than "Somewhere a Voice is Calling."

54034F WILLOW BLOSSOMS *Sousa* 1.50
An unusually taking number showing that the great "March King" can write a dainty little salon piece as well as such stirring works as "The Stars and Stripes Forever."



Played by **AL STERLING**
and **VICTOR ARDEN**

54074F SECOND REGIMENT MARCH
Reeves 1.50

This famous "March" was written for the 2nd Regiment of the Connecticut National Guard. Its popularity, however, is country wide.

53834F WASHINGTON POST *Sousa* 1.50
This "March" is second only to "The Stars and Stripes Forever" in its claim for the honor of being Sousa's greatest.



Played by **DAN SULLIVAN**

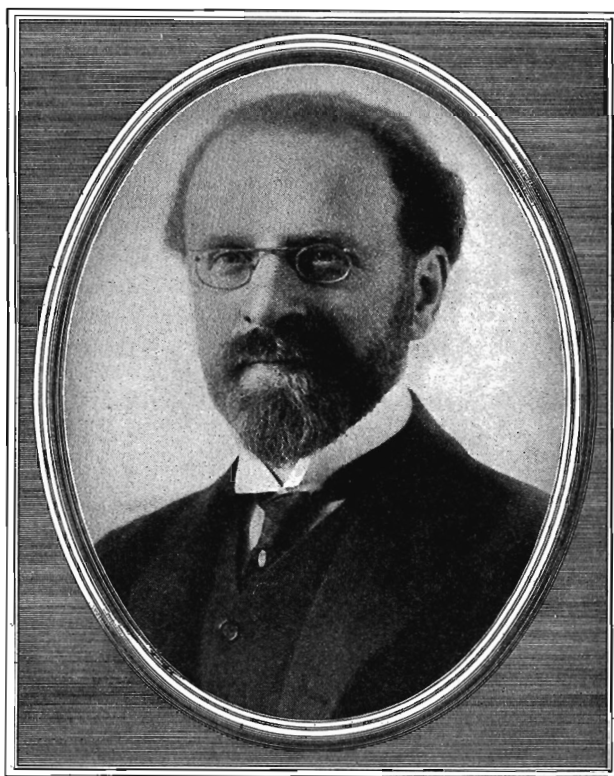
61133E SULLIVAN'S IRISH JIGS, No. 1:
1. Connaughtsman's Ram-
bles; 2. Irish Washer-
woman 1.25

61141E SULLIVAN'S IRISH JIGS, No. 2:
1. The Frost is All Over;
2. Donnybrook's Fair . 1.25

These two recordings of "Irish Jigs" are issued in response to many requests. Easily the gayest of dance rhythms, a jig is irresistible and a potent factor in engendering enthusiasm, especially for the Virginia Reel. They are played by a past master in the art.

54255F WEARING OF THE GREEN,
THE (Variations)
Arr. by Sullivan 1.50

Dan Sullivan has played this dear old Irish song as only an Irishman could play it, tender and sentimental, as it should be, and, by way of contrast, repeats it as a reel, and Mr. Sullivan is famous as a player of Irish reels.



Sigismund Stojowski

SIGISMUND STOJOWSKI was born and reared in an atmosphere charged with the exquisite refinement and brilliancy that made the old salons of Poland famous. He made his *début* when a young boy in the salon of Princess Czartoryska. At the age of seventeen he went to Paris and became a student of philosophy, history, languages and literature at the Sorbonne, while at the same time he studied composition and piano at the Conservatoire. Through the succeeding years his appearances as pianist in recitals on the continent of Europe and in the British Isles served to increase his reputation as a virtuoso and poet-musician.

Played by SIGISMUND STOJOWSKI

60501H MINIATURES, Op. 19, No. 5,
"Mazurka" Stojowski 2.00

The antique dance rhythm, the mazurka, will ever be a favorite with composers. Chopin, as is well known, brought it to a high state of perfection and in this work, by a living Polish composer, it is set forth with all its fascinating lilt, sung again with delightful melody and harmony.

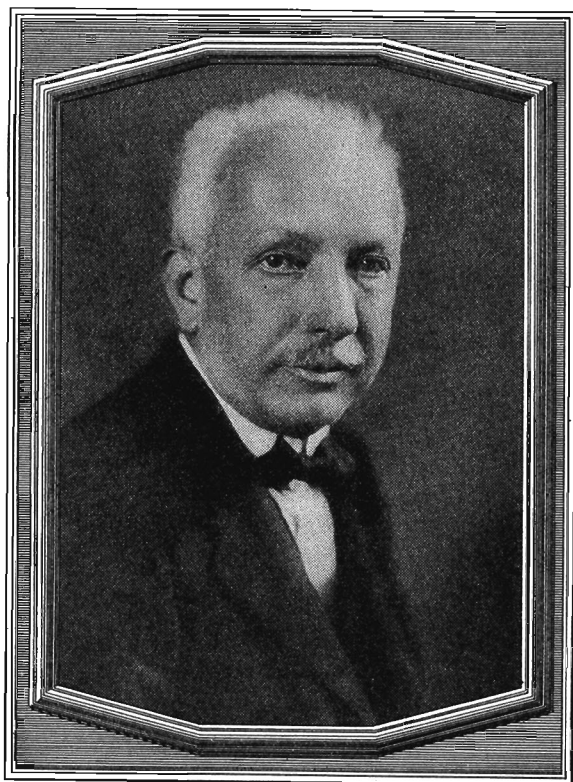
60121H SERENADE, Op. 29, No. 5
Stojowski 2.00

This is not the serenade of a love-sick poet, but the tender avowal of the true affection of the lover of serious purpose. There is an honesty and sincerity in every beautiful note with which he sings his heart's message, and makes his earnest

appeal. In this recording we have the composer's own interpretation of the work.

62463H VALSE IMPROMPTU, Op. 29,
No. 6 . . . Stojowski 2.00

In an hour of reverie why should not the waltz intrude with its lilting rhythm and melting cadences? An impromptu musical utterance, bringing memories of happy hours, can hardly find better expression than in the delicious figure of the waltz. Stojowski's art is of a very high order. He walks with the very great and in this recording we have the composer's own interpretation of the "Impromptu" which brings much more to the imaginative listener than its pallid title would indicate.



Richard Strauss

RICHARD STRAUSS is generally considered to be the greatest living composer. As a conductor he stands in the first rank. In his piano playing he displays the great musician. It is significant that this great man has entrusted to the Ampico the perpetuation of his pianistic art, and of special interest are the authoritative interpretations of his exquisite songs which are preserved in the accompaniments which he has recorded. As a guide to singers who would know the exact manner in which Strauss desires them played they are invaluable. Strauss now records his piano playing exclusively for the Ampico.

Pl a y e d b y R I C H A R D S T R A U S S

6043IG ALLERSEELEN (All Souls' Day), Op. 10, No. 8, Key of B, Baritone (Accompaniment only) *Strauss* 1.75

6044IG ALLERSEELEN (All Souls' Day), Op. 10, No. 8, E Flat, Soprano (Accompaniment only) *Strauss* 1.75

6025IH AN EINSAMER QUELLE (Beside the Spring), Op. 9, No. 2 . . . *Strauss* 2.00

"Beside the Spring" is from a collection of pieces which Strauss describes as "Moods and Fancies." The music is of that melodic freshness that gives a perfect picture in tones of the quiet bubbling spring. Glints of sunlight penetrate its tranquil depths, disturbing its cool beauty only to reveal its crystal clearness, enhancing the exquisite moment.

Recordings by Strauss (continued)

6056IG TRAUM DURCH DIE DÄMMERUNG (Dream in the Twilight), Op. 29, No. 1, E Flat, Baritone (Accompaniment only) *Strauss* 1.75

6057IG TRAUM DURCH DIE DÄMMERUNG (Dream in the Twilight), Op. 29, No. 1, F Sharp, Soprano (Accompaniment only) *Strauss* 1.75

6030IG ZUEIGNUNG (Devotion), Op. 10, No. 1, Key of G, Alto (Accompaniment only) *Strauss* 1.75

6035IG ZUEIGNUNG (Devotion), Op. 10, No. 1, Key of C, Soprano (Accompaniment only) . . . *Strauss* 1.75

129IG ZUEIGNUNG (Devotion), Op. 10, No. 1, Key of C (with words) (Transcription) . . . *Strauss* 1.75

What lovelier theme for song or poem than love's sorrows? Herein the lover expresses gratitude to his beloved for the sorrow which sometimes comes with too much joy, welcome in that it makes the joy the sweeter. Every phrase of this beautiful song is like a rich jewel forming with its companions an ornament of surpassing loveliness. It gives us one of Strauss' most beautiful melodies, enriched with his individual and exquisite harmonies, the composer himself playing it, giving us something of his inner thought, revealing all of what message he would have it convey.

Additional Recordings in Preparation

Played by ALICE SUTHERLAND

56055G AUS DEM CARNEVAL (From the Carnival), Op. 19, No. 3 . . . *Grieg* 1.75

One of Grieg's characteristic pieces with the charm of native folk music and the descriptive power with which all his music is endowed.

The flashing color, the gaiety and movement of the Carnival are all to be found in this music which presents the festive picture in a masterly manner.

55704F ETUDE, F Sharp Minor *Arensky* 1.50

Arensky's music is interesting in that it is representative of the younger school of Russian composers. This is a fine example of his shorter works, a brilliant study employing harmonies characteristic of Russian music. Miss Sutherland has played it most sympathetically.



Played by STUART SWART

6180IG TABATIÈRE À MUSIQUE (Music Box), Op. 33, No. 3 . . . *Friedman* 1.75

The sweet tinkle of the music box, the parlor toy of our grandmothers, is delicately simulated in this piece. It is interrupted here and there by charming interludes, as if the composer would moralize on its plaintive voice, echoing as it does other days and other ways, contrasting them with the complexities of present-day life. It is a picturesque and delightful little number which has taken a firm hold on popular approval, being one which is frequently heard in our concert halls and which is always received with enthusiasm. The composer has dedicated it to Leopold Godowsky.



Milton Suskind

THIS GIFTED young American pianist was born in New York City in 1898. He is of Polish parentage, and began the study of the piano at an early age. His talent was sufficient to win for him a scholarship at the Institute of Musical Art, New York City, from which he was graduated with the highest honors.

His first public appearance was as soloist with orchestra at the age of fourteen. Since then his career has been one of uninterrupted success. He is one of the most distinguished pupils of the Institute, which has counted many famous pianists among its graduates. Milton Suskind records his playing exclusively for the Ampico.

Played by MILTON SUSKIND

61403G AIDA, Ritorna Vincitor, A Flat (Accompaniment only) . . . *Verdi* 1.75

62191F BIRD OF THE WILDERNESS, THE, B Flat, Mezzo-Soprano (Accompaniment only) . . . *Horsman* 1.50

62201F BIRD OF THE WILDERNESS, THE, D Flat, Soprano (Accompaniment only) . . . *Horsman* 1.50

891F BY THE WATERS OF MINNETONKA, G Flat (with words) . . . *Lieurance* 1.50

The fascinating monotony of Indian music is most successfully simulated in this "Indian Love Song"—for so the composer calls it in a sub-title. Its air comes fresh and clear like the morning wind over the prairie, it coos like the soft voice of a sylvan pipe, and its burden of love is true and warm, straight from the heart. Its popularity is easily seen. It will take a permanent place in the lists of favorite songs.

Recordings by Suskind (continued)

53227H CAPRICE ESPAÑOL (Spanish Caprice), Op. 37
Moszkowski 2.00

A brilliant work in the Spanish style, full of delicious Spanish rhythm and a constant play of light and shade, concluding with a passage calling upon all the technical resources of the pianist; a most effective number.

60231H CARMEN, "Habanera," Key of D (Accompaniment only)
Bizet 2.00

61421F CARMEN, "Seguidilla," Key of D (Accompaniment only)
Bizet 1.50

61433F CAVALLERIA RUSTICANA, "Romance," Key of E (Accompaniment only)
Mascagni 1.50

60421H CHANSON DANOISE (Danish Song) . . . Sandby 2.00

Whether or not this is a traditionally Danish melody, it is one that will appeal to all lovers of beautiful music. It is dedicated to Alexandra, the Queen Mother of England, who, it will be remembered, was a Princess of Denmark.

59463G CHANSON HONGROISE (Hungarian Song), Op. 27
Dupont 1.75

If not actually evolved from Hungarian folk tunes, the music of this work certainly suggests them, and they are treated by the composer with great skill in the contrasting of his effects and the tuneful and beautiful harmonies which he employs.

It is as full of color as the costumes of the native Hungarian peasants, who in some far off time sang the melodies which have come down to us through the years and which have been a source of inspiration to many composers since they were first given to the world by the great Liszt in his immortal series of "Hungarian Rhapsodies."

57473F CHANSON INDOUÉ (A Song of India), E Major
Rimsky-Korsakoff 1.50

The legend of "Sadko," from which the poem is taken, tells of a fantastic creature, part bird and part woman, who sat on a cliff of jewels and sang her siren song. He who listened sank into oblivion. It is another version of the familiar

story of "The Lorelei." The opening phrases are the setting of the lines

*"Unnumbered diamonds lie within the caverns,
Unnumbered pearls within tropic waters,
Of distant India, wondrous fair!"*

Then comes the story of the siren and her exquisite song, followed by a repetition of the opening phrase. The "Song of India" is from the collection of "Favorite Songs of Alma Gluck," and is offered in this recording in Mr. Suskind's own transcription for the piano.

30041G CHÈRE NUIT (Night Beloved), D Flat, Soprano (Accompaniment only)
Bachelet 1.75

30051G COME OUT IN THE SWEET SPRING NIGHT, E Flat, Mezzo-Soprano (Accompaniment only)
Gilberté 1.75

57785G COQ D'OR, LE (The Golden Cockerel), "Hymn to the Sun"
Rimsky-Korsakoff 1.75

This exquisite piece of music is of haunting beauty. It is not necessary to have heard "Coq d'Or," the opera from which it is taken, to come under its fascinating spell. One's appreciation of this delicious excerpt will increase with each repetition.

11111F EILI, EILI (Invocation), Key of C, After the notation of Shalitt by Kurt Schindler 1.50

This ancient melody is one of the most beautiful of the many traditional songs of the Yiddish people. It belongs especially to those of Russia and Poland and is a lament of heart-searching poignancy. Its great musical worth has recently attracted the attention it deserves. The pathos and appeal of the music echoes the distressed cry sounded in its lyrics which in part are translated as follows:

Eli, Eli! lama sabachthani? With fire and with flame have they persecuted us, and have driven us forth to shame and to disgrace. Great though was our distress, none departed from our faith. Eli, Eli! lama sabachthani? Day and night I yearn and hope, and I pray, and I cry: Save us, Lord! Save once more thy children! Have mercy upon us for our fathers' sake! Give ear to my cry and my lament, for who can send help but Thou alone; for "Hear, Israel! The Lord is our God, yea, the Lord is one!"

63883H ELEMENTS OF MUSIC OR MUSICAL DIRECTIONS 2.00

Here is a practical recording, made by Milton Suskind, for a quick and easy introduction to those facts about music which everyone should

Recordings by Suskind (continued)

know. Explanatory notes, prepared by Dr. Sigmund Spaeth, are printed on the recording, directly alongside the actual illustrations.

Thus, the complete novice may find out at a glance just what a composer means by the various marks that he puts on his music, and something of the variety of expression that goes into the interpretation of a great composition by a famous pianist. For the established music lover and trained musician, also, this recording should be of practical value, for it presents a working dictionary of the most common musical terms and by its actual performance leaves no doubt as to their exact meaning.

Incidentally, "The Elements of Music" contains many attractive bits of melody and harmony, worth hearing for themselves alone. The experiments with Dvorák's familiar "Humoresque," for instance, will appeal to everyone as a delicious musical novelty.

For recreation as well as education, the recording of "The Elements of Music" is recommended to all owners of the Ampico.

60751H ETUDE DE CONCERT, Op. 1,
No. 1, E Flat . Schlözer 2.00

A brilliant concert study, a companion piece to another "Etude de Concert" by the same composer (Ampico Recording 55284G). In colorful play of light and shade and in the delicacy of its effects and rhythmic forcefulness it engages the attention and exerts an extraordinary fascination.

Mr. Suskind has played it beautifully, setting it forth in all its glitter. It shines like a lovely diamond flashing with lights and color.

54373E ETUDE, Op. 25, No. 3, F
Major . . . Chopin 1.25

Charm, buoyancy and sweetness all are found in this exquisite study. Its charm is as elusive as that of the humming-bird in flight. The sun blazes in the blue and all is gay.

60311F FROM THE LAND OF THE
SKY-BLUE WATER, B Flat,
Soprano (Accompaniment
only) . . . Cadman 1.50

911F FROM THE LAND OF THE
SKY-BLUE WATER, Ballad,
A Flat (with words)
Cadman 1.50

This lovely song needs no introduction, it is known and loved everywhere for its beautiful tune, its fragrant breath of the open spaces and the poignant and dramatic episode of its story. Herein it is transcribed for the piano and, for those who would sing it, the words are added.

1421F GOIN' HOME, Ballad, D Flat,
From the *Largo* of the
Symphony "From the
New World" (with words)
Fisher-Dvořák 1.50

It is the "Largo of Dvořák's New World Symphony" that more clearly expresses the homesick longing which the composer felt during his stay in America, at which time he produced the famous "Symphony." It is especially fitting therefore as a setting for the words of this song which so touchingly express the longing for release from earthly life of sorrow and toil, and happy contemplation of the future as death stands upon the threshold.

57484G HOPAK, E Minor
Moussorgsky 1.75

A number of special interest, by the composer of the opera, "Boris Godounoff." It is a little comedy in which a shrewish wife sings of her tiresome husband, now grown old. She seeks diversion at the village tavern, where she drinks, sings and dances, telling all the time of her "old man" and how she makes him do her bidding, even to taking care of the children and much of the housework. The melody in the middle portion is where she sings of the time, long past, when both were young and life was made rosy by love's young dream.

62491F HUMORESQUE CAPRICIEUSE
Suskind 1.50

A sprightly comedy, delightfully inconsequent and capricious as its title would tell us, is surely the story behind this graphic good humored whimsical composition. It abounds in musical antics and recalls the evolutions of an agile Pierrot in his most breathless and bewildering humor.

The composer plays it, knowing all its secret comedy, and with nimble fingers as well as laughing spirit more than half reveals its merry story and gay delight, conceal it though he would.

1261F I HEAR YOU CALLING ME,
Ballad, A Flat (with
words) . . . Marshall 1.50

This song is known and loved the world over. The sentiment of its lyrics and its melody are of such beauty that its popularity is readily accounted for. There is in this piece, a fine sympathy between words and music—the contrasting effects, the arrangement of its climax, and the poignant beauty of the whispered concluding phrase, are of immense effectiveness, and display the fine musical and poetic sense of its composer. The song has reached a wide circle of admirers through the singularly beautiful and touching singing of John McCormack. It is his interpretation of it that has guided Mr. Suskind in his playing.

Recordings by Suskind (continued)

63163G INTERMEZZO, Op. 117, No. 2,
B Flat Minor . . . *Brahms* 1.75

A reverly, not a recollection of trivial romantic episodes, but one in which an alert intelligence walks again in the lofty reaches of sympathetic understanding of the highest things of life. With each repeated hearing this music takes on beauty. Its glow increases, fresh colors gleam and mingle with those already sensed, ever creating new tints and arousing kindred emotions, and over all, like a benediction, there is laid a serenity and calm that speaks of high philosophy.

1121F KOL NIDRE, B Flat
Trans. by Charles J. Roberts 1.50

"Kol Nidre" is a traditional Hebrew melody of great antiquity. It is of searching beauty and has long been familiar to many in the fine arrangement by Max Bruch, but has recently been brought to the attention of a wider circle of music lovers.

63853G LARGO *Handel* 1.75

This world-wide favorite was written originally as an aria for female voice in Handel's opera "Xerxes," but it has been lifted from its original setting and transcribed for almost every known instrument, singly and in combination. Its title implies its character, a broad, slow, sustained melody sung through full, rich chords. It possesses a devotional beauty, a solemn majesty, suggesting the dim aisles of some great Cathedral where a reverential hush and vague awe and memories of the whispered prayers of bygone generations of worshipers linger in the air like the odor of incense.

60321H LITANY FOR THE FEAST OF
ALL SOULS . . . *Schubert* 2.00

Of all the feasts of the Christian church there is none more expressive of her boundless charity than the day set apart for the commemoration of All Souls. On this day she kneels in supplication in behalf of her dead, suing for their eternal peace. It is this touching memorial that Schubert sings in this exquisite Litany, bringing to it a melody inexpressibly moving. Every phrase is a prayer, every lovely tone a heartfelt appeal for those who have passed from earthly life. The music speaks in every line of tender, happy memory, tranquil resignation and abiding faith. It is one of Schubert's most fervent and beautiful works.

60073H MELODY, in A Major *Dawes* 2.00

A melody which tugs at the heart. The flowing rhythm and the graceful embroidery with which it is embellished are an unalloyed delight. It is the happiest of songs, a melody springing from an inspiration far removed from sordid

things. It is by Vice-President Dawes, a remarkable work from the pen of this famous banker, soldier and national figure.

61193F MURMURING ZEPHYRS
Jensen 1.50

Idly blowing, the zephyr comes with a song of fragrant flowery meadows, tranquil streams and hillsides bathed in Summer sun. Its melody is like a caress. Its feathery running accompaniment like the twittering of birds at twilight. The work is a lovely pastoral, deservedly a favorite.

63653G No. 1, RAYMONDA BALLETT,
"Pizzicato"
No. 2, GAVOTTE, Op. 49,
No. 3 . . . *Glazounow* 1.75

A charming episode in a ballet suite is the page of lilted "Pizzicato" that Glazounow gives us in this music. The dancer must be on her toes throughout, for its delicate touch and tripping gaiety can fit no other than the lightest footfall. Beautifully contrasted is the exquisite "Gavotte," a gavotte that is more a minuet with the antique grace and stately movements of that famous old dance. Silks and laces, periwigs, powder and patches, and smiling dames and cavaliers, are all envisioned here.

It was a delightful idea combining these two dance numbers on one recording. They are perfectly suited to such a hearing. Both are exquisitely played by Mr. Suskind.

62783G NOVELETTE, Op. 21, No. 2,
D Major . . . *Schumann* 1.75

Schumann does not reveal the stories he would tell us in his "Novellettes," but one finds in them the elementary factors that are the attributes of every well told story.

The music begins with the suggestion of a strange fear and anxiety, followed by passages which clearly indicate a courage and resolution to overcome whatever difficulties and untoward adventures may present themselves. Its rugged character represents the masculine element, inseparable from any romantic narrative. Then follows one of those serene pages with a melody that Schumann only could write. Surely we must look to this as representing the eternal feminine—the ever graceful as well as the indispensable attribute of a sympathetic tale. It is followed by a reappearance of the arresting apprehension and noble resolution of the opening episodes, and concludes with a definiteness that assures one that all ends happily.

60531H NUIT DE MAI (May Night)
Palmgren 2.00

In this beautiful piece we have an instance of how far the idea of giving a definite program or picture as the source of inspiration of a musical composition is carried in modern music. In the

Recordings by Suskind (continued)

days of the older composers, Bach, Weber, and Beethoven, musical works were known by such designations as "Sonata," "Rondo," "Scherzo" and other similar titles, which merely gave a clue to the general character of the piece, but were entirely non-descriptive. Composers of today seek to impart in tones a definite musical picture. Debussy chooses such titles as "Reflections in the Water," "Moonlight," "Minstrels," etc. Grieg almost invariably gives a picturesque or dramatic suggestion in the names of his pieces and so do nearly all modern composers.

The title "May Night" is rich in poetic suggestion. The warm air, bearing the scent of lilacs, the fresh, tender green of the new verdure, seen under the light of the May moon—the ineffable beauty of Spring which intoxicates the senses. All these are found in this exquisite work—a modern composition which employs the progressions and harmonies and exotic tints which impart, to all works of this kind, a beauty, peculiarly appealing, once it is seen and understood.

5944IE PIRQUETTE *Glazounow* 1.25

It is not difficult to conjure the picture of the most exquisite of ballet dancers moving in rhythmic beauty to the measures of this delightful music. Its delicacy and elfin grace would suggest that it came from Fairy Land itself.

57412F PSYCHÉ *Paladilhe* 1.50

A transcription for the piano of this lovely song. "Psyché" is an exquisite, tender love song, one of the favorites of Alma Gluck.

It lends itself admirably to a transcription for the piano.

54512E ROMANCE, Op. 124, No. 11, B Flat *Schumann* 1.25

The "Romances" of Schumann are both lyric and poetic, for Schumann was equally poet and musician. Such music could only be the music of romance, and sing of love and lovers into whose lives Tragedy has not yet come, and to whom Grief's sombre countenance is unknown.

6095IG SERENADE ESPAGÑOLE (Spanish Serenade)

Chaminade-Kreisler 1.75

The tinkling, colorful accompaniment of the guitar, admirably simulated on the piano, lends a singular charm to the lovely music of this "Serenade." The troubadour sings beneath the window of his lady and the impassioned burden of the song, its lilting measures and fervor, impart to it an irresistible appeal. He sings of night and love, "Night of Spain, shine forever." He bids her listen to the sound of the castanets and the dance. He would spend long hours with her in the entrancing beauty of the Span-

ish night, "For with the dawn comes the end of romance."

Mme. Chaminade has written nothing more beautiful than this "Serenade"; it is little wonder that it appealed to Kreisler, who arranged it for the violin. It is this arrangement that Mr. Suskind has in turn transcribed for the piano.

62273H SCHERZO, Op. 4, E Flat Minor *Brahms* 2.00

One writer reads into this "Scherzo" a wild ride of the spirits of darkness sweeping through the vast spaces of the night. They gallop with tumult and fury, the pace is breathless, their dark figures and flowing tattered garments, silhouetted against torn, moonlit clouds, making an eerie picture indeed. Suddenly there is a check in the mad progress, they draw rein, and there follows an animated discussion, as if their prey had eluded them, and a hurried consultation to determine the direction of further pursuit. Their arguing and wrangling is suddenly hushed; for there arises, from the depths below, a great Song of Earth, mingling in a splendid pæan of the songs of all time voicing the passion and the anguish of the world. In it are heard the sounds of mourning, love's avowal and the tragic note of despair. As it dies away, the mad pursuit is resumed with renewed frenzy and it rushes impetuously to a climax of abandon and confusion.

It is very great music. Brahms has hardly written anything finer than this noble "Scherzo" and, whether or not the hearer will find a sympathetic picture in the description above, he cannot fail to be impressed with the power and beauty of this superb work of one of the greatest of musicians.

1161F SONG OF THE ROBIN, E Flat *Case* 1.50

The words and music of this lovely song are the work of Anna Case, the well-known soprano of the Metropolitan Opera Company. Its gaiety, freshness, and the poetic thought that it sets forth in such charming music, have given it a high place in the lists of favorite songs. The note of the robin is admirably simulated and the whole song breathes the beauty and exhilaration of a lovely morning in May.

323G THERE'S SUNLIGHT IN YOUR EYES, Ballad, Key of B (with words) *Harling* 1.75

In this favorite number we have a love song that is irresistible. It is simple, direct and of unusual charm because of that very simplicity.

"There is sunlight in your eyes, dear,
The world shines with your smile."

It is the wondrous story, old, yet ever new, life in all its beauty seen through the eyes of love.

Recordings by Suskind (continued)

1391F TREES, Ballad, D Flat (with words) . . . *Rasbach* 1.50

The poem by Joyce Kilmer chosen for this lovely song is of such beauty that we print it entire. That the music seems a perfect setting for its exquisite lines is saying much:

"I think that I shall never see
A poem lovely as a tree;
A tree whose hungry mouth is prest
Against the earth's sweet flowing breast;
A tree that looks at God all day
And lifts her leafy arms to pray;
A tree that may in summer wear
A nest of robins in her hair,
Upon whose bosom snow is lain,
Who intimately lives with rain,
Poems are made by fools like me,
But only God can make a tree."

62003G VALSE IMPROMPTU, A Flat *Liszt* 1.75

Like the "Etude" composed on the themes of Paganini, this waltz is written for display of those pianistic talents of which Liszt was a past master. It, however, gives us an insight into the really poetic and imaginative gifts which he possessed.

The work opens with an eloquent phrase like the introduction of a narrative, and there follows in the waltz rhythm what seems more like a poetic ballad than a mere concert waltz. It is delicately colored and of exquisite beauty—there are climaxes and an effective use of contrasting themes which at the conclusion of the work are heard together—mingled with the art of a great musician.

One of the themes has that haunting, reminiscent quality of episodes only half remembered, but coming upon the scene like an errant fragrance that one hears in the "Premier Valse Oubliée," another of Liszt's most poetic and imaginative works in the waltz rhythm.

57452F YOU . . . *Fuentes* 1.50

A brilliant Spanish number in the fascinating rhythm of the "Habanera."

Additional Recordings in Preparation



Played by MILTON SUSKIND
and ARTHUR LOESSER

Conducted by ARTUR BODANZKY

60923H SYMPHONY, No. 8 (Unfinished), B Minor, 1st Movement . . . *Schubert* 2.00

As the title informs us, Schubert's eighth "Symphony" is but a fragment. The first two movements are complete, and there exist nine

bars of a third movement, a *Scherzo*, but no more of the work was found amongst Schubert's papers, and his reason for having abandoned it has never been revealed. It was composed in the Autumn of 1822, but lay unperformed in manuscript until December 17, 1865, when it was heard in Vienna.

It is unquestionably one of Schubert's finest utterances, and Edmonstoune Duncan in his "Schubert" gives a pleasing suggestion as to the meaning of the music, not, however, offering it as in any way authenticated or wishing it to be believed that anything of the kind was in Schubert's mind. Mr. Duncan says, "I have never yet heard Schubert's beautiful tone poem, the B Minor 'Symphony,' without being put in mind of the salt-flavored breeze, the splendid underlying pulsation of its waves and the freedom and expanse which a wilderness of waters conveys to the mind. * * * One may hear such mystic sounds in some desolate place where the tide breaks complainingly over the low-lying rocks. It is a sound of forgotten ages; it touches on the mystery of life and death, the yearning of man and the futility of despair." Before the close the mood changes and "hope with its trumpet call regains its hold upon us." As we near the end we are again reminded of "music of many waters—the murmurs and scents of the infinite sea—and the last few chords come like the strokes of a hammer—wielded by some invisible hand—and to each stroke a word, but such a word as no mortal ear may discover."

58337H SYMPHONY, No. 6 (Pathétique), Op. 74, 1st Movement, *Adagio*, Part I
Tschaikowsky 2.00

58347H SYMPHONY, No. 6 (Pathétique), Op. 74, 1st Movement, *Adagio*, Part II
Tschaikowsky 2.00

58357H SYMPHONY, No. 6 (Pathétique), Op. 74, 2nd Movement, *Allegro*, Trio
Tschaikowsky 2.00

58727H SYMPHONY, No. 6 (Pathétique), Op. 74, 3rd Movement, *Allegro Molto Vivace*
Tschaikowsky 2.00

59107H SYMPHONY, No. 6 (Pathétique), Op. 74, 4th Movement, *Adagio Lamentoso*
Tschaikowsky 2.00

Toward the end of his life Tschaikowsky completed this "Symphony," the most eloquent

Recordings by Suskind and Loesser (continued)

and tragic of his compositions; one which stands as the monument of his art; the epitome of his career. Tschaikowsky admitted that the work had a story, but what it was he would not tell. His diary, which might have informed us, he burned, so that the secret must remain sealed forever.

The haunting sadness of the work, the great beauty of its themes, and the effect of the stupendous *Adagio* movement coming at the end of the symphony, replacing the usual *Allegro* movement with which symphonies usually close, all contribute to the profound effect the work makes upon the hearer.

To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories and end.

In the first movement, they find with the despair of old age and the dread of death, the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is contained in that word.

The second movement might take for its description the words of the Third Kalandar in the "Thousand and One Nights": "And we sat down to drink, and some sang songs and others played the lute and psaltery, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world, one and all, and said: 'This is indeed life. O sad that 'tis fleeting!'"

"The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, the waltzers perforce to cease their evolutions; and, while the chimes of the clock yet rang, the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused reverie or meditation. In this trio Death beats the drum. The persistent drum-beat is poignant in despair not untouched with irony. Man says: 'Come now, I'll be gay'; and he tries to sing and to dance, and to forget. His very gaiety is labored, forced, constrained. The drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever."

The third movement is in the form of a quick march. It portrays the empty hollowness of temporal glories. The blare of trumpets, the shouts of the mob, the splendor of coronations are as nothing, for present at them all, Death grins, for he knows the emptiness and vulgarity of what the world calls success. It is like a march to the scaffold.

The fourth movement utters the despairing cry of one battling with tragic futility against over-

whelming fate. It voices the despairing realization of the emptiness of worldly things. It is a gigantic lamentation, one of the most magnificent in all music.

- 63103H SYMPHONY, No. 5, E Minor, Op. 95, "From the New World," 1st Movement, *Allegro molto* . . . Dvořák 2.00
- 63113H SYMPHONY, No. 5, E Minor, Op. 95, "From the New World," 2nd Movement, *Largo* . . . Dvořák 2.00
- 63123H SYMPHONY, No. 5, E Minor, Op. 95, "From the New World," 3rd Movement, *Scherzo* . . . Dvořák 2.00
- 63133H SYMPHONY, No. 5, E Minor, Op. 95, "From the New World," 4th Movement, *Allegro confuoco* Dvořák 2.00

"Omit that nonsense about my having made use of Indian and American themes—that is a lie—I tried to write only in the spirit of those national American melodies." Thus Dvořák wrote correcting an analysis of the "Symphony from the New World," which was to be printed for its first performance in Berlin. This would seem to settle the controversy which the appearance of the work aroused, a controversy which long ago died. The symphony remains, however, to be enjoyed as music—beautiful music—in which the delicately sensitive and emotional Bohemian sings his longing for his home country, and voices his heart's desire and his homesickness in heart-searching melodies. These melodies are his own, influenced doubtless by the negro spirituals and Indian tunes in which he was interested, and of which only a suggestion is offered, and that very rarely.

The opening melody of the first movement voices immediately those longings which are so frequently and poignantly expressed throughout the work. About the middle of this part of the symphony there is one of those rare instances of his having employed negro tunes, for one finds a fragment of the spiritual "Swing Low, Sweet Chariot," which is developed brilliantly, forming the theme of the whole last part of this movement.

It is the second movement that most fully expresses the homesickness, and in which ardent longing for the familiar scenes of his native Bohemia is most easily recognized. This famous *Largo* is one of Dvořák's noblest and most poetic conceptions. In it he wrote what his

Recordings by Suskind and Loesser (continued)

heart dictated, and there is in this haunting music something akin to the "brooding spirit of forest depths and virgin solitudes."

In the third movement, though a lively *Scherzo*, Dvorák cannot wholly obliterate the longing which gives color to the whole work. In the midst of its gaiety there is a song-like melody, and toward the end of the theme the opening of the first movement is heard again.

In the fourth movement it is again introduced like a wraith haunting a festival. Although it comes with spectral delicacy its definite presence again reveals that for all its brief attempt at gaiety, the old heartache underlies it all.

58327H SYMPHONY, No. 5, 1st
Movement, *Allegro con brio*
Beethoven 2.00

59323H SYMPHONY, No. 5, 2nd
Movement, *Andante con*
moto, Part I . *Beethoven* 2.00

59333H SYMPHONY, No. 5, 2nd
Movement, *Andante con*
moto, Part II *Beethoven* 2.00

60213H SYMPHONY, No. 5, 3rd
Movement, *Allegro*, Trio
Beethoven 2.00

60223H SYMPHONY, No. 5, 4th
Movement, *Allegro*
Beethoven 2.00

This "Symphony" was first performed at Vienna on December 22, 1808. The first movement opens with the famous phrase of four unison notes which we are told Beethoven once explained as "Thus Fate knocks at the door!" This story, however, is not authenticated.

From this tiny germ the whole of this stormy first movement is evolved.

A remarkable appreciation of the fifth "Symphony" has been written by Hector Berlioz in which he expresses his opinion that it is the greatest of all Beethoven's nine "Symphonies." He describes the first movement as "devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair; not

the concentrated, calm despair that borrows the shape of resignation; not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity." The music gasps, there are great dialogues in chords which come and go, always weaker and fainter, like the painful breathing of a dying man. Then they give way to a phrase full of violence as if he rose to his feet revived by a flash of fury; then the shuddering mass of tone hesitates a moment before rushing headlong, divided into two burning unisons, as two streams of lava.

If the first movement depicts a great soul a prey to despair, then the second movement portrays the tortured being, consoled with hope. There is a benign calmness about the opening phrases, establishing a mood which pervades this entire movement of the "Symphony." The music, which is not without an underlying sadness, the aftermath of the anguish of the struggle portrayed in the first movement, discloses at the same time, in its sturdy rhythm, a noble determination to overcome all obstacles.

The third movement, *Allegro* (to continue Berlioz's description) is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion that you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious and sinister. The last portion of this movement is full of fire and strange outbursts of impatience, like the struggle of a chained monster for freedom, which finally comes with the amazing and brilliant finale.

Written in the brilliance of a major key, it is particularly effective following the darkness of the third movement, which is in a minor key. It is like a gigantic chant of victory in which the tortured soul, freed of earthly shackles and terrestrial sufferings, seems to mount radiantly toward heaven.

Berlioz, considering this, beyond doubt, the greatest of all the Beethoven "Symphonies," speaking of the magnificence of the fourth movement, says, "very few movements can draw near without being crushed by it."

Additional Recordings in Preparation

(For recordings conducted by Bodanzky and played by Wilfred Pelleitier and Arthur Loesser see pages 140 to 142)

Played by

ANTOINETTE SZUMOWSKA

58134H BURLESQUE, Op. 14, No. 1
Paderewski 2.00

This little comedy in music is one of Paderewski's less well known, but most successful, compositions. It abounds in delightful effects and whimsical changes of musical color which justify its title; here and there one hears a suggestion of the famous minuet. The covert humor of the piece, its intrinsic charm and beauty, insure for it a high place in the esteem of music lovers.

58103H MAZURKA, Op. 24, No. 2, C
Major . . . *Chopin* 2.00

This work, tinged with the exquisite melancholy so characteristic of Chopin, expresses a haunting discontent—it recalls some of the Russian bargemen's songs, songs of depression and the weight of years, which occur so frequently in the works of Tschaikowsky. In spite of its sombre color it is one of the most expressive and beautiful of the Chopin "Mazurkas."

57804H MELODIE, D Minor
Gluck-Sgambati 2.00

The music of Gluck is of a far-off time—the very cradle of music as we know it today. This beautiful "Melodie" is transcribed for the modern piano by Sgambati, who has preserved the complete grace and charm of the immortal work. Mme. Szumowska, too, has in her interpretation completely revealed its spirit and delicate beauty.

57675H PRELUDES, Op. 28, No. 6, B
Minor; No. 21, B Flat
Major; No. 23, F Major
Chopin 2.00

The first of this most interesting group of Chopin "Preludes" is the one familiarly known as the "Raindrop Prelude." George Sand, the friend of Chopin, tells us of hearing him play it for the first time at the Monastery of Valdemosa, and calling his attention to the monotonous sound of the rain dropping from the eaves, which seemed to be reflected in the reiterated notes of the "Prelude." Chopin, however, declared that he did not hear them; but there is an unmistakable resemblance in this fascinating music to the sound of rain dropping from the eaves. The next, in B Flat Major, No. 21, is thought to be the finest of all the "Preludes," containing a melody of haunting beauty, in delightful contrast to the melancholy of the first of the group. The one following, No. 23, in F Major, for delicate graciousness and airy charm, and the expression of complete and contented happiness, is not to be matched in all music.

Played by ANN THOMPSON

61171E AZALIA (Almack's), "Waltz"
Beethoven 1.25

That Beethoven was not always struggling with fate—that he had his moments of laughter and light-hearted inspiration is disclosed in this graceful and charming "Waltz." Though its musical message is not a profound one, and in contrast to his greater works it may seem unworthy of him, it, however, bears the stamp of the great composer, and serves to show that the titanic Beethoven could lend his genius to the composition of a pleasing and easily understood "Waltz" with a charming title, instinct with happy suggestion.

61341F IN ELIZABETHAN DAYS, Op.
32, No. 2 . . . *Kramer* 1.50

Described as an "Old English Song," it has the wholesome, genial quality of the well-known Morris Dances, music composed for the merry village festivals of olden time. The village green, crowded with lassies and their swains—all gaily dressed, dancing to the pipe and drum—singing, chattering, laughing—is the picture conjured into being with this delightful music.



Played by HENRY D. TOVEY

61071F I'M TROUBLED IN MIND, Op.
50, No. 14
Coleridge-Taylor 1.50

This recording offers an arrangement for the piano of one of the American negro "spirituals." These spirituals are religious songs, sung rhythmically to words which often seem to be the impromptu invention of the singers themselves, but one hears in these melodies something very close to traditional negro tunes, the origin of many of them being traced to their African ancestors. They possess a haunting beauty, a strange pathos, and a compelling power which has given them a high place in the traditional folk music of the world.

61213G SCENES FROM AN IMAGINARY
BALLET, Op. 74, Nos. 1,
4 and 5
Coleridge-Taylor 1.75

A charming title for a musical suite, one which instantly intrigues and lends itself to all sorts of pleasant imaginings in its delicious music. Just what is visioned herein will be revealed to each listener and the dancers will mime for one a romantic story and a lovers' quarrel—for another the caprices of Harlequin, or the gliding movements of a fairy queen and her court. A touch of tragedy, too, enters with the more sombre pages, for there must be shadow as well as sunlight, to make the sunlight the lovelier.

Played by **FREDERIC TILLOTSON**

62663F LOVE POEM . . . *Gebhard* 1.50

True love, deep and abiding, is voiced in every note and verse of this exquisite number. It is a love song, the tranquility and fervor of which are undisturbed. Precious sentiment, whispered in an unforgettable hour, rising and falling, in tones of haunting beauty, reaching a climax of emotion which only music can express.



Played by **JOSÉ CONRADO TOVAR**

62953G DANSAS ESPAÑOLAS (Spanish Dances), Nos. 5 and 7

Granados 1.75

The music of Granados is peculiarly that of Spain. He knew her people, and Spain has whispered to him the secrets of the lure of her folk songs and dances. Granados sought and heard them in the byways of his beloved country, has gathered them and given them to the world. There is hardly a mood or human emotion that is not voiced in one or another of these wonderful airs. Some are heavy with grief, others seem the very essence of arch comedy, another will tell in half a dozen lines a tragedy of heart rending poignancy and in them all there is that which is wholly Spanish, for there is no folk music in all the world more nationally characteristic than that of Spain.

Two of Granados' beautiful arrangements of these folk songs are offered in this recording—the first, familiar now, often having been heard here, is sombre in color but of rare loveliness; its fellow is in complete contrast, envisioning the café, brilliant and crowded, mingling with the singing and dancing, the rhythmic eloquence of guitar and castanet.



Played by **EARL TRUXELL**

61891F VALSE CHANTÉE (Waltz Song) . . . *Truxell* 1.50

Here we have a delicious waltz with a lilting beauty and contrasting effects that are captivating in the highest degree. The composer himself has played it, and reveals in all its lights and shadows its amazing freshness, the work of a musician who thoroughly understands the making of an ideal salon number.



Played by

MERCEDES O'LEARY TUCKER

55233E GUAYABO, EL (The Guava Tree) . . . *Arrillaga* 1.25

55213E RIZOS DE ORO (Golden Curls) *Arrillaga* 1.25

Two charming little native Spanish pieces played by Mrs. Tucker, herself a Spaniard, in the true Spanish style.

Played by **H. P. TURPIN**

30001G LAZY SONG, Key of F (Accompaniment only), Baritone-Contralto *Lawson* 1.75

30011G WANDERER, DER (The Wanderer), Key of E (Accompaniment only), Baritone . . . *Schubert* 1.75



Played by **LILLIAN UTZ**

50565G CANTIQUE D'AMOUR (Song of Love) . . . *Liszt* 1.75

In this "Cantique d'Amour," or "Love Song," the composer has taken a beautiful melody, which he plays with the accompaniment in ravishing *arpeggios* which he so dearly loved. Later on the same melody is amplified until it appears gorgeously appareled, the love song being voiced with the greatest fervor in an overwhelming volume of rich and splendid tone.



Played by **PAUL VAN KATWIJK**

61251E GAVOTTE ET AIR (Gavotte and Air) *Van Katwijk* 1.25

The bewitching grace of the music of Gluck, Mozart, and other composers of long ago, lives again in this lovely "Gavotte and Air." It has an antique title and preserves the antique old-time beauty of its world-famous models. It creates at once a picture of gallants and dames in rich brocades and powdered wigs who might have danced to the piquant measures of the "gavotte" and sung a love ditty to the delicious music of the "air."

Additional Recordings in Preparation



Played by

HANNA VAN VOLLENHOVEN

30113G VISIT FROM ST. NICHOLAS, A (The Night before Christmas), Recitation with music . *Van Vollenhoven* 1.75

The charming, century old verses of this beloved poem, set as a "spoken song," a recitation with music, and lovely music it is, too, opening with a quaint old Netherland folk song, and introducing snatches of familiar favorites like "Holy Night, Silent Night" and full of original music, descriptive charm and Christmas spirit.



Bram Van den Berg

THIS DISTINGUISHED Belgian pianist is a pupil of Mme. Essipoff and Leschetizky, from whom he acquired the technical proficiency through which to impart the message prompted by his sympathetic and poetic musical understanding. He has not, however, confined the exposition of his art to piano playing, but is also a conductor of notable attainments and reputation. His many appearances with orchestras and in recitals throughout the country have made his name well known in musical annals. A fine brilliancy and intelligent musical grasp of the composer's meaning are characteristics of the playing of this great artist.

Played by **BRAM VAN DEN BERG**

61243G CAPRICCIO, Op. 76, No. 1
Brahms 1.75

A charming musical moment is caught and imprisoned in this "Caprice," with its rich, flowing beauty, wholesome and true, that comes with the freshness of the morning wind murmuring of the forest. Its fine nobility has set it apart as one of Brahms' loveliest shorter pieces. It is played with a fine feeling and appreciation by Mr. Van den Berg.

63661G DANSE VIENNOISE (Viennese
Dance) . *Van den Berg* 1.75

Echoes of old Vienna, with the inexpressible longing with which so much of her music is tinged, "a looking backward with a smile through tears," as one writer so beautifully describes the haunting pathos of these old melodies, that evoke a flood of memories recalling a happier hour but dimly discerned across the years and never to be recaptured.

Additional Recordings in Preparation



Marguerite Volavy



FEW WOMEN PIANISTS have greater command of their art than Marguerite Volavy, the distinguished Bohemian pianist. Her touch has that virile quality that women pianists seldom acquire. Endowed with a brilliant technique and an exquisite musical sense, her playing always gives delight.

An extraordinary versatility is shown in the great variety of pieces she interprets with an equal variety of moods and a particular understanding brought to bringing out the peculiar beauties of each.

Played by MARGUERITE VOLAVY

51233F A LA GAVOTTE, Op. 84, No. 2
Schütt 1.50

This is a charming piece written in the *gavotte* rhythm, which always insures a sprightly and interesting work, full of gaiety and life. The *gavotte*, an ancient native dance, takes its name from the "Gavots," the people of the *pays de Gap*, a province in southeastern France. Its sturdy rhythm has appealed to musical composers for centuries, and it has become one of the standard forms in musical composition.

51004F ARABESQUE, Op. 59, No. 2
Arnold 1.50

A charming little light classic with a variety of pleasing effects, as its title implies, for an "Arabesque" in music is like its counterpart in decorative art, an arrangement of musical designs and patterns in effective contrast.

51775G AU MATIN (To the Morning), Op. 83 . . . Godard 1.75

A brilliant tone poem full of gaiety and light-heartedness; such music as might well typify a

Recordings by Volavy (continued)

Spring morning with singing birds and the indescribable freshness of the newly awakened earth.

50087H AUTUMN, Op. 35, No. 2
Chaminade 2.00

This is one of Chaminade's most brilliant works for the piano and one of her most ambitious efforts. In it she has treated the delightful theme with great skill and fine musicianship. The piece is in the nature of a ballad and contains a superb climax, almost orchestral in character.

It is like a song of triumph in achievement, a hymn in celebration of the festival of Harvest. Its rich colors and fine luxuriant sonority typify the generous beauty of Autumn.

53087H BARCAROLLE (Boat Song),
Op. 27, No. 1 *Moszkowski* 2.00

This "Barcarolle," or "Boat Song," gives us a lovely picture of a gay company gliding in a rich barge over tranquil waters. There is toward the end a figure which very clearly expresses the anticipation and excitement attending a fortuitous end to the journey. The concluding bars seem to truly picture the boat slowly gliding to her moorings. It is an exquisite work with a lovely melody and passages of splendid brilliancy, to which the artist has brought a fine interpretation.

51953F BERCEUSE (Cradle Song)
Delbruck 1.50

An exquisitely tender little "Cradle Song."

51195F BOHEMIAN FOLK SONGS, No.
1, 10 Selections . . . 1.50

This recording offers ten of the melodious and delightful "Bohemian Folk Songs" arranged by Miss Volavy. Herself a Bohemian, they are played *con amore*. The folk music of the Slav peoples is of extraordinary beauty. Some are gay, others sad; some are full of tragedy, but their charm is undeniable.

56814H CONCERT ETUDE, Op. 36,
F Sharp *MacDowell* 2.00

An exceedingly brilliant "Concert Etude" with superb octave passages and well arranged effects. Very pianistic in character, and is the kind of piece that dazzles by its brilliancy, at the same time containing a delightful melody, which the composer uses in various forms throughout the piece.

57135G CONCERT WALTZ, Op. 12
Friml 1.75

Friml, the gifted composer of "The Firefly," has made his name known throughout the length

and breadth of the country. He has written several delightful "Waltzes" for the piano, and this is a notable one. All his work is characterized by a fine sense of melody and rhythm, and a spontaneity of expression given to few.

51027H CONCERTO, Op. 16, A Minor,
1st Movement . . . *Grieg* 2.00

60723F CONCERTO, Op. 16, A Minor,
2nd Movement . . . *Grieg* 1.50

60733H CONCERTO, Op. 16, A Minor,
3rd Movement . . . *Grieg* 2.00

This lovely "Concerto" is the only composition by Grieg in this form. It was first performed by the composer himself at a Gewandhaus concert in Leipzig in 1879 and immediately established his reputation as a composer and pianist. It displays his remarkable gifts for composition, for the invention of exquisite melody and deep feeling for effectiveness in orchestral writing. The various movements of the concerto are admirably contrasted. There is a haunting beauty in his harmonies and the whole concerto glows with the Norwegian coloring with which Grieg painted the musical picture. There are several harmonic progressions characteristic of Grieg which give his music a peculiar charm and which, traceable in a large number of his compositions, are found with unusual frequency in this beautiful work.

60293H CONCERTO, E Flat Major,
1st and 2nd Movements
Liszt 2.00

Liszt's concerto in E Flat is one of the most brilliant and ingratiating in all the literature of music. It contains a large number of particularly beautiful and effective melodies which have been enriched by Liszt's elaborate ornamentation, making the work one of extraordinary effectiveness. Its opportunities for display are the delight of the concert pianist.

This arrangement is one in which the orchestral and solo piano parts are ingeniously combined, recalling vividly the effect of the work when performed with the solo piano and the accompanying orchestra. The succeeding movements are in preparation.

55954G COUPLET SANS PAROLES
(Couplet Without Words)
Sauer 1.75

In this composition the composer has given us a sort of song without words, and has chosen a charming melody which he introduces with many delightful variations.

Recordings by Volavy (continued)

56472E CYGNE, LA (The Swan)
Saint-Saëns I. 25

A swan gliding over a tranquil lake is the picture suggested by this beautiful little piece. There is an exquisite melody floating on a serene accompaniment, which never ceases its beautiful melodic flow, vanishing at the end in a delicious cadence as the picture fades from sight.

50172E ELÉVATION, Op. 76, No. 2
Chaminade I. 25

This is one of Chaminade's most successful shorter pieces. It contains rich harmonic effects, and expresses a sort of exaltation in the nature of a rhapsody.

55943G EN AUTOMNE (In Autumn),
 Op. 36, No. 4
Moszkowski I. 75

This is an exceedingly brilliant concert piece, beloved of all pianists, as it offers many opportunities for display. There are delicate passages alternating with rich interludes, requiring a facile technique, producing a very interesting and delightful effect.

51932E EN BADINANT (Caprice)
d'Ambrosio I. 25

A musical trifle, which the composer frankly admits in the title. It is, however, one of those dainty little works that always give pleasure, charmingly played in this interpretation.

50113F FANTASIESTÜCKE (Fantasie
 Pieces), Op. 12, No. 1, "Des
 Abends" (At Evening)
Schumann I. 50

A delicious composition, in which the composer expresses the serene mood of evening. There is a haunting beauty in the gently flowing melody, a masterful sense of rhythm in no wise interrupting the calm mood, and above all a deeply felt tenderness without any trace of morbid sentimentality.

53324G FANTASIESTÜCKE (Fantasie
 Pieces), Op. 12, No. 7,
 "Traumeswirren" (Dream
 Visions) . . . *Schumann* I. 75

The "Fantasie Pieces" of Schumann are amongst his earlier works, but offer some of his most beautiful writings for the piano. There are eight of them, and all disclose the poet which Schumann was as well as musician. The titles are most descriptive and guide the hearer to a proper understanding of the composer's meaning.

50125H FRÜHLINGSSTIMMEN (Voices
 of Spring), Paraphrase on
 Strauss Waltz . . . *Schütt* 2.00

Strauss wrote in the "Frühlingsstimmen," or "Voices of Spring," a delicious "Waltz," which is instinct with the joyousness of the season. Schütt has transcribed it in a manner wholly enchanting for the piano. It is the veritable waltz spirit coupled with a perfect expression of the joy of Spring.

53987H GEMS OF SCOTLAND
Rivé-King 2.00

A brilliant concert fantasy in which "Kathleen," "Annie Laurie" and "The Blue Bells of Scotland" are introduced with interludes in the most effective *bravura* style.

55306H GESCHICHTEN AUS DEM
 WIENER WALD (Sounds
 from the Vienna Woods),
 Concert Paraphrase by
 Schütt . . . *Strauss* 2.00

This is a fascinating concert paraphrase by Schütt on Strauss' "Waltz," "Sounds from the Vienna Woods." The paraphrase gives us all the waltzes as they appear as originally arranged by the composer, who has treated them with delightful variations, and at certain places uses two or more of them together.

52033F GONDOLIERS, Op. 25, No. 2
Nevin I. 50

One of the series of pieces entitled, "A Day in Venice." A lovely, melodious work to which the composer appends the following lines from Gray:

*"Fair laughs the morn, and soft the zephyrs blow,
 While proudly riding o'er the azure realm
 In gallant trim the gilded vessel goes."*

55653H HARK! HARK! THE LARK!
Schubert-Liszt 2.00

This composition shares with "Erlkönig" the greatest popularity of all the Liszt transcriptions of Schubert's songs. He has preserved the intrinsic beauty of the song with more than his usual skill. The music is bright, buoyant and happy as the morning, and fresh as the breeze, breathing hope and happiness in every measure, echoing the exuberant song of the skylark as it rises to greet the dawn.

56854G HOCHZEITSTAG AUF TROLD-
 HAUGEN (Wedding Day at
 Troidhaugen), Op. 65,
 No. 6 . . . *Grieg* I. 75

Here is the very essence of Grieg's gift for a delineation of the national music of his country.

Recordings by Volavy (continued)

We find in the rhythm of the march a care-free spirit of the joyous peasant groups. In contrast to the vivacious main episode of the piece, a tender song is introduced, producing a very striking effect. It is clothed in the strange and fascinating harmonies which are characteristic of this composer.

51152E HUNGARIAN DANCE, No. 5
Brahms 1.25

51223F HUNGARIAN DANCE, No. 6
Brahms 1.50

In this recording we have two of the admirable series of "Hungarian Dances" in which Brahms has taken the melodies of the native folk dances and transcribed them into delightful piano works of splendid vigor fascinating with their rhythmic and melodic beauty.

58155H IMPROMPTU, Op. 28, No. 3
Reinhold 2.00

If a sub-title were desired for this charming work, it might be, "What the Brook Says." The music suggests the prattle and merry gurgle of running water, singing its gay song as it leaps over the pebbles, wending its way between the mossy banks. Presently it finds itself flowing through a green meadow, its song becomes more serene, the idle prattle gives way to a lovely flowing melody, as it flows through the tall reeds and rich grass. Again it encounters rougher ground and the gay prattle returns, gayer and merrier than before, as if making the most of the moments that remain to it before losing itself in the wide river towards which it rushes ever, turning never.

50774F KINDERSCENEN (Scenes from Childhood), "Träumerei" and "Romance" *Schumann* 1.50

This lovely excerpt is beautifully played. The "Romance" forms a delightful interlude, after which the "Träumerei" is repeated. An unusually effective recording of one of the best known of all Schumann's works.

51175G LORELEI, DIE (The Lorelei)
Liszt 1.75

One of Liszt's most beautiful songs is his setting of Heine's ballad of the Lorelei, through which the fascinating story is best known. The name is given to a great rock on the Rhine near St. Goar which gives a remarkable echo, and this may partly account for the legend which tells of the sirens who haunt the rock luring the fishermen to their destruction by the beauty of their song. In Liszt's setting, we hear the lovely voice of the siren and music which clearly portrays the excitement of the enchanted fisher-

man, then a descriptive passage like the rushing waters closing over his sinking boat, after which the song of the siren returns as if to allure new victims to their doom.

Liszt, who was fond of transposing the works of other composers for the piano, has, in this instance, taken his own beautiful song and made it one of his most dramatic and effective piano works.

50882D MARCHE MIGNON, Op. 15,
No. 2 . . . *Poldini* 1.00

A charming little "March," as the title implies, exquisitely played.

55764G MAZURKA, SECOND, Op. 54
Godard 1.75

A very brilliant work, played in a most brilliant pianistic style by this gifted artist. She has raised it to a concert work of the first order, to which she has brought her impeccable technique and her superb phrasing.

52514G MAZURKA, FOURTH *Godard* 1.75

All the "Mazurkas" of Godard are brilliant and great favorites, and this shares with the second the honor of being the most popular.

50034F MELODY IN F *Rubinstein* 1.50

No composition of this composer-pianist is so well known as the celebrated "Melody in F." The exquisite theme which forms the melody has endeared it to music lovers everywhere.

53664F MINUET (Transcribed by
Joseffy) . . . *Boccherini* 1.50

Boccherini, whose talents were not appreciated in his own day, for he died in 1805 in great poverty, has written music of great beauty, indeed, some of the most beautiful that has survived of the eighteenth century Italian composers. This "Minuet," written in the antique style, is justly celebrated. Its grace and beauty create a picture of the old court minuet, with resplendent personages treading its stately measures.

50852E MORRIS DANCE, No. 1,
"Henry VIII" . *German* 1.25

German wrote this lovely rustic dance for Irving's production of "Henry VIII." It has achieved a wide and deserved popularity.

56935H NOVELETTE, Op. 21, No. 1,
E Major . . . *Schumann* 2.00

One of the best-known compositions of the great master of the romantic school. In the first part are found the characteristic rugged rhythm and bold harmonies which individualize his music. The second theme is a melody of suave beauty developed at length and appealing in its simple harmonic setting.

Recordings by Volavy (continued)

421G PERFECT DAY, A, Ballad,
Key of F (with words)

Bond 1.75

It was this beautiful song that brought Carrie Jacobs Bond her earliest fame and fortune. It has sung its way into the hearts of millions of sympathetic listeners. To each one of us there comes from time to time a "perfect day," free from the stress and turmoil of our hurrying age, and it lies treasured in heart's memory to be recalled with ever increasing joy. That joy Mrs. Bond has voiced in her exquisite verses, and again in the melody of unforgettable beauty with which she has clothed them.

56683H POLISH NATIONAL DANCE,
Op. 3, No. 1 *Scharwenka* 2.00

Scharwenka has taken one of the national folk songs of Poland, a country with which he was affiliated through ancestry, and made of it this delightful piano piece, which is known and loved the world over.

50107H RHAPSODIE HONGROISE
(Hungarian Rhapsody),
No. 12 *Liszt* 2.00

The twelfth of the "Hungarian Rhapsodies," next to the second, the greatest favorite and most brilliant. It is, as every one knows, one of the series of noble compositions in which Liszt employed the Hungarian folk dances, weaving them into a gorgeous tonal fabric, glittering, as it were, with gold and colors.

50354E ROMANCE, Op. 38, No. 2
Schütt 1.25

This delicious piece, indeed, seems to voice exquisite romance. The composer has chosen a lovely tune to be the vehicle of his story, and it sings its way throughout the work against a delicious accompaniment, with here and there a passionate outburst, with a return at the close to a beautiful tranquility with which it opens.

55936H ROMANCE, Op. 45, No. 1
Grünfeld 2.00

Instinct with the spirit of romance, this lovely work has found favor wherever heard. The story is told in an exquisite tune, with which the piece opens and closes. It is interrupted in the middle portion by an episode which might well describe an interruption of the love affair, which, however, is quickly resumed and concludes happily as a perfect romance should.

51303F SALUT À PESTH (Greeting
to Pesth) . *Kowalski* 1.50

A very brilliant work in which the famous "Rákóczy March" figures prominently. In-

deed, the piece is composed chiefly of this celebrated number, which is one of great fire and splendor, dazzling and delighting the hearer.

55983F SCHERZO IN C, Op. 35, No. 1
Chaminade 1.50

This is a charming *Scherzo* movement, full of delicious gaiety and impetuous rush, which make it a wholly delightful composition. It is quite different from any of the well-known series of the "Airs de Ballet," displaying the versatility of France's most gifted woman composer. It is clothed in the characteristic melodic and harmonic beauties with which all Chaminade's works are endowed.

50863F SHEPHERD'S DANCE, "Henry
VIII" . . . *German* 1.50

One of the delightful rustic dances composed as incidental music for Irving's performance of "Henry VIII." They are written in the style of music of the period, and, while intended originally for use in connection with representations of the play, they have reached a wider public on account of their extraordinary grace and beauty.

50276H SOIRÉES DE VIENNE (Even-
ings in Vienna), No. 6,
"Valse Caprice" . *Liszt* 2.00

Amongst the salon compositions of this giant among pianists none is a greater favorite. Liszt had a keen appreciation of the Viennese waltz rhythm, which led him to frequent use of it as a basis of improvisation. The delicious lilt and intoxicating, sensuous beauty are expressed in this famous "Caprice" with wonderful success.

56703F SOUS BOIS (In the Woods)
Staub 1.50

This is a delightful little pastoral, as fresh as the Summer day spent under the trees, as the title implies. The figure at the opening brings a picture of the fluttering leaves. One can hear the wind stirring its branches. The middle portion is given over to what may be a little love song, after which the opening figure returns.

50183F STACCATO CAPRICE *Vogrlich* 1.50

In this recording we have a piece full of delightful capriciousness with enchanting staccato effects. It is like a shower of brilliant sparks, now rising upward, now falling in graceful clusters, finally to whirl away, leaving one bewildered but enchanted by the brilliant spectacle.

55753G VALSE CAPRICE, Op. 7
Newland 1.75

A delightful little concert "Waltz," admirably constructed and full of melody, which is enhanced by the waltz rhythm in which it is written.

Recordings by Volavy (continued)

60763G VALSE DE CONCERT, Op. 3,
No. 1 . . . *Wieniawski* I.75

The composer of this piece was one of the most eminent of modern violinists. He brought to his violin playing a boldness of execution, a beauty and fascination of rhythm which went straight to the hearts of his hearers and enlisted their sympathy from the first note. This impetuosity of temperament and his feeling for rhythmic and harmonic effects are shown in his compositions, amongst the best known of which is this striking and pleasing "Waltz." One can fancy the great violinist himself playing the violin arrangement of it and it is no wonder that it has been transcribed for the piano and is one of the greatest favorites of all the light classics known to the musical world.

Wieniawski was an impetuous, warm-hearted, witty man. Warm and tender feeling, as well as gracefulness and piquancy were equally at his command and the charm of his personality as well as his great talents are discernible in this fascinating "Waltz."

55805H VALSE IMPROMPTU, Op. 126
Schytte 2.00

Another "Waltz," but far more ambitious and a really brilliant concert work, with passages of sumptuous beauty.

51675G VALSE TRISTE, Op. 44
Sibelius I.75

"Valse Triste" is from the incidental music written by Sibelius for the drama by Arvid Jarnefeld entitled, "Knolema" (Death), which will account for the shuddering sadness of the theme and its haunting spectral character.

Rosa Newmarch describes the scene as follows: "It is night. A son watching by the bedside of his dying mother falls asleep from weariness. He dreams—the room is filled with a ruddy light; there is the sound of distant music stealing nearer until the ear is greeted with the strains of a valse melody. The sleeping mother awakens, rises from her bed, her long white garment taking the semblance of a ball dress. She begins to move slowly and silently to and fro. She waves her hands and beckons in time to the music, as though summoning a crowd of invisible guests. These now appear, strange visionary couples turning and gliding to the unearthly valse rhythm. The dying woman mingles with the dancers. She strives to make them look into her eyes, but the shadowy guests one and all avoid her gaze, she sinks exhausted upon her couch, and the music ceases.

"Presently she gathers all her strength and invokes the dance once again, with more energetic gestures than before. The shadowy dancers

return. The weird gaiety reaches a climax; there is a knock at the door, which flies open; the mother utters a despairing cry; the spectral guests vanish; the music dies away—Death stands on the threshold."

51294G WALTZ, Op. 42, A Flat
Chopin I.75

One of the most beautiful and brilliant of the Chopin "Waltzes." By some writers it is claimed to depict the Duchess of Richmond's ball on the eve of Waterloo, described in Thackeray's "Vanity Fair."

Schumann, in speaking of it, regards it as a salon piece of the noblest kind, and if played for dancers, Florestan says, "half the ladies should be countesses at least." The "Waltz" contains coquetry, hesitation, passionate avowal, is instinct with the secret of young life and hope and presents a glowing tableau of the dance.

51013F WOODLAND SKETCHES: 1. To
a Water Lily; 2. The Eagle
MacDowell I.50

Two of MacDowell's little tone pictures. The first, exquisite and fragrant as the lovely flower it seeks to portray. The second, a dramatic setting forth of Tennyson's descriptive lines:

*"He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ring'd with the azure world, he stands,
The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls."*

Additional Recordings in Preparation



Played by VOLAVY and BROCKWAY

51036H OBERON, "Overture"
von Weber 2.00

"Oberon," a romantic opera by Carl Maria von Weber, was first produced in London, April 12, 1826. Its story deals with a charming fairy tale in which the sprites were invoked by human lovers who, at the conclusion of the opera, as in all romantic stories, are happily united. While the complete opera is only infrequently heard, the "Overture" has a permanent place in the repertoire of our concert halls and is one of the favorite works of its character. It contains many of the well-known airs and episodes from the opera, which is in von Weber's most brilliant style.

50977H POET AND PEASANT,
"Overture" *von Suppé* 2.00

Von Suppé was a prolific writer, having to his credit no less than two grand operas and one

Recordings by Volavy and Brockway (continued)

hundred and sixty-five farces and comedittas, together with various choral works, masses and other musical writings. It is significant that in this vast amount of compositions there is but one of his works that seems to have taken a permanent place in the literature of music, and it is this "Overture." It has been arranged for every conceivable combination of instruments and is one of the most popular "Overtures" heard today. Von Suppé is of Belgian descent. He was born aboard ship near Spalato on April 18, 1820 and died in Vienna, May 21, 1895.

52787H SEMIRAMIDE, "Overture"
Rossini 2.00

"Semiramide" is one of the finest of Rossini's operas and in past generations was one of the great successes of the opera stage. In our day it is seldom heard, but this "Overture" survives. The brilliant introduction and splendid chorale and other melodies with which the "Overture" teems, its great brilliancy and showy effectiveness have made it a favorite wherever music is heard. The opera was first produced in Venice, February 3, 1823. It was an immediate success. It was heard in New York three years later on April 25, 1826. The scene of the opera is laid in Babylon.

60103G WILLIAM TELL, "Overture"
Part I . . . Rossini 1.75

60113G WILLIAM TELL, "Overture"
Part II . . . Rossini 1.75

The "Overture" to "William Tell" is one of the greatest works of its kind. Berlioz has described it as, "A symphony in four parts." In this recording it is, because of its great length, issued in two parts.

The opening bars offer a musical picture of dawn, the hour when nature is awakening from the repose of night. The solitude of vast mountain forest is beautifully suggested in the music. With the awakening day comes the eternal struggle, and in this "Overture," the elements battle in a storm, symbolizing the eternal struggle of the human race. The music presents an awe-inspiring tone picture, imposing and majestic.

The storm is succeeded by a lovely pastoral. The forest glistens with the raindrops illuminated by the caress of the sunlight. The lovely melody is like the fresh green beauty of the woods after rain. The last notes of the melody die away and a brilliant fanfare, with the succeeding elaboration of the music of the earlier portions of the work, brings the "Overture" to a close.

Played by WARD-STEPHENS

(Accompaniments only)

59003F A DES OISEAUX (To the Birds), E Flat, Alto Hüe 1.50

56093F A DES OISEAUX (To the Birds), Key of G, Soprano Hüe 1.50

56233H CARNAVAL, Key of A, Soprano or Tenor Fourdrain 2.00

58883H CARNAVAL, Key of F, Alto or Baritone . Fourdrain 2.00

58903F HAVE YOU SEEN HIM IN FRANCE? Key of D, Alto or Baritone Ward-Stephens 1.50

56103F HAVE YOU SEEN HIM IN FRANCE? Key of F, Soprano or Tenor Ward-Stephens 1.50

56224H ROSSIGNOL, LE (The Nightingale), A Flat, Soprano Ward-Stephens 2.00

58974H ROSSIGNOL, LE (The Nightingale), E Flat, Alto Ward-Stephens 2.00

56114F TOSCA, "Vissi d'Arte, Vissi d'Amore" (Love and Music, These Have I Lived For), E Flat, Soprano . . . Puccini 1.50

59032F WILL O'THE WISP, D Flat, Alto . . . Spross 1.50

56122F WILL O'THE WISP, Key of F, Soprano . . . Spross 1.50



Played by

EUGENIE WEHRMANN-SCHAFFNER

63761G SONATA, Op. 7, E Minor, "Menuet" . . . Grieg 1.75

The guests who dance this "Menuet" are a proud and splendid company. There is in it a richness and sonority that suggests a noble gathering and a stateliness that befits a great occasion. It has not the fragile beauty of the early music composed for this old French dance, but its antique rhythm exerts even greater charm for its richer dress. It has long been a favorite amongst Grieg's works and is a part of his piano "Sonata" in E Minor, but lends itself to pleasant hearing without its companion numbers.

Played by **PETE WENDLING**

51543E MISSOURI WALTZ (for Dancing) Logan 1.25

This delightful "Waltz" is too well known to need any introduction. Its fame is country-wide, and it has become a permanency in the list of standard waltzes for dancing.



Played by **JAMES WHITTAKER**

52205F CHANT D'AMOUR (Love Song) Stojowski 1.50

The color of this love song is sombre, but none the less fervent for that. It rings true and voices an abiding devotion rather than a passionate outburst of unstable affection. A very beautiful number, beautifully played.

51612D ETUDE, Op. 25, No. 9, G Flat, "Butterfly" Chopin 1.00

This is one of the shortest and at the same time one of the most graceful of the "Etudes." It is commonly known as the "Butterfly Etude," or "Butterfly's Wings." As to the manner in which it should be played, pianists differ greatly. Many of them cruelly maltreat the butterfly, pulling its wings and dashing it to pieces. Not so Mr. Whittaker, who plays it with delightful rhythm, beautiful symmetry and exquisite light and shade.

52174G IMPROMPTU, Op. 31, No. 2, F Minor Fauré 1.75

This superb piece is more in the nature of a rhapsody than the traditional impromptu, for it is glowing with something very close to rapture.

51622E SERENADE, Op. 33, No. 4 Sinding 1.25

In this recording one finds an unusually lovely melody against an equally beautiful accompaniment. There is a fine passion in the gradual *Crescendo* and the splendid climax.



Played by **STEWART WILLE**

63641G PIERROT PIECES, No. 1, "Lento" Scott 1.75

Here we find Pierrot in a pensive mood—in a sort of reverie—in which there is much of yearning and emotional contemplation of things that are, and things of his heart's desire. Cyril Scott has written no lovelier music than this. It has some of the same vague beauty of "Lotus Land"

but has richer color and the lovely picture it suggests is more definitely defined.

62591F TRIAKONTAMERON (Thirty Moods and Fancies), No. 11, "Alt Wien" (Old Vienna) Godowsky 1.50

The motto displayed on the sheet music of this piece reads "Old Vienna—whose yesterdays look backwards with a smile through tears," and there is a looking backwards in Godowsky's beautiful "Waltz," the tears are there, for an ineffable sadness is heard in every note of the music. Enchanting melody—intoxicating waltz rhythm—they bring visions of the light and laughter of the old years, but in looking backwards there is something that catches at the heart strings and brings a lump into the throat, for no poet or philosopher ever uttered a truer word than Dante, in his immortal lines,

*"For sorrow's crown of sorrow
Is remembering happier days."*



Played by **ELEANOR WINOGRADOFF**

56193E ETUDE, Op. 8, No. 5, E Major Scriabine 1.25

The compositions of Scriabine are of unusual interest. He is the most gifted of the younger group of Russian composers of the modern school, and while in no sense imitations of them, they are the Russian counterpart of the works of Chopin. This study is full of color and fine harmonic effects.

53414F MAZURKA, Op. 3, No. 6, C Sharp Minor Scriabine 1.50

The mazurka is a favorite form with composers, especially with Chopin, who wrote several pieces in the mazurka tempo. Scriabine, who was evidently greatly influenced by Chopin, seems to be attracted by the smaller musical forms and would naturally be attracted by the effective tempo which the mazurka offers. This is a very interesting number with its Russian color and modern harmonies.

56204F POLKA Balakirew 1.50

Like the mazurka, the polka as a dance form has proved very attractive to composers, who have found in its fascinating rhythm a splendid vehicle for the exercise of their inventive powers. This little work is modern and, like those of Scriabine, is tinged with Russian color.

53424F POMPONNETTE, Op. 80 Durand 1.50

A fanciful title chosen to describe a little work replete with fascinating effects, which Mme. Winogradoff has brought out most beautifully in her sympathetic interpretation.

Played by **ELIZABETH WINSTON**

60523H **ETUDE DE CONCERT, No. 3,**
Op. 103 . . . *Sternberg* 2.00

The pearly, rippling, babbling brook has inspired many composers, and in this charming "Etude" its liquid prattle is deliciously simulated. The rushing, garrulous water glistens with flashes of sunlight, and there are glints of green and blue borrowed from the trees and sky. The prattle of the stream is heedless and innocent, like that of a young creature, wholly unaware of what life holds, regardless of its ultimate fate. There is a middle portion of more serious import, as if the wind, singing in the pines, would tell the brook some of the wisdom gathered in its blowing over the reaches of the world, but the rivulet heeds it not, instead, there is for a moment a burst of angry protest, and the gay, heedless prattle is resumed.

61011G **PAPILLONS (Butterflies)**
Rosenthal 1.75

Flitting in the August sunlight, taking of the sweetness of summer flowers, mindful only of its brief hour of joyous colorful life, the butterfly has inspired more than one poet and musician to the enrichment of the world's literature and the world's music. This fragile creature, like a living flower in its resplendent beauty, is at once a symbol and a lesson. A symbol of the laughter and joy of life, and teaching us that out of the most dismal and sordid things beauty may come, just as the butterfly emerges gloriously arrayed from the confines of the ugly brown chrysalis.

62641G **SOURCE, LA, "The Spring,"**
Op. 36, No. 4 *Leschetizky* 1.75

"Hurrying ever, tarrying never," the silvery voice of this bubbling spring sings with never a care in the world. Its water is clear as crystal, the staying grasses or the white pebbles of its bed are of no concern in its onward rush, it prattles all unheeding and wholly unconscious of its coming fate when it will lose its identity in the wide reaches of the river toward which it flows, or that it will be hardly more than a single ripple in the great ocean, its ultimate goal. It makes the most of the merry hour while its personality is all its own and would have us aware only of its own clear beauty, bidding us listen to its joyous song and be aware of its happiness and light-hearted gaiety.



Played by **OTTO WINTERNITZ**

56633F **CECILE WALTZ (Waltz for Dancing)** . . . *McKee* 1.50

A charming "Waltz," more brilliant than "Dreaming," but quite as popular, and one that

has taken a permanent place in the list of splendid waltzes for dancing.

56603F **DREAMING (Waltz for Dancing)** . . . *Joyce* 1.50

There is no more popular or delightful "Waltz" than this exquisite number. It is perfectly named, for its charming cadences carry out ideally the suggestion of the title.



Played by **JEAN WISWELL**

61503F **ALLEGRO APPASSIONATO, Op. 43, B Minor ('Cello accompaniment only)**
Saint-Saëns 1.50

62093F **EN BATEAU (In a Boat), Key of G ('Cello accompaniment only)** . . . *Debussy* 1.50

61593F **TARANTELLE, Op. 33, Key of G ('Cello accompaniment only)** . . . *Popper* 1.50



Played by **VICTOR WITTGENSTEIN**

50574F **CHANT POLONAISE (Polish Song), "Mes Joies" (My Delight), Op. 74, No. 5**
Chopin-Liszt 1.50

In this "Nocturne" we have a Chopin song which Liszt has transcribed, making it, however, his very own, for but little remains of the Chopin piece except the entrancing melody, which Liszt has woven into a beautiful fabric, warm and sensuous in color, not unlike his own beautiful "Liebestraum."

53717H **CONCERTO, Op. 22, G Minor, 1st Movement, Andante Sostenuto** . . . *Saint-Saëns* 2.00

53995H **CONCERTO, Op. 22, G Minor, 2nd Movement, Allegro Scherzando** *Saint-Saëns* 2.00

54066H **CONCERTO, Op. 22, G Minor, 3rd Movement, Presto**
Saint-Saëns 2.00

This concerto is one of the most graceful and most popular of all works for piano and orchestra. The piano part is exceedingly brilliant and of great beauty. The long introduction for the solo instrument is written in the manner of Bach, and is a charming tribute by Saint-

Recordings by Wittgenstein (continued)

Saëns to the master composer for whom he had the deepest reverence. The middle portion of the movement is devoted to a *Cadenza* of dazzling brilliance, which is amongst the composer's finest achievements. The movement closes with a return to the Bach-like beginning, except for a moment when the piano and orchestra combine in a page of fine tonal sonority with which the movement ends.

The *Scherzo*, or second movement of the concerto, is written as is customary in a style in perfect contrast to the broad splendor of the first movement. This *Scherzo* always creates a furor on account of its exquisite delicacy and the light, playful spirit which pervade it. The general theme of this part of the concerto is interrupted at intervals by an insinuating waltz theme supported by a filmy and exquisite accompaniment.

The third movement, *Presto*, is a brilliant saturnalia, striking at the outset a note of brilliancy which continues, except for a slight interval, throughout the entire movement. The whole composition is full of extraordinary effects, not only in the beautiful melodies which the composer employs but also in the richness of the accompaniment with which he has embellished them.

50824F CONSOLATION, No. 3, D Flat
Liszt 1.50

This emotional work offers a lovely melody with a rich accompaniment. It was written during the period of Liszt's retirement from the world, during which he gave himself to the composition of works more or less religious in character. There are several pieces bearing this title, all of which offer consoling and beautiful melodies.

50994F RHAPSODY, Op. 79, No. 2,
G Minor . . . Brahms 1.50

A noble work in the best classic style, with all the splendid vigor and finely expressed exaltation which its title suggests.

Additional Recordings in Preparation



Played by PIETRO YON

62683G GESU BAMBINO (The Infant
Jesus), "Pastorale" Yon 1.75

All the legends of the Christ Child invoke a pastoral picture and moods of exquisite tenderness and simplicity. The pastoral character of this music well fits its delicate subject, for it is full of tenderness and childlike charm. The composer has chosen as the basic theme of his music the splendid old hymn "*Adeste Fideles*" which will be recognized in the soft chords against which the pastoral melody is heard.

6234IG NEÑA (Spanish Fantasy)
Yon 1.75

Characteristic Spanish rhythms and melodies make up this lovely fantasy. There is no national music more individual than that of Spain. Its picturesque and romantic character has given it world-wide popularity and it always finds favor. Its many contrasted moods give it an extraordinary appeal. There is pathos, gaiety, wild abandon and the cooing song of love in the native music of Spain; in its cadences one senses the scarlet and gold, the black and white of her people's costumes, and one hears the enchanting sound of the guitar and the eloquent castanet.



Played by MICHAEL ZADORA

51133F ARLÉSIENNE, L' (The Woman
of Arles), "Minuet" Bizet 1.50

Bizet wrote a charming little suite for the orchestra, to which he has given the title, "L'Arlésienne." In it this delicious "Minuet" forms one of the movements. It is a beautiful little piece, exceedingly graceful, one that lends itself delightfully to an arrangement for the piano. All its tripping lightness is preserved as well as the color and atmosphere which the orchestral arrangement of it creates.

50594F FILEUSE, LA (The Spinning
Girl), "Etude," Op. 157,
No. 2 . . . Raff 1.50

This exquisite spinning song gives us a picture of a young girl at her spinning-wheel, singing as she spins. The melody of her song is played against a whirring figure, which represents the spinning-wheel. The song is tinged with melancholy, as if she were singing of a lost love. It is one of those singularly graphic compositions which at once create for the hearer a picture of the scene which inspired the work.

52634G IMPROMPTU, Op. 142, No. 2,
A Flat . . . Schubert 1.75

Vivid personality, fullness and poetry are the great characteristics of Schubert's music. The total absence of effort with which his works are produced removes any thought of the cleverness of their construction. One exclaims, instead, "How beautiful!" "How poetic!" This "Impromptu" is one of the loveliest of his piano compositions, most sympathetically played by Mr. Zadora.

51143F PRELUDES, Op. 81, Nos. 3
and 7 . . . Heller 1.50

Heller's works are always melodious, and the group of "Preludes" from which these two numbers are taken are little masterpieces of salon music. They are admirably contrasted and beautifully played.

Additional Recordings in Preparation



Fanny Bloomfield Zeisler

FANNY BLOOMFIELD ZEISLER is one of the world's greatest women pianists. Her playing is the last word in poetic beauty and finesse of detail, all obtained with that perfect art that conceals art. Her complete grasp of a composition and the perfect balance preserved throughout, together with her exquisite tone and musical eloquence, place her interpretations on the highest artistic plane. She is deservedly one of the greatest favorites now before the public and it is a matter for rejoicing that her beautiful playing is preserved for all time in these recordings.

Played by FANNIE BLOOMFIELD ZEISLER

60583H LIEBESTRAUM (A Dream of Love), No. 3 . . . Liszt 2.00

One cannot but feel that there is a self portrait in this beautiful composition. It was composed when Liszt had reached his prime and it is the product of the full flower of his genius. It "deals with the love of a mature man in the emotional vigor of his prime, a man familiar with life's vicissitudes, its struggles and disappointments, its transient joys and fleeting hopes; a man tempered in the fires of experience, hardened by the constant buffetings of fate, yet preserving through all, in a secret temple of his

inmost heart, a clear and deathless votive flame on the altar of his ideals.

"Superficially considered, the composition is a love song without words. Twice in the course of the work the melody is interrupted by a brief interlude between the verses, as it would seem, giving us a fleeting glimpse of the physical environment, a hint of the Summer night in which the singer stands—the Summer night with its hush and mystery, its subtle perfumes and vague whisperings, its wavering shadows and star-gleams, and the sense of indefinite longing and expectancy, which are its very breath.

Recordings by Zeisler (continued)

"The work closes with a passage of soft, sweet, restful harmonies, a sigh of content in the final fruition of love's dream."

There are three recordings of this beautiful work in the Ampico catalog. In addition to this superb rendering by Fanny Bloomfield Zeisler there is one by Howard Brockway and a third by Leo Ornstein. Each of these artists gives a very personal interpretation of the love poem. A comparison of them is especially interesting in evidencing the extraordinary manner in which the personality of the artist is preserved in Ampico recordings.

in his portfolio and published after his death. Its gaiety and prattle and the languorous melody of the middle portion of the "Waltz" are wholly charming, and, while it does not rank with his greatest writings in the waltz form, it is worthy of the place it occupies in the literature for the piano. That Chopin withheld it from publication by no means implies that the composer regarded it lightly, for his exquisite "Fantasie-Impromptu," one of his most beautiful and highly valued works, was similarly withheld. Perhaps its inspiration came from some intimate emotional moment in the composer's life, the expression of which in music, he was loath to share with the world.

63523H PASTORALE *Scarlatti-Tausig* 2.00

Truly Arcadian, this pastoral is an echo of the ancient pipe of Pan, weaving some of its spell with its delicate and serene beauty. And what an antique grace adorns its every measure and each of its lovely episodes! It seems to be the musical equivalent of one of those charming idyllic scenes by Watteau or Lancret in which stately dames and handsome cavaliers walk amid cool greenery, pierced with the note of the nightingale and the sound of the reedy pipe of Pan himself.



Played by ERIC ZARDO

6240IF ALL 'AVE DI SERA (Even-song) Zardo 1.50

The tranquil beauty of eventide, the soft murmur of the Summer wind, singing its lullaby to nature, is re-created in this music. It breathes that calm and indescribably sweet melancholy of the approach of night, and to give the mood an added touch of beauty there is the tinkling bell of a wayside chapel calling to evening prayer.



Played by MANA ZUCCA

6307IF BIG BROWN BEAR, THE, Key of F, Soprano or Tenor (Accompaniment only) Zucca 1.50

6154IF IF FLOWERS COULD SPEAK, Op. 6, E Flat, Mezzo-Soprano or Tenor (Accompaniment only) Zucca 1.50

6148IF IF FLOWERS COULD SPEAK, Op. 6, Key of G, Soprano (Accompaniment only) Zucca 1.50

61553G MERCY (Rachem), Op. 60, No. 1, E Minor, Soprano or Tenor (Accompaniment only) Zucca 1.75

61443G MERCY (Rachem), Op. 60, No. 1, C Minor, Alto or Baritone (Accompaniment only) Zucca 1.75

5998IH POUPEE VALSANTE (Waltzing Doll) Poldini 2.00

With extraordinary cleverness this piece depicts the mechanical, almost jerky movements of the little waltzing doll, dancing to the tinkling tune provided by the music box, skillfully concealed within her.

The work is a charming trifle, and both composer and pianist have caught exactly the comic spirit of the awkward movements of the little automaton.

6048IH WALTZ, Op. 64, No. 1, D Flat Chopin 2.00

This delightful "Waltz," one of the best known of all the writings of Chopin in this form, is known as the "Minute Waltz" and also the "Waltz of the Little Dog." The story goes that George Sand possessed a little dog which, after the manner of his kind, was very fond of chasing his own tail. She remarked to Chopin one evening that he ought to compose a waltz to accompany the revolutions of the little animal. Chopin sat at the piano and immediately improvised this work, which he afterward set down and included in the group of "Waltzes" issued under the opus number given above.

6026IH WALTZ (Posthumous), Op. 70, No. 1, G Flat Major Chopin 2.00

This "Waltz" was composed in 1835, when Chopin was twenty-five years old. It was found

Recordings by Zucca (continued)

61561F MOTHER DEAR, "A Child's
Day in Song," Op. 16,
Key of E, Alto or Baritone
(Accompaniment only)
Zucca 1.50

61451F MOTHER DEAR, "A Child's
Day in Song," Op. 16, Key
of G, Soprano (Accompani-
ment only) . . . Zucca 1.50

52752F SCENE DE BALLET, Op. 5
Zucca 1.50

This charming little salon piece, suggested by the typical music for the ballet, is one of Miss Zucca's most successful compositions; its delicate grace and fine proportions stamp it as a perfect little work of its type.

61461F SPRING CAME WITH YOU,
Op. 42, No. 2, A Flat,
Soprano (Accompaniment
only) . . . Zucca 1.50

52764F VALSE BRILLANTE, Op. 20
Zucca 1.50

This "Waltz" is one of exceptional beauty, very brilliant and effective, with its various episodes skillfully contrasted. Miss Zucca has written nothing more spontaneous than this delightful number. In both this recording and the "Scene de Ballet" we have the composer's interpretation, and she discloses herself to be a pianist of fine attainments.

57633F WISTARIA, Op. 38, No. 1
Zucca 1.50

Miss Mana Zucca can always be counted upon for music of real charm. She has arranged this lovely song for the piano. It is delightfully interpreted.

Additional Recordings in Preparation

Played by FLORA ZYGMAN

58505H ETUDE, Op. 4, No. 3, B
Minor . . . Szymanowski 2.00

This splendid "Study" is like a spirited ballad—a tale of strife with a tragic end. It is as if the narrator were fresh from the scene of conflict; coming breathlessly with the tidings. He tells his story well. One feels the anguish, the bitterness, the gigantic effort of legions striving for victory. In the great climax the very heights of dramatic intensity are reached. Worn with emotion, the narrator finds breath only for a whispered telling of the final catastrophe.

58573H MAZURKA, Op. 67, No. 4, A
Minor . . . Chopin 2.00

This is one of a group of "Mazurkas" which Chopin deliberately withheld from publication, and which did not see the light until after his death. The "Mazurka" was a favorite musical form with Chopin. This one is characteristically beautiful, and there seems to be no good reason why it should have been withheld. Another familiar and very beautiful work similarly kept in his portfolio is the "Fantasie-Impromptu." The world would have been the poorer for the loss of these beautiful compositions which Chopin wished destroyed.

58473H VALSE, Op. 4, E Minor
Landowska 2.00

There is a delicate, plaintive note in this charming "Waltz." Its dainty grace is like the fragrance of an old trinket box, with its indescribable odor that tells of older times and other years. It is quaintly reminiscent. Its minor cadences breathe a sweet melancholy—perhaps the sigh of regret for the happier years that are gone.

PART II

ADDITIONAL RECORDINGS
MADE IN EUROPE

THE CATALOGUE IS AUGMENTED BY A COLLECTION OF RECORDINGS MADE IN EUROPE AT THE LABORATORIES OF LUDWIG HUPFELD, WHICH ARE AVAILABLE FOR AMPICO OWNERS THROUGH SPECIAL ARRANGEMENT WITH THE LUDWIG HUPFELD COMPANY



*The recordings listed in this collection
include the playing of the following artists :*

EUGEN D'ALBERT

WILHELM BACHAUS

HAROLD BAUER

FERRUCCIO BUSONI

TERESA CARREÑO

ALFRED CORTOT

ARTHUR FRIEDHEIM

OSSIP GABRILOWITSCH

EDVARD GRIEG

JOSEF HOFMANN

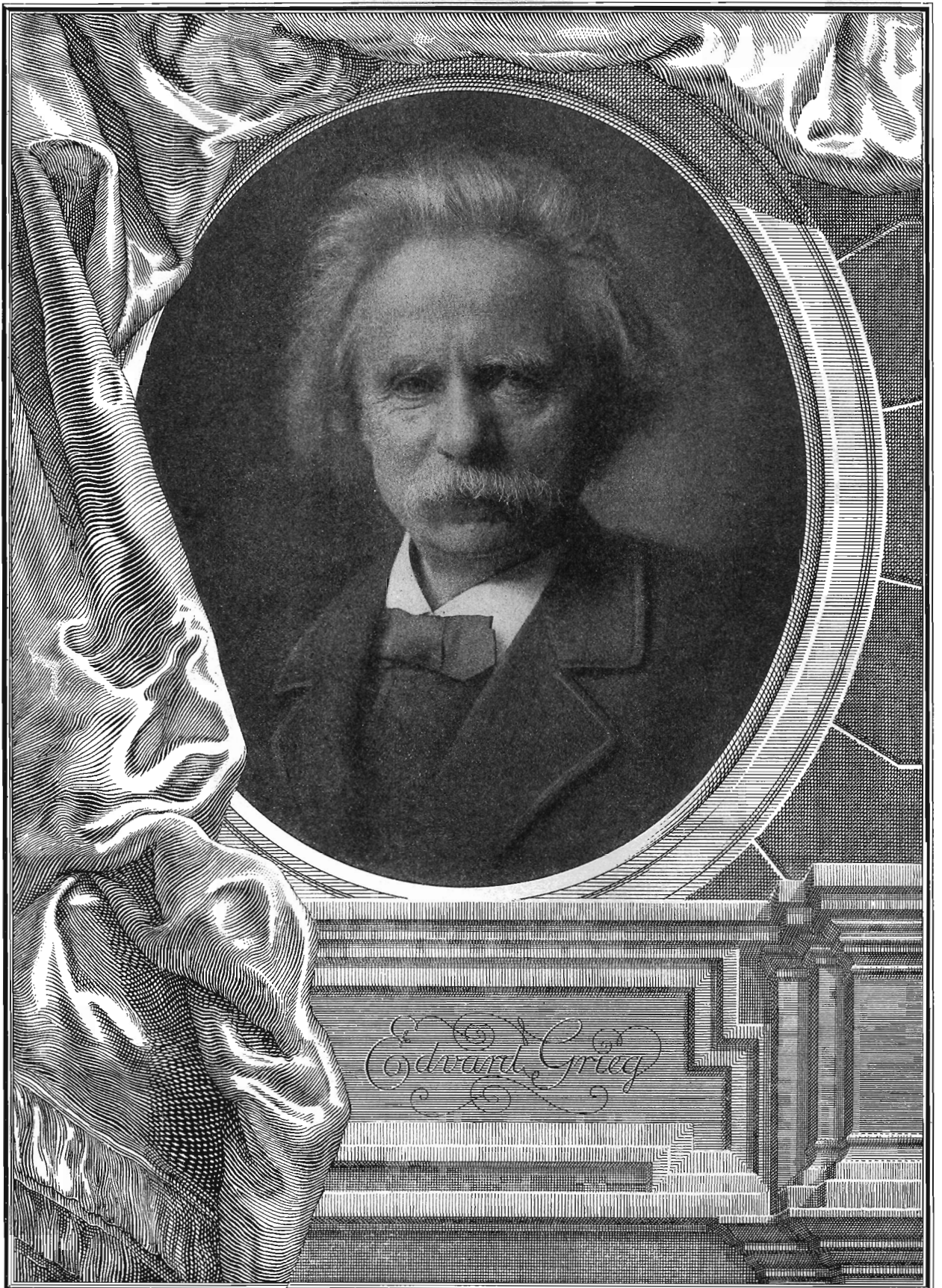
PIETRO MASCAGNI

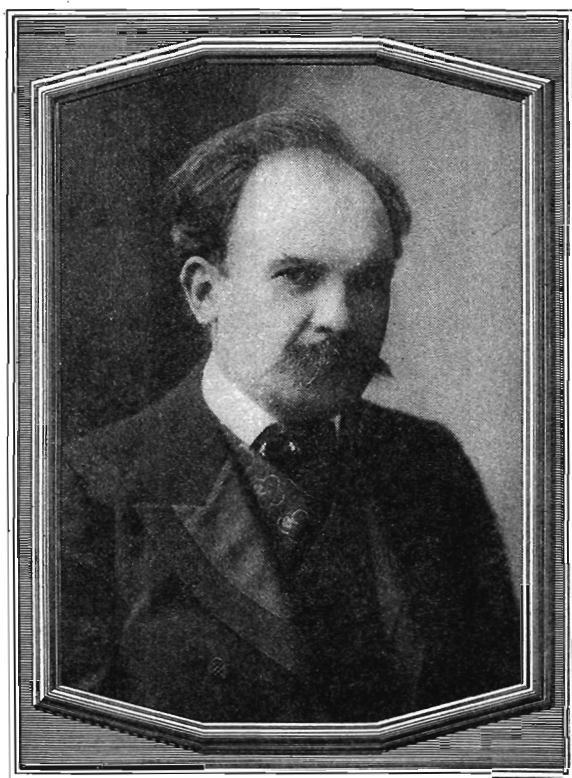
CAMILLE SAINT-SAËNS

WASSILY SAPELLNIKOFF

XAVER SCHARWENKA

ALEXANDER SCRIABINE





Eugen d'Albert

(Pronounced Dál-bear)

ONE OF THE GREATEST living masters of the piano. An artist of most brilliant and scholarly attainments, his playing is always marked with the authority of the consummate artist. His interpretations are dazzling in their brilliancy when the nature of the piece requires brilliant playing, and full of exquisite poetry in compositions of the romantic and poetic school.

D'Albert, who was born in Glasgow, Scotland, on April 10, 1864, is one of the many distinguished pupils of Liszt with whom he studied at Weimar during the years when Liszt's residence there made that city a mecca for all the great musicians of the day.

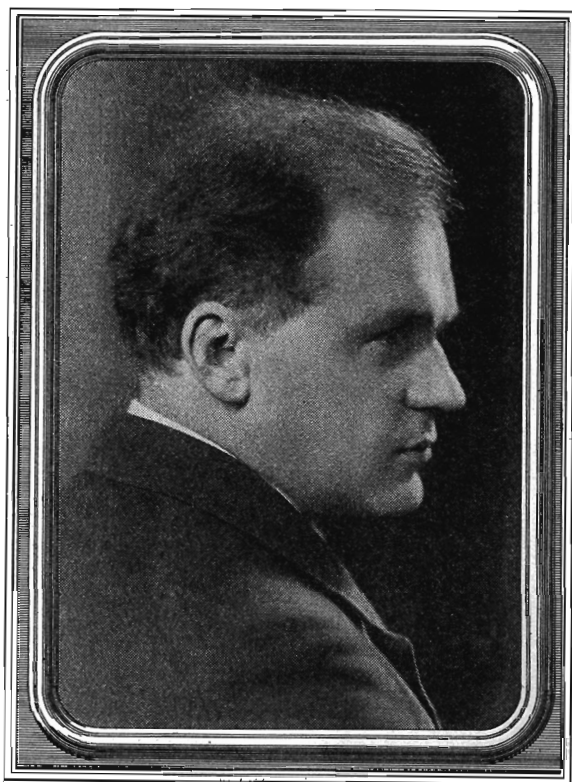
He made his *début* in London in 1880 which was the beginning of a pianistic career which took him repeatedly to the principal cities of Germany, Russia, Italy, France, Spain, England and the United States. He was successively court pianist to the Grand Duke of Weimar and the King of Saxony. In 1892 d'Albert married Teresa Carreño from whom he was divorced in 1895.

Pl a y e d b y E U G E N D ' A L B E R T

50602H WALTZ, Op. 64, No. 1, D
Flat *Chopin* 2.00

This is sometimes called "The Waltz of the Little Dog." The story is that George Sand had a little dog that used to run after its own

tail. One evening she said to Chopin, "If I had your talents I would improvise a waltz for this little dog," and Chopin promptly sat down to the piano and played this fascinating little piece.



Wilhelm Bachaus

THIS SUPERB ARTIST has taken a place in the list of the world's greatest pianists. When he first appeared in public his talents were evident to the knowing, and he rapidly strode to the position in the front rank which he now occupies. His interpretations are characterized by a splendid virtuoso quality, for there is no pianist with a greater technical equipment than Bachaus, and at the same time replete with the poetry which the great artist always brings to his readings.

Pl a y e d b y W I L H E L M B A C H A U S

50614H DU BIST DIE RUH (Thou Art Repose) *Schubert-Liszt* 2.00

"Thou Art Repose" is one of Schubert's most beautiful songs, and Liszt has preserved all its rich beauty in this delightful transcription for the piano. The melody is one of marvelous serenity and calm. As the title implies, although fervent in its general character, the fervor is of a suppressed nature, like a deep smouldering fire which is reluctant to burst into flame.

56965H VALSE CAPRICE *Rubinstein* 2.00

High artistry, such as that of Mr. Bachaus, is essential to a satisfactory performance of this work beloved of the great pianists on account of the opportunity for the display of technique and temperament which it offers.

52645H WALTZ BRILLIANT, Op. 1, No. 34, A Flat . *Chopin* 2.00

A dance poem, one of the most celebrated of the Chopin "Waltzes." Such freshness and life flow through it that one might suppose it had been improvised in a ballroom!

How brisk the introductory bars, and what a striking manifestation of the spirit of the dance is found in every measure. It is instinct with the life and grace of a brilliant ball; one feels the whirling motion, and can easily picture the flowing dresses sweeping around. The dance rises to a climax of brilliancy and enthusiasm, followed by an episode coaxingly tender, which leads to the concluding passage, one of great originality.



Harold Bauer



CONSUMMATE ARTIST, Harold Bauer's interpretations are unexcelled for poetic beauty. Gifted with a high intellectuality, his playing breathes the composer's deepest meaning. There is a nobility about the work of this great artist which all music lovers have been quick to recognize, and he stands today one of the favorite pianists visiting this country.

Pl a y e d b y H A R O L D B A U E R

51517H IMPROMPTU, Op. 90, No. 4,
A Flat Major . *Schubert* 2.00

One of the most melodious of the series of works by Schubert issued under this title. This recording offers a superb interpretation.

50405H SONATA, Op. 27, No. 2, C
Sharp Minor, "Moon-
light," 1st Movement,
Adagio Sostenuto Beethoven 2.00

50337H SONATA, Op. 27, No. 2, C
Sharp Minor, "Moon-
light," 2nd and 3rd Move-
ments, *Allegretto, Presto*
Agitato . . . *Beethoven* 2.00

There is probably no great work for the piano so universally known as Beethoven's so-called

"Moonlight Sonata." There has been much controversy as to the origin of the title. It was certainly not given to the sonata by Beethoven. It, however, serves admirably to define the peaceful charm of the opening movement which, if descriptive of moonlight, is surely moonlight such as is described in Shelley's immortal lines:

*"As, when night is bare, from one lonely cloud
The moon rains out her beams, and heaven
is overflow'd."*

There are several more or less credited traditions concerning its composition. Of these, the one that seems to have the best authentication, is that of the composer's love for Giulietta Guicciardi, one of his pupils far above him in station. She seems to have returned his affection, but marriage with the poor music master was, for social reasons, out of the

Recordings by Bauer (continued)

question. This unlucky passion saddened Beethoven's life for many years, and it is related that on one occasion during a solitary walk he passed a house from which came sounds of one of his own compositions. He stopped to listen, standing as it chanced in the full flood of moonlight. He was recognized from within, and the doors opening, there emerged Giulietta and a gay party of friends, who, surrounding the composer, compelled him to enter and play for them. Beethoven consented, and it is supposed that on this occasion, the moonlight and the presence of his beloved Giulietta, inspired the music which has since become known as the "Moonlight Sonata."

With all its calm beauty, there is an underlying sadness in the first movement, expressive of the hopelessness of his love. The second movement is a brief attempt at a lighter mood but the effort is too great and gives way, almost before it has begun, to the angry protest and fierce rebellion of the third movement. In this

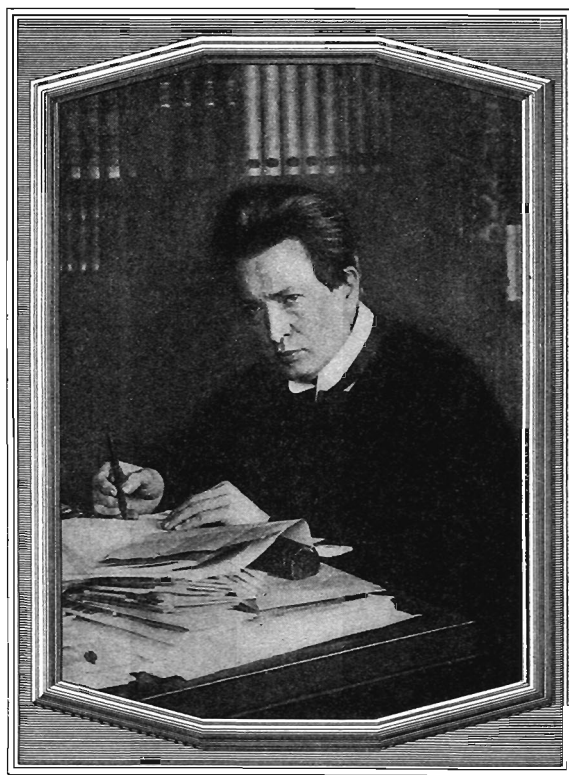
portion of the work we have the great Beethoven, the master soul battling with destiny.

54814H WALDESRAUSCHEN (Murmuring Woods) . Liszt 2.00

One of Liszt's most successful descriptive pieces. Exquisite in the play of light and shade, and lovely in the suggestion of the pleasant sounds of the forest. It is a fine example of its type of musical picture and played by Mr. Bauer with a fine feeling and appreciation.

Like all of Liszt's descriptive works, it employs every device of the pianist and all the resources of the piano to produce the effect the composer intended. Liszt's own playing of his compositions of this character was, we are told, something unapproached by any other contemporary pianist, so graphic and poetic did he make them.

They are bristling with technical difficulties and are works that are successfully interpreted only by the greatest pianists.



Ferruccio Busoni



COLOSSAL FIGURE even in the front rank of the world's greatest pianists. Busoni possessed in richest measure gifts vouchsafed to but few. His genius was coupled with a high intellectuality, and he brought a dazzling technique to interpretations which bear the mark of supreme authority. Especially notable was Busoni's devotion to Liszt and the brilliancy with which he delivered the works of that master.

Played by **FERRUCCIO BUSONI**

50047H BALLADE, Op 23, G Minor
Chopin 2.00

This intensely dramatic work, we are told, sets forth the tragic history of Konrad Wallenrod, the hero of the Lithuanian epic. It is a tale of blood and dire tragedy. The opening bars seem to say, "Listen and I will tell you how it happened." Thus does the woeful tale begin, and the music, with dynamic energy, while not following the story in the successive steps, emphasizes the spirit and character of the stern and rugged Lithuanian knight and resentful rebels. The coda details the final catastrophe. It is the noblest of all the Chopin "Ballades." The full story of the "Ballade"

is too long to print here, but the editor will send it, gladly, to any Ampico owner requesting it.

51364H GNOMENREIGEN (Dance of the Gnomes), "Concert Etude," No. 2, Key of A
Liszt 2.00

One of Liszt's most successful works. It is truly a dance of strange elfin creatures. Of fragile delicacy, it is singularly adapted to an artist of Busoni's technical proficiency. His performance emphasizes the eerie character; his touch is of feathery lightness—a superb recording.

Recordings by Busoni (continued)

50676H RIGOLETTO PARAPHRASE
Verdi-Liszt 2.00

Liszt showed early in his career the ability to take melodious and musical episodes from operas and weld them into brilliant concert pieces. In none of his many transcriptions has he been more signally successful than in this one which offers the famous quartet from "*Rigoletto*."

It is treated with consummate skill, and Busoni's playing of it is justly celebrated. The various voices are each heard in turn, the work concluding, as does the quartet in the opera, with a passage of great brilliancy.

It is a work presenting enormous technical difficulties, and its successful performance requires an artist of the first rank to give adequately its true effect.

62633H SOIRÉES MUSICALES
DE ROSSINI, No. 10,
"Nocturne" . . . *Liszt 2.00*

The ornate sumptuousness of the music of Rossini inspired Liszt in the composition of this melodious and beautiful work. In it he has with his impeccable art produced perfectly a musical picture of the successful Rossini, his great melodic gifts, his amazing facility, his courtly magnificence. All of these are reflected in Liszt's flowing, song-like phrases, his dramatic pauses and splendid chords, literally hands full of notes. It is such a composition as he delighted to play, and it found equal favor with the great Busoni, the greatest living interpreter of Liszt, for whose music he has a particular devotion.

Additional Recordings in Preparation



Teresa Carreño

TERESA CARREÑO, the most distinguished woman pianist of modern times, has been termed the "lioness of the piano," owing to the superb vigor which she brought to her interpretation of the brilliant concert works. Her playing, however, was not without poetry and exquisite delicacy when the nature of the music required it. She was an artist of the very first rank, whose performances endeared her to music lovers throughout the world.

Carreño was a great admirer of the music of Edward MacDowell, who was one of her most distinguished pupils. She frequently included his works in her concert programs and did much to introduce them to European concert audiences.

It is interesting to know that Mme. Carreño recorded the Chopin "Berceuse" and Schubert's "Impromptu" only a few days before she was seized by the illness which resulted in her death.

Pl a y e d b y T E R E S A C A R R E Ñ O

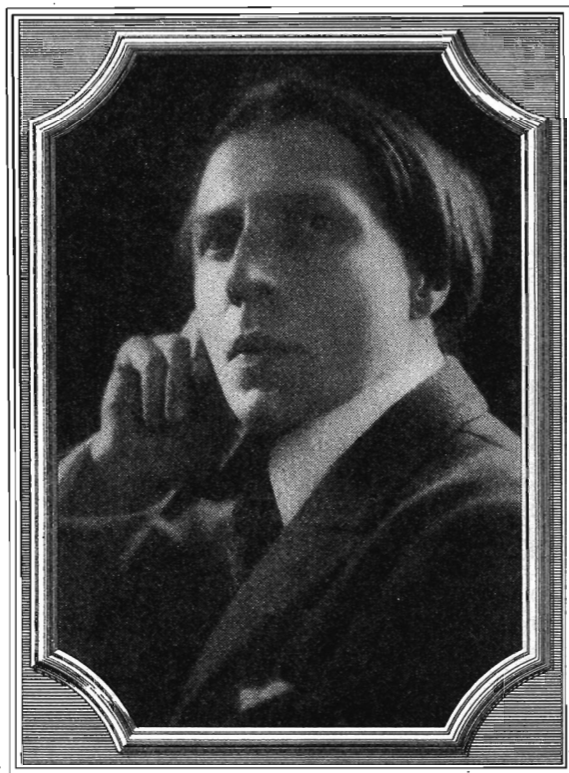
54754H NOCTURNE, Op. 10, No. 1,
F Major. *Tschaikowsky* 2.00

There is a profound appeal in all Tschaikowsky's music, and this "Nocturne" is of haunting beauty. The underlying melancholy cannot fail to touch the heart of the hearer, for in it the composer discloses something of the tragedy and suffering of his own life.

50832H SPANISH DANCE . *Carreño* 2.00

Mme. Carreño, herself a Spaniard, offers in this recording a "Dance" of her own composition. It is in the fascinating rhythm characteristic of Spanish dance music, a delightful work of unusual effectiveness.

*For additional recordings by Carreño made in the
Ampico Laboratories see page 43.*



Alfred Cortot

THIS GREAT French musician is one of those who represent the finest musical art of modern France. Unquestionably one of her greatest pianists, he brings to his readings an understanding and sympathy which make his playing a rare delight. As a conductor, Alfred Cortot won distinction in directing the first performance in Paris of Wagner's "*Götterdämmerung*," and subsequently in performances of "*Tristan und Isolde*" which were produced after he had engaged himself in active propaganda in behalf of the works of Wagner in that city. Previously he had acted as repetitor at the Wagner Festivals at Bayreuth.

Cortot was born at Nyon, Switzerland on September 26, 1877. His mother was a Swiss. His piano instruction was received under Diémer at the Paris Conservatory from which he graduated with honors, including the first piano prize, in 1896.

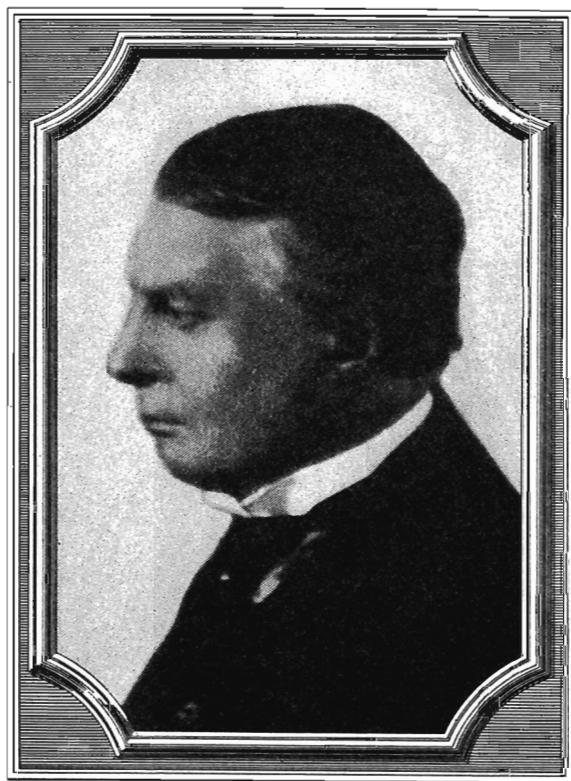
Played by ALFRED CORTOT

59263H RHAPSODIE HONGROISE
(Hungarian Rhapsody),
No. 2 Liszt 2.00

It was through the series of brilliant works, which he calls "Hungarian Rhapsodies," that Liszt made known to the musical world the beauties of native Hungarian music. The native folk dances and songs of the Hungarian people are the basis of these "Rhapsodies" and their gold and colors have been woven by

Liszt into a gorgeous musical fabric without equal in musical transcription of this character. Number two of the series is the best known and most loved. Indeed, it is one of the most widely known pieces ever written. It calls upon all the resources of the piano and requires a technique of the utmost brilliancy for its adequate performance.

Another interesting interpretation of the second "Rhapsody" is the one played by Adriano Ariani (Ampico Recording 57037H).



Arthur Friedheim



ARTHUR FRIEDHEIM is the most eminent of the many pupils of Liszt, indeed, he was not only pupil but a fast personal friend of the great master and lived and studied with him at Rome and subsequently at Weimar. He is a pianist of immense technical ability and temperament, a musician of wide knowledge and great gifts. He has for many years been regarded as one of the foremost exponents of Liszt's music, bringing to his interpretations an authority gleaned through his years of association with the great composer. Before going to Liszt, Friedheim was a pupil of Anton Rubinstein.

His tours as a concert pianist have embraced the principal cities of continental Europe, England, Egypt and the United States. He has frequently appeared as conductor, showing considerable ability in that form of musical endeavor. In New York he so appeared in concerts in which Paderewski and Rosenthal were the solo pianists. His compositions include a piano Concerto and a three Act opera "Alexander and Thaïs."

Played by ARTHUR FRIEDHEIM

50026H ETUDE TRANSCENDENTE, No.
 II, D Flat "Harmonies
 du Soir" (Evening Har-
 monies) Liszt 2.00

Liszt wrote a series of "Studies," which he describes as "for a transcendental technique."

They are attempted only by the most brilliantly equipped pianists. This is one of them. The piece is an exquisitely melodious composition of particular effectiveness. It begins with a tranquil theme representing the softening atmosphere of a quiet evening. It is presently developed elaborately until a veritable flood of tone reaches the ear.



Ossip Gabrilowitsch

(Pronounced Gab-ril-6-vitch)

OSSIP GABRILOWITSCH is a contemporary and fellow-pupil of Mark Hamburg. Both artists have been equally successful in establishing themselves in public favor, but on entirely different lines. Gabrilowitsch's playing is distinguished for its intellectuality, with a leaning toward the softer mood in the display of his art. He was born in Russia on February 7, 1878, and was winner of the Rubinstein Prize at the Petrograd Conservatory. Subsequently he studied with Leschetizky in Vienna. His concert career has made him an outstanding figure in the musical annals of Europe and America. For several years Gabrilowitsch has been conductor of the Detroit Symphony Orchestra, achieving high distinction in that field of musical art. This necessarily has reduced the number of his appearances as pianist, much to the regret of his many admirers who crowd his concerts whenever they are announced.

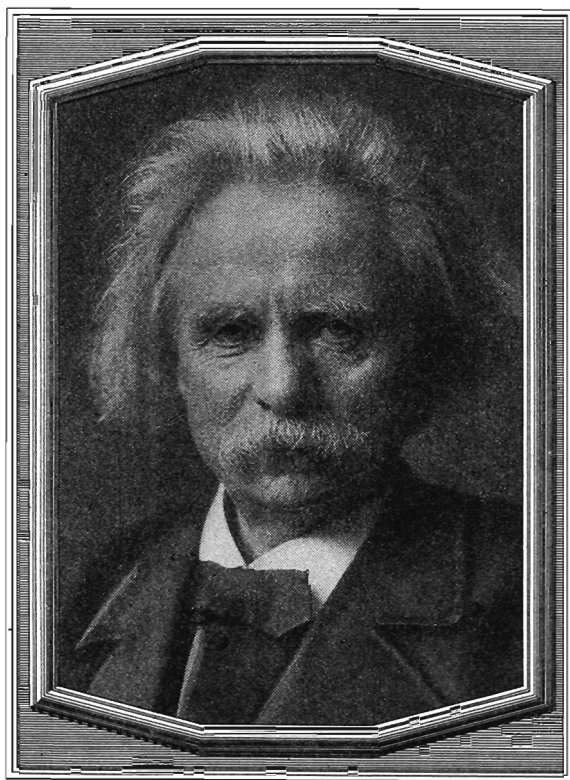
In 1909 Gabrilowitsch married Clara Clemens, the daughter of Mark Twain.

Played by **OSSIP GABRILOWITSCH**

50383H BOURRÉE (Gavotte) . Bach 2.00 50624H GAVOTTE, Op. 49, No. 3
Glazounow 2.00

A *bourrée* is a dance of either French or Spanish origin resembling the *gavotte*. It is in rapid tempo, and is a favorite form of many of the earlier composers. Bach has written several pieces in the *gavotte* rhythm, of which this is one of the most celebrated.

Another "*Gavotte*" by the modern Russian composer. Written in the antique style, it has the modern touch in the interesting melody and the harmonies that the composer has chosen for the expression of his idea.



Edward Grieg

GRIEG is the most celebrated Norwegian pianist and composer. His singularly attractive personality endeared him to all with whom he came in contact. His music owes much of its success to the skill with which he has adapted the classical structure to themes so nearly allied to actual traditional tunes as to be hardly distinguishable from genuine folk music. There is also a picturesque descriptive beauty and effectiveness in his works as well as a quality that identifies them as peculiarly Scandinavian, which adds much to their appeal and the invariable pleasure experienced upon hearing them. For the works of Grieg played by other artists, see "Grieg" under "Recordings Listed Under the Names of Composers." A pathetic interest and added importance accrue to Grieg's recordings since his lamented death.

Played by EDVARD GRIEG

54824H ALBUMBLATT (Album Leaf),
Op. 28 . . . Grieg 2.00

Although dignified with no more descriptive title than "Album Leaf," this musical sketch by Grieg is a little work of real beauty, and the interpretation is notable in that it is that of the composer himself.

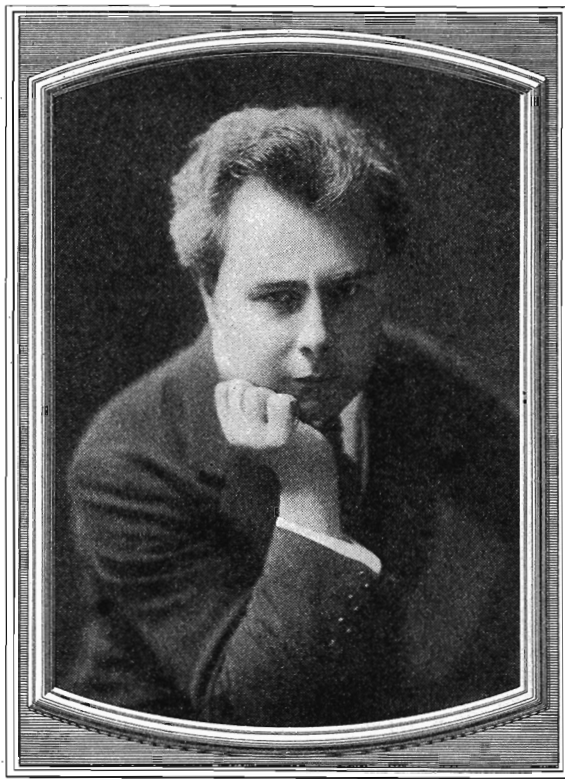
53933H BERCEUSE (Cradle Song),
Op. 38, No. 1 . . . Grieg 2.00

This little "Cradle Song" is one of the master's compositions which bear the peculiar relation to

the folk song referred to in the above paragraph concerning him, accompanying his portrait. It is exquisitely tender and has the peculiar Northern quality which so many find in his compositions. It is the Scandinavian mother at her cradle singing to her babe.

50753H EROTIK, Op. 43, No. 5
Grieg 2.00

In this recording we have Grieg's own playing of this very beautiful love song; characteristically Norwegian, it is one of the best-known and loveliest of his compositions.



Josef Hofmann

IN JOSEF HOFMANN we have one of the rare instances where an infant prodigy has fulfilled the promises of his earlier years. He will be recalled by many as the child wonder of the early nineties, and his gifts have developed and blossomed until he now occupies a place in the very front rank of the greatest pianists of all time. He endows his interpretations with the highest artistry, and his playing is a never-failing delight.

Hofmann was born in Cracow, Poland, on January 20, 1876; his father before him was also a pianist. His latest teacher was Anton Rubinstein, with whom he has been compared in his superb grasp of all that pertains to the pianistic art.

Pl a y e d b y J O S E F H O F M A N N

60371H SCHERZO, Op. 16, No. 2,
E Minor . Mendelssohn 2.00

This charming "Scherzo" is very closely related to the fragile fairy music which Mendelssohn has composed to a "Midsummer Night's Dream." It is Titania again with her elfin court dancing in the moonlight. Assembling to the sound of a fairy trumpet, the little spangled creatures trip lightly, singly and in groups with bewitching grace and exquisite delicacy. Toward the end the Queen and all her court execute a captivating manoeuvre pictured in a cascade of shimmering tone.

50557H TANNHÄUSER, "Overture"
Wagner 2.00

Josef Hofmann's playing of this celebrated "Overture" has long been famous. It is a veritable *tour de force* of piano playing, and reproduces to an amazing degree the orchestral effects and magnificent sonority of this fine example of the early work of its great composer. In it are seen many evidences of the greater Wagner of the Music Dramas, "The Ring of the Nibelungen," "Tristan and Isolde," "The Meistersinger" and "Parsifal."



Pietro Mascagni

(Pronounced Mass-kahn'-yee)

P IETRO MASCAGNI was born in Leghorn in 1863, and was brought up to be a lawyer. He was compelled to pursue his music studies by stealth, owing to the lack of encouragement received from his parents and friends. His musical genius, however, was allowed to flourish, owing to the intervention of an uncle, who adopted the young musician. He is best known through his immortal opera, "Cavalleria Rusticana," which still holds the stage with uninterrupted popularity.

Pl a y e d b y P I E T R O M A S C A G N I

50633H CAVALLERIA RUSTICANA,
"Intermezzo" . Mascagni 2.00

This "Intermezzo" is played between the First and Second Acts of the opera. The curtain remains up during its performance, although the stage is empty of actors. Its beautiful, almost religious calm is very grateful, heard as it is after the storm and stress of the First Act, with its exposition of the anger and hate of the hot-blooded Sicilians whose intrigues bring about the tragedy with which the opera concludes. "Cavalleria Rusticana" is the work by which Mascagni is known throughout the world. It has held the stage and the attention of music lovers ever since its first performance.

62913H CAVALLERIA RUSTICANA,
"Prelude" and "Siciliana"

Mascagni 2.00

Under the sunny skies of Sicily the tragic story of "Cavalleria Rusticana" was enacted. It gives us a picture highly colored with a tense emotional play of passions, love and jealousy. This work is the prelude to the opera and expresses in a remarkable way the ever changing moods, rising quickly and abruptly from tender melody to passionate outbursts of rugged strength. In the middle portion of the prelude there occurs the renowned "Serenade" or "Siciliana," which in the opera is sung by Turiddu (the tenor) behind the scenes.



Camille Saint-Saëns

(Pronounced *San-Sahns*)

SAINT-SAËNS was a consummate master of composition; no one possessed a more profound knowledge than he of the secrets and resources of the art, and to this was added his extraordinary charm of personality, which is reflected in his work both as a composer and a pianist. His appearances in this country a few years ago were the occasion of a series of remarkable demonstrations, so great was the enthusiasm and interest in hearing the veteran composer and pianist. He was born in Paris on October 9, 1835, and gave his first public concert at the age of eleven and produced his first important composition, a symphony, when only sixteen. The greater part of his long life was devoted to composition, and works of widely diversified character are included in the long list of his achievements in the field. He died in Paris on December 16, 1921.

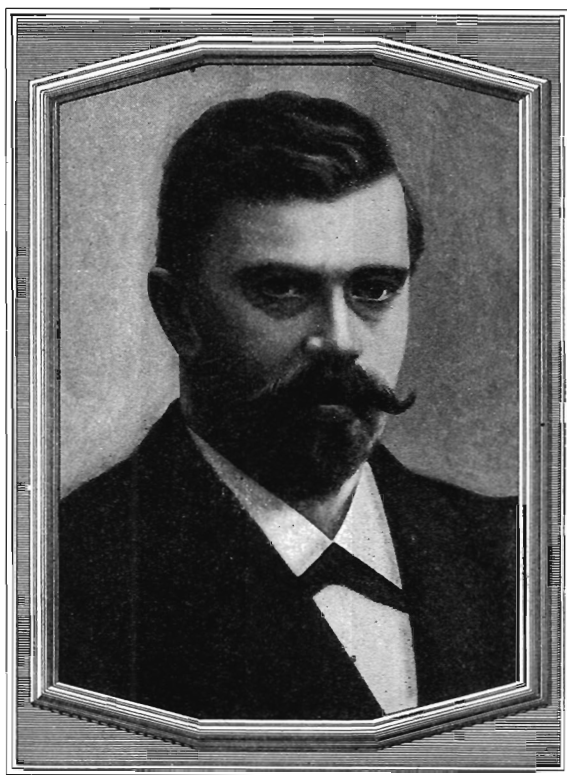
Played by **CAMILLE SAINT-SAËNS**

54686H SAMSON ET DALILA (Samson and Delilah), "Finale, Act I" . . . *Saint-Saëns* 2.00

The scene for which this is the music is before Dagon's temple. Delilah and the Philistine women enter, the latter bearing garlands of flowers and singing of Spring. Then follows the voluptuous music of the dance of the priestesses of Dagon, and Delilah's song of Spring and love.

57234H VALSE LANGOUREUSE, Op. 120 . . . *Saint-Saëns* 2.00

Of special interest is this delightful number. The great composer-pianist is particularly happy in rendering his own works, this charming "Waltz" being played with a delicate grace and a fine sense of rhythm evidencing equally his impeccable taste both in composition and performance.



Wassily Sapellnikoff

SAPELLNIKOFF was born in Odessa, Russia, on October 21, 1872. His musical studies were first directed by his parents, who sent him when duly equipped to the Petrograd Conservatory. He began his musical life as a violinist but abandoned that instrument for the piano and has since won for himself a position in the first rank of Russian pianists. His recital tours have embraced all of Europe and the British Isles.

It was Sapellnikoff who introduced Tschaiowsky's "Piano Concerto" to London, where he played it under the baton of the composer.

He has found time to devote to composition, which is directed chiefly to works for the piano. It is in the shorter musical forms that he has achieved his greatest success, having to his credit a large number of salon pieces, graceful in style and content. He ranks well amongst the greatest of living Russian composers.

Played by **WASSILY SAPELLNIKOFF**

62921H GAVOTTE, Op. 4, No. 2,
E Major . Sapellnikoff 2.00

The rhythm of this old French dance, employed in presenting a gay picture of richly dressed nobles and dames treading its measures, carries also a suggestion of courtly conversation, the voices answering each other in polite phrases, and presently there is evidence of all the company speaking at once, resulting in a confusion of tongues, delightfully humorous. Then, as if abashed at this departure from the

etiquette of the *gavotte*, the dance suddenly concludes with a courtly gesture, a low bow, doubtless, as the dancers return to their seats.

This "*Gavotte*" has frequently been used as music for the ballet, and is a favorite concert number on the programs of our pianists. Sapellnikoff himself plays this recording, and another notable composer's interpretation is added to the imposing list of similar self-expressions in the Ampico catalogue.



Xaver Scharwenka



AS A PIANIST Xaver Scharwenka was renowned above all his other qualifications for the beautiful quality of his tone. His power was enormous, yet he never made inordinate demands upon the resources of the piano. His compositions possessed energy, harmonic interest, many beautiful melodies and much Polish national character, especially his celebrated "Polish National Dance," a work of far-flung popularity. His death in Berlin on December 7, 1924, is lamented by a legion of friends and admirers.

Played by XAVER SCHARWENKA

60001H POLISH NATIONAL DANCE,
Op. 3, No 1. Scharwenka 2.00

Like most of Scharwenka's compositions this work has a distinctly national character. In its melodies and rhythm it partakes of the folk music of Poland.

Its energy and harmonic interest have given it a wide popularity, indeed, it must be included in the list of the world's best known piano works. It is one of those compositions like Rachmaninoff's "Prelude" in C sharp minor and deKoven's "Oh, Promise Me," which, for a trifling sum, were sold outright to a publisher by their composers, young and yet unknown.

Their subsequent popularity and enormous sale (millions of copies of all three works have been sold) brought fame to the young men who wrote them, but their rights to any financial benefit were relinquished in their sale outright to the publisher. Rachmaninoff received about twenty dollars for his "Prelude;" deKoven a similar amount for "Oh, Promise Me," and Scharwenka a few marks for his "Polish National Dance." Of course, no one could foresee the great popularity which all three of these works have attained, and a fortunate turn of this kind for the publisher must be rated against the many failures which every year result in large losses to the music publishing houses.



Alexander Scriabine

(Pronounced *Scrié-a-bean*)



ALEXANDER NICHOLAEVICH SCRIBINE, composer and pianist, was born in Moscow on January 10, 1872. He has won a high place amongst the group of younger Russian composers. His pianistic career was confined chiefly to appearances in Paris, Brussels and Amsterdam, the art of composition having a greater appeal than the exacting life of a concert artist. He was for a few years Professor of Pianoforte at the Moscow Conservatory but abandoned that position in order to devote himself exclusively to composition. He has a distinguished style and seems like Chopin, by whom he has evidently been influenced, to be attracted by the smaller musical forms. His pianoforte works are delicate and poetical. His output is not large, besides his piano works which include three sonatas, a concerto for piano and orchestra, a small number of shorter works, he has to his credit two symphonies. In his orchestra writings he follows the style of Wagner rather than Glinka who has influenced most of the younger Russian musicians.

Played by ALEXANDER SCRIBINE

55454H POÈME, Op. 32, No. 1

Scriabine 2.00

Scriabine's works are in the most part for the piano, and, while they employ modern harmonies, are endowed with real poetry and

deserve the high place accorded them in musical literature. This "Poème," to which the sympathetic hearer will supply his own poetic suggestion, is characteristic of his shorter works in a romantic vein. It is offered in the composer's own interpretation.

PART III

AMPICO ACCOMPANIMENT RECORDINGS LISTED ALPHABETICALLY

For those who sing, or play the violin, and desire accompaniments brilliantly played, these Ampico accompaniments possess a special interest. They are played by artists proficient in the difficult art of accompanying. Those played by Richard Hageman provide the interpretations of one who has played them for most of the great artists of the concert stage and Metropolitan Opera Company.

The violin accompaniments, played by great violinists themselves, Mishel Piastro and Duci de Kerekjarto, offer equally authoritative interpretations of those works.

A new feature is introduced in these accompaniment recordings in that the melody appears played as a single note without intensity, supplying assistance to those unfamiliar with the song, and in no way interfering with the accompaniment for those who are already familiar with it.

These lists will be enlarged by additions which will be made in the monthly supplements.



AMPICO VOCAL ACCOMPANIMENTS

- | | | | |
|--------|---|--------|---|
| 59003F | A DES OISEAUX (To the Birds), E Flat, Alto— <i>Hüe</i>
Ward-Stephens 1.50 | 5960IF | ALS DIE ALTE MÜTTER (Songs My Mother Taught Me), Key of A, Soprano or Tenor— <i>Dvořák</i> . . . Hageman 1.50 |
| 56093F | A DES OISEAUX (To the Birds), Key of G, Soprano
<i>Hüe</i> . . . Ward-Stephens 1.50 | 5959IF | AT THE WELL, G Flat, Soprano— <i>Hageman</i>
Hageman 1.50 |
| 61403G | AÏDA, "Ritorna Vincitor," A Flat— <i>Verdi</i> . . . Suskind 1.75 | 5961IF | AVE MARIA, Key of G, Soprano— <i>Bach-Gounod</i>
Hageman 1.50 |
| 6043IG | ALLERSEELEN (All Souls' Day), Op. 10, No. 8, Key of B, Baritone— <i>Strauss</i>
Strauss 1.75 | 6308IF | AVE MARIA, E Flat, Alto or Baritone— <i>Bach-Gounod</i>
Hageman 1.50 |
| 6044IG | ALLERSEELEN (All Souls' Day), Op. 10, No. 8, E Flat, Soprano— <i>Strauss</i>
Strauss 1.75 | | BALLATELLA, See "Pagliacci" |
| | | 6307IF | BIG BROWN BEAR, THE, Key of F, Soprano or Tenor— <i>Zucca</i> . . . Zucca 1.50 |

- 54974F BEIDEN GRENADIÈRE, DIE, (The Two Grenadiers), G Minor, Baritone—*Schumann* . . Melamet 1.50
- 62191F BIRD OF THE WILDERNESS, THE, B Flat, Mezzo-Soprano—*Horsman* Suskind 1.50
- 62201F BIRD OF THE WILDERNESS, THE, D Flat, Soprano—*Horsman* . . Suskind 1.50
- 61411F CÄCILIE (Cecily), Op. 27, No. 2, Key of C, Mezzo-Soprano or Tenor—*Strauss* . . Brockway 1.50
- 61571F CÄCILIE (Cecily), Op. 27, No. 2, Key of E, Soprano *Strauss* . . Brockway 1.50
- 60231H CARMEN, "Habanera," Key of D—*Bizet* . . Suskind 2.00
- 61421F CARMEN, "Seguidilla," Key of D—*Bizet* . . Suskind 1.50
- 56233H CARNAVAL, Key of A, Soprano or Tenor—*Fourdrain* Ward-Stephens 2.00
- 58883H CARNAVAL, Key of F, Alto or Baritone—*Fourdrain* Ward-Stephens 2.00
- 61433F CAVALLERIA RUSTICANA, "Romance," Key of E—*Mascagni* . . Suskind 1.50
- 30041G CHÈRE NUIT (Night Beloved), D Flat, Soprano—*Bachelet* Suskind 1.75
- 30051G COME OUT IN THE SWEET SPRING NIGHT, E Flat, Mezzo-Soprano—*Gilberté* . . Suskind 1.75
- 54982F CUCK-COO CLOCK, THE, E Flat, Soprano—*Schaefer* . . Brockway 1.50
- 59551F DAWN, D Flat, Soprano or Tenor—*Curran* . . Noe 1.50
- 61531F DAWN IN THE DESERT, Key of C, Mezzo-Soprano or Tenor—*Ross* . . Ross 1.50
- 61471F DAWN IN THE DESERT, Key of D, Soprano—*Ross* . . Ross 1.50
- 59063F DE OL' ARK'S A-MOVERIN', D Flat, Alto or Baritone—*Guion* . . Hejtmanek 1.50
- 58753F DE OL' ARK'S A-MOVERIN', Key of F, Soprano or Tenor—*Guion* Hejtmanek 1.50
- DICH, THEURE HALLE (Hail, Hall of Song), See "Tannhäuser"
- 61931F FORELLE, DIE (The Trout), D Flat, Soprano or Tenor *Schubert* . . . Lamson 1.50
- 61941F FORELLE, DIE (The Trout), Key of A, Alto or Bass—*Schubert* . . . Lamson 1.50
- 60311F FROM THE LAND OF THE SKY-BLUE WATER, B Flat, Soprano—*Cadman* . . . Suskind 1.50
- 58183F GIVE A MAN A HORSE HE CAN RIDE, B Flat, Baritone—*O'Hara* . . Pollock 1.50
- HABANERA, See "Carmen"
- 58903F HAVE YOU SEEN HIM IN FRANCE? Key of D, Alto or Baritone—*Ward-Stephens* Ward-Stephens 1.50
- 56103F HAVE YOU SEEN HIM IN FRANCE? Key of F, Soprano or Tenor—*Ward-Stephens* Ward-Stephens 1.50
- 54963F HEIGH-HO! B Flat, Baritone *Burleigh* . . . Melamet 1.50
- 58923F HEIGH-HO! D Flat, Tenor—*Burleigh* . . . Melamet 1.50

- 55005F HERODIADE, "Ce Lui Dont La Parole," (He Whose Compelling Word), E Flat—*Massenet*
Brockway 1.50
- 58212F I DID NOT KNOW, E Flat, Baritone—*Vanderpoel*
Pollock 1.50
- 61541F IF FLOWERS COULD SPEAK, Op. 6, E Flat, Mezzo-Soprano or Tenor—*Zucca*
Zucca 1.50
- 61481F IF FLOWERS COULD SPEAK, Op. 6, Key of G, Soprano
Zucca . . . *Zucca* 1.50
- 60181F INTER NOS, B Minor, Alto or Baritone—*MacFadyen*
MacFadyen 1.50
- 58932F J'AI PLEURÉ EN RÊVE (I Wept, Beloved, As I Dreamed), F Sharp Minor, Soprano or Tenor—*Hüe*
Rivers 1.50
- 52282F J'AI PLEURÉ EN RÊVE (I Wept, Beloved, As I Dreamed), G Flat Major, Alto or Baritone—*Hüe*
Rivers 1.50
- 58202F JUST YOU, Key of F, Baritone—*Burleigh* . Pollock 1.50
- 59801F LASSIE O' MINE, E Flat, Baritone—*Walt* . Beebe 1.50
- 30001G LAZY SONG, Key of F, Baritone-Contralto—*Lawson* . . . Turpin 1.75
- 55063F LITTLE DAMOZEL, THE, Key of D, Baritone—*Novello*
Melamet 1.50
- 58943F LITTLE DAMOZEL, THE, Key of F, Tenor—*Novello*
Melamet 1.50
- 61971F LOCH LOMOND, E Flat, Baritone—*Kreisler-Warlich*
Lamson 1.50
- 61981F LOCH LOMOND, A Flat, Soprano—*Kreisler-Warlich*
Lamson 1.50
- 59511F LULLABY, Op. 57, No. 2, Key of F, Soprano—*Scott*
Hageman 1.50
- 61553G MERCY (Rachem), Op. 60, No. 1, E Minor, Soprano or Tenor—*Zucca* . *Zucca* 1.75
- 61443G MERCY (Rachem), Op. 60, No. 1, C Minor, Alto or Baritone—*Zucca* . *Zucca* 1.75
- 59053F MITHER HEART, THE, D Flat, Baritone—*Stickles*
Hejtmanek 1.50
- 58733F MITHER HEART, THE, Key of F, Alto—*Stickles*
Hejtmanek 1.50
- 59074H MOON DROPS LOW, THE, A Minor, Alto—*Cadman*
Hejtmanek 2.00
- 58744H MOON DROPS LOW, THE, C Sharp Minor, Soprano—*Cadman* . . Hejtmanek 2.00
- MON COEUR S'OUVRE A TA VOIX, See "Samson et Dalila"
- 61451F MOTHER DEAR, "A Child's Day in Song," Op. 16, Key of G, Soprano—*Zucca*
Zucca 1.50
- 61561F MOTHER DEAR, "A Child's Day in Song," Op. 16, Key of E, Alto or Baritone—*Zucca* . . *Zucca* 1.50
- 58963F MY LADDIE, E Flat, Alto or Baritone—*Thayer*
Brockway 1.50
- 54993F MY LADDIE, Key of G, Mezzo-Soprano or Tenor
Thayer . . Brockway 1.50

- 3002IG NO. 1, SUNSET IN THE DESERT, Key of E; No. 2, NIGHT IN THE DESERT, D Minor, Baritone or Contralto—*Ross* . *Ross* 1.75
- 5953IF O, DRY THOSE TEARS, Key of A, Soprano or Tenor—*del Riego* . . . *Noe* 1.50
- 5958IF OH, THAT WE TWO WERE MAYING, A Flat, Soprano or Tenor—*Nevin*
Hageman 1.50
- 3003IG O MIO BABBINO CARO (Oh My Beloved Daddy), "Gianni Schicchi," Soprano, A Flat—*Puccini* . . . *Ross* 1.75
- 62073G ON THE ROAD TO MANDALAY, Tenor, E Flat—*Speaks*
Duke 1.75
- 62083G ON THE ROAD TO MANDALAY, Baritone, Key of C—*Speaks* . . . *Duke* 1.75
- 6151IF OPEN ROAD, THE, Key of D, Mezzo-Soprano or Tenor
Ross . . . *Ross* 1.50
- 6152IF OPEN ROAD, THE, Key of E, Soprano—*Ross* . . *Ross* 1.50
- 59483H PAGLIACCI, "Ballatella," Key of C—*Leoncavallo*
Grange 2.00
- 59493H PAGLIACCI, "Prologue," Key of C—*Leoncavallo*
Hageman 2.00
- PROLOGUE, See "Pagliacci"
- 55023F RED, RED ROSE, E Flat, Baritone—*Cottenet*
Brockway 1.50
- 5952IF ROSE IN THE BUD, E Flat, Mezzo-Soprano or Tenor
Forster . . . *Grange* 1.50
- 56224H ROSSIGNOL, LE (The Nightingale), Soprano, A Flat—*Ward-Stephens*
Ward-Stephens 2.00
- 58974H ROSSIGNOL, LE (The Nightingale), E Flat, Alto—*Ward-Stephens*
Ward-Stephens 2.00
- 55045F SAMSON ET DALILA, "Mon coeur s'ouvre a ta voix" (My Heart at Thy Sweet Voice), D Flat—*Saint-Saëns* . *Brockway* 1.50
- 55013F SPRING, A Flat, Mezzo-Soprano or Tenor—*Tosti*
Melamet 1.50
- 58993F SPRING, Key of F, Alto or Baritone—*Tosti* Melamet 1.50
- 6146IF SPRING CAME WITH YOU, Op. 42, No. 2, A Flat, Soprano—*Zucca* . *Zucca* 1.50
- 55053F STÄNDCHEN (Serenade), Op. 17, No. 2, Key of D, Alto or Baritone—*Strauss*
Melamet 1.50
- 58983F STÄNDCHEN (Serenade), Op. 17, No. 2, Key of F, Soprano or Tenor—*Strauss* . . *Melamet* 1.50
- 52274F TANNHÄUSER, "Dich, Theure Halle" (Hail, Hall of Song), Key of G—*Wagner* . . . *Rivers* 1.50
- 56114F TOSCA, "Vissi d'Arte, Vissi d'Amore" (Love and Music, These Have I Lived for), E Flat—*Puccini* . *Ward-Stephens* 1.50
- 6056IG TRAUM DURCH DIE DÄMMERUNG (Dream in the Twilight), E Flat, Baritone—*Strauss* . . . *Strauss* 1.75
- 6057IG TRAUM DURCH DIE DÄMMERUNG (Dream in the Twilight), F Sharp, Soprano—*Strauss* . . . *Strauss* 1.75

- 59501F TIME FOR MAKING SONGS
HAS COME, THE, E Flat,
Soprano—*Rogers* . Noe 1.50
VISSI D'ARTE, See "Tosca"
- 30011G WANDERER, DER (The
Wanderer), Key of E,
Baritone—*Schubert* Zucca 1.75
- 61951F WHO IS SYLVIA? Key of G,
Mezzo-Soprano or Bari-
tone—*Schubert* Lamson 1.50
- 61961F WHO IS SYLVIA? Key of F,
Alto or Bass—*Schubert*
Lamson 1.50
- 59023F WIDMUNG (Dedication),
"Thou Art My All," E
Flat, Alto or Baritone—
Schumann-Liszt
Brockway 1.50
- 55033F WIDMUNG (Dedication),
"Thou Art My All," Key
of G, Soprano or Tenor,
Schumann-Liszt
Brockway 1.50
- 59032F WILL O' THE WISP, D Flat,
Alto—*Spross*
Ward-Stephens 1.50
- 56122F WILL O' THE WISP, Key of
F, Soprano—*Spross*
Ward-Stephens 1.50
- 52252F WIND SONG, F Major,
Mezzo-Soprano or Tenor
Rogers . . . Rivers 1.50
- 59042F WIND SONG, Key of D, Alto
or Baritone—*Rogers*
Rivers 1.50
- 59542F YOUR EYES HAVE TOLD ME
So, A Flat, Soprano or
Tenor—*Blaufuss* . Noe 1.50
- 60301G ZUEIGNUNG (Devotion), Op.
10, No. 1, Key of G,
Alto—*Strauss* . Strauss 1.75
- 60351G ZUEIGNUNG (Devotion), Op.
10, No. 1, Key of C,
Soprano—*Strauss* Strauss 1.75

AMPICO
VIOLIN ACCOMPANIMENTS

- 61583F AIR (On the G String)—
Bach . . . Jones 1.50
- 59561H ALT WIENER TANZWEISEN
(Old Viennese Dance Mel-
odies), No. 1, "Liebes-
freud" (Love's Delight),
Key of C . . . Allen 2.00
- 59372H AVE MARIA, Key of C—
Schubert-Wilhelmj Piastro 2.00
- 59362H JOTA DE PABLO, Op. 52, Key
of G—*Sarasate* Kerekjarto 2.00
- 59343H NOCTURNE, Op. 27, No. 2,
Key of D—*Chopin-
Wilhelmj* . Kerekjarto 2.00
- 62213G ROMANCE, From Second
Concerto, Op. 22—
Wieniawski . . . Duke 1.75
- 59352H ROMANZA ANDALUZA,
"Spanish Dances," Op.
22, No. 3, Key of C—
Sarasate . . . Kerekjarto 2.00
- 63093G SOUVENIR DE MOSCOU,
"Russian Airs," Op. 6—
Wieniawski . . . Duke 1.75
- 59572H STÄNDCHEN (Serenade), D
Minor—*Schubert-Elman*
Allen 2.00
- 61921F TAMBOURIN CHINOIS, Op.
3, B Flat—*Kreisler*
Lamson 1.50



AMPICO
'CELLO ACCOMPANIMENTS

- 61503F ALLEGRO APPASSIONATO, Op.
43, B Minor—*Saint-Saëns*
Wiswell 1.50
- 62093F EN BATEAU (In a Boat), Key
of G—*Debussy* Wiswell 1.50
- 61593F TARANTELLA, Op. 33, Key
of G—*Popper* . Wiswell 1.50



PART IV

AMPICO RECORDINGS LISTED UNDER THE NAMES OF THE COMPOSERS, TOGETHER WITH SHORT BIOGRAPHIES OF SEVERAL OF THEM



ADOLPH ADAM

- 211E CANTIQUE DE NOËL (Christ-
mas Song), Ballad, Key of
C (with words) *Brockway* 1.25

*

A. EMMET ADAMS

- 1241F BELLS OF ST. MARY'S,
E Flat . . . *Fairchild* 1.50

*

STEPHEN ADAMS

- 56824H HOLY CITY, THE . . . *Kmita* 2.00

*

ALABIEFF-LISZT

(Pronounced *Ah-lah-bee-eff*—List)

- 55415F ROSSIGNOL, LE (The Night-
ingale) . . . *Cutchin* 1.50

*

ISAAC ALBENIZ

(Pronounced *Al-bay'-neth*)

- 57446H CHANTS D'ESPAGNE (Songs
of Spain), Op. 232, No. 4,
"Cordoba" . . . *Rubinstein* 2.00

- 56033H CHANTS D'ESPAGNE (Songs
of Spain), Op. 232, No. 5,
"Seguidilla" . . . *Copeland* 2.00

- 57556H IBERIA, "Triana" *Rubinstein* 2.00

- 56043H SOUVENIRS DE VOYAGE,
"Malagueña" . . . *Copeland* 2.00

- 61773H SUITE ESPAGNOLE, No. 3,
"Sevilla" . . . *Dumesnil* 2.00

- 62581G TANGO IN D . . . *Présent* 1.75

FRED G. ALBERS

- 60541G BASKET OF ROSES . . . *Gerdtz* 1.75

- 60793F CARNATIONS, Novelette
Lane 1.50

- 61101F IN POPPYLAND . . . *Gerdtz* 1.50

*

EUGEN D'ALBERT

(Pronounced *Dal'-bear*)

- 51044G GAVOTTE AND MUSETTE
Brockway 1.75

*

W. ALETTER

- 55873E RENDEZVOUS, "Intermezzo,
Rococo" . . . *Gerdtz* 1.25

*

NICHOLAS AMANI

- 58693G ORIENTALE, Op. 7, No. 2
Maier 1.75

*

R. S. AMBROSE

- 361G ONE SWEETLY SOLEMN
THOUGHT, Ballad, D Flat
(with words) . . . *Kmita* 1.75

*

A. D'AMBROSIO

(Pronounced *Dam-bro'-zee-o*)

- 63183G CANZONETTA . . . *Nash* 1.75

- 51932E EN BADINANT . . . *Volavy* 1.25

*

CHARLES ANCLIFFE

- 57183G NIGHTS OF GLADNESS (Waltz
for Dancing) . . . *Kmita* 1.75

ANONYMOUS

- 241F ANNIE LAURIE, Ballad, Key
of C (with words) . *Kmita* 1.50
- 1411H ANNIE LAURIE, Ballad, E Flat
(with words) . *Levitzi* 2.00
- 41F DRINK TO ME ONLY WITH
THINE EYES, Ballad, E Flat
(with words) . *Brockway* 1.50

*

LUIGI ARDITI

(Pronounced *Ar-dee'-tee*)

- 56502E BACIO, IL (The Kiss Waltz)
Kmita 1.25

*

ANTHONY STEPANOVICH ARENSKY

- 62573G AUX CHAMPS (In the Fields)
with "Valse Capricieuse"
(*Grodzki*) . . *Chapman* 1.75
- 55704F ETUDE . . . *Sutherland* 1.50
- 57925H PRÈS DE LA MER (By the
Sea), Op. 42, No. 4, *Allegro*
Moderato . . *Souvaine* 2.00
- 54724F PRÈS DE LA MER (By the
Sea), Op. 42, No. 5, *Allegro*
Souvaine 1.50
- 60903H STUDY ON A CHINESE THEME,
Op. 25, No. 3 . *Braun* 2.00

*

FELIX ARNDT

- 61741F MARIONETTE, Novelette
Delcamp 1.50
- 57374F NOLA, "Intermezzo"
Fairchild 1.50

HARRY E. ARNOLD

- 51004F ARABESQUE, Op. 59, No. 2
Volavy 1.50

*

ARNOLD-BROWN

- 53404F CATHEDRAL CHIMES . *Gerdtz* 1.50

*

ARRILAGA

(Pronounced *Ah-rill-ah'-ga*)

- 55233E GUAYABO, EL (The Guava
Tree) . . . *Tucker* 1.25

- 55213E RIZOS DE ORO (Golden Curls)
Tucker 1.25

*

JOSEPH ASCHER

- 60133G ALICE, Transcription *Kmita* 1.75

- 55484F LAST ROSE OF SUMMER, THE
Gerdtz 1.50

*

WILLIAM AXT

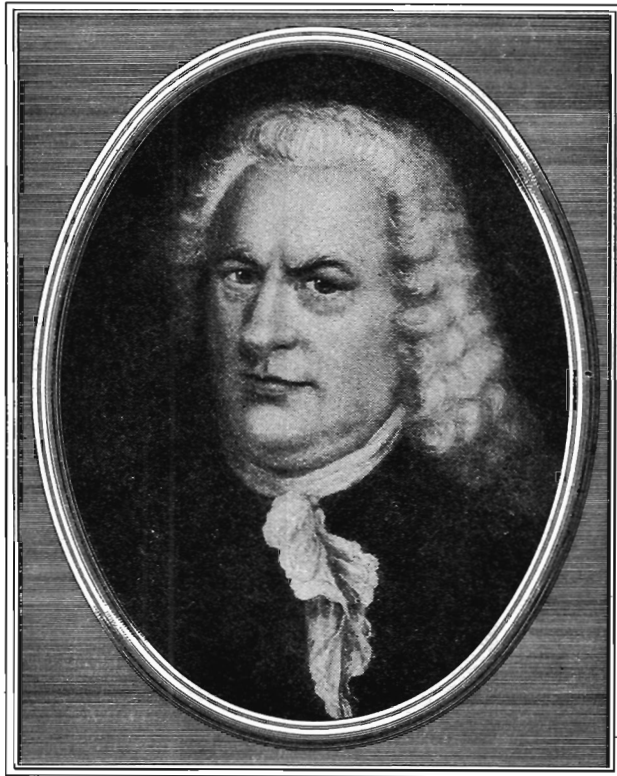
- 1251F IF LOVE WERE ALL, Ballad,
E Flat (with words)
Fairchild 1.50

*

NAT. D. AYER

- 1361F SOMEWHERE IN THE WORLD,
Ballad, E Flat (with words)
Lane 1.50

- 1473F WHERE THE RAINBOW ENDS,
Ballad, E Flat (with words)
Lefèvre 1.50



Johann Sebastian Bach

(Pronounced Bahk)

Born at Eisenach, Germany, March 21, 1685

Died at Leipzig, Germany, July 28, 1750



CHUMANN said of Bach that "Music owes to him almost as great a debt as religion does to its founder."

His whole family was musical and his unique genius evidenced itself at a very early age. He developed all kinds of music, bringing new ideas to its composition and manner of production. Especially valuable is his development of vocal music based on instrumental principles. By many he is considered as the "fountain head of music." His masterly counterpoint is a special mark of his genius wherein he displays an almost inconceivable facility and dexterity in weaving the complicated network of parts into an organic completeness. The perfection of musical form found in the musical compositions of Bach imparts to them a magical attraction not only to those who have given them earnest study, but their sturdy rhythm and fine wholesome beauty attract the uninstructed music lovers. Posterity has given it to him to share the highest place in the world's history of music.

RECORDINGS OF THE COMPOSITIONS OF BACH

- | | |
|--|---|
| 61583F AIR (On the G String),
(Violin accompaniment
only) . . . Jones 1.50 | 6034IH GAVOTTE, B Minor, <i>Arr.</i>
by Saint-Saëns . Schnitzer 2.00 |
| 50383H BOURRÉE . Gabilowitsch 2.00 | 62721H ITALIAN CONCERTO, 1ST
Movement, <i>Allegro</i> |
| 58704H GAVOTTE, No. 2, G Minor
Pattison 2.00 | Schnabel 2.00 |

Compositions of Bach (continued)

- 62733H ITALIAN CONCERTO, 2nd
Movement, *Andante*
Schnabel 2.00
- 6274IH ITALIAN CONCERTO, 3rd
Movement, *Presto*
Schnabel 2.00
- 63423H OVERTURE, 29th Cantata,
Arr. by Saint-Saëns Silber 2.00

✦

BACH-GOUNOD

(Pronounced *Bahk-Goo-no*)

- 49IG AVE MARIA, Ballad, Key of
G (with words) . *Hanke* 1.75
- 6308IF AVE MARIA (Accompani-
ment only), E Flat, Alto
or Baritone . *Hageman* 1.50
- 596IIF AVE MARIA (Accompaniment
only), Key of G, Soprano
+ *Hageman* 1.50

ALFRED BACHELET

- 3004IG CHÈRE NUIT (Night Be-
loved) (Accompaniment
only), D Flat, Soprano
+ *Suskind* 1.75

THEKLA BADARZEWSKA

(Pronounced *Tek'-la Bad-ar-zoo-ska*)

- 55384F MAIDEN'S PRAYER, THE
+ *Gerdtz* 1.50

MILI BALAKIREW

(Pronounced *Me-lee Bal-la-keer-eff*)

- 62993H ISLAMEY (Oriental Fantasie)
Chaloff 2.00
- 56204F POLKA . . . *Winogradoff* 1.50

✦

MICHAEL WILLIAM BALFE

- 56653F BOHEMIAN GIRL, THE, "Then
You'll Remember Me,"
and "I Dreamt That I
Dwelt in Marble Halls"
+ *Brockway* 1.50

ERNEST R. BALL

- 53125F ERNEST R. BALL FAVORITES:
1. My Wonderful Love for
Thee; 2. Good-Bye, Good
Luck, God Bless You; 3. If
it Takes a Thousand Years
Kmita 1.50

- 79IF I'LL FORGET YOU, Ballad,
A Flat (with words)
Fairchild 1.50

- 52923E LITTLE BIT OF HEAVEN, A
Kmita 1.25

- 56IF LOVE ME AND THE WORLD
IS MINE, Ballad, Key of C
(with words) . *Fairchild* 1.50

- 51982E MOTHER MACHREE . *Kmita* 1.25

- 119IF TEN THOUSAND YEARS FROM
NOW, Ballad, Key of F
(with words) . . *Ball* 1.50

- 88IF WHO KNOWS? Ballad, E Flat
(with words) . *Kmita* 1.50

✦

JOSEPH BARNBY

- 87IE NOW THE DAY IS OVER,
B Flat (with words)
Russell 1.25

- 60IF SWEET AND LOW, Ballad,
Key of C (with words)
+ *Kmita* 1.50

RICHARD BARTHÉLEMY

(Pronounced *Bar-tel'-e-mee*)

- 50942E SERENADE COQUETTE *Ellis* 1.25

✦

HOMER NEWTON BARTLETT

- 53556F ELDORADO . . . *Gerdtz* 1.50

- 55295G POLKA DE CONCERT, Op. 1
+ *Gerdtz* 1.75

J. C. BARTLETT

- 44IG DREAM, A, Ballad, Key of F
(with words) *Brockway* 1.75

✦

EDOUARD BATISTE

- 55424F ANDANTE, "Offertoire de Ste.
Cécile" . . . *Brockway* 1.50

✦

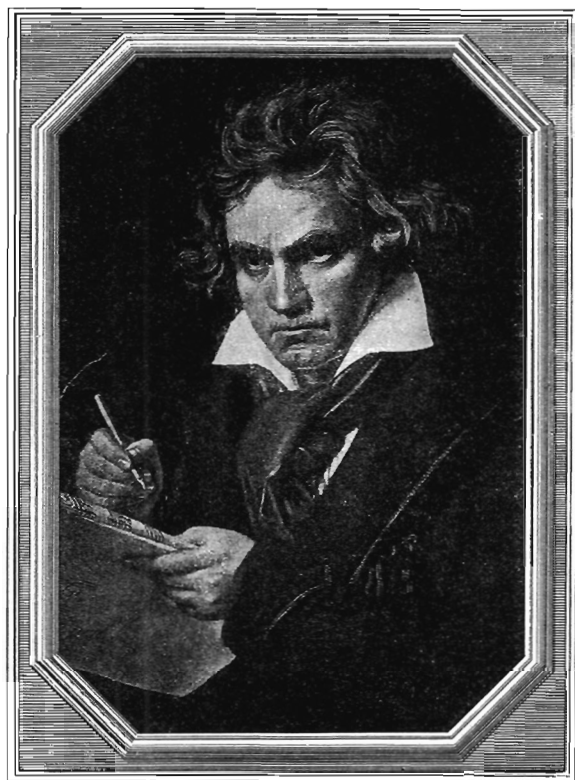
FREDERIC C. BAUMANN

- 6130IF SERENATA, Op. 6 . *McNabb* 1.50

✦

MRS. H. H. A. BEACH

- 54314G FÉE DE LA FONTAINE, LA
(The Fairy of the Foun-
tain), Op. 65, No. 1
Schnabel-Tollefsen 1.75



Ludwig van Beethoven

(Pronounced Bay'-toe-ven)

Born at Bonn, Germany, December 16, 1770
Died at Vienna, Austria, March 26, 1827

BEETHOVEN was born in a garret, of humble parents. His father was an ignorant and shiftless singer; his mother, whom he adored, was the daughter of a cook. Her first husband was a valet. Beethoven's childhood, indeed his whole life, was unhappy and in his last years he was completely deaf.

In appearance he was short, broad shouldered, his complexion ruddy, his head crowned with a thick tangled mass of black hair. His eyes were glorious, shining in dark splendor from out his sad and tragic visage.

At eleven he played in a theatre orchestra—at thirteen he was organist in a chapel. He fell in love several times and became betrothed to Theresa von Brunswick, but the engagement was mysteriously broken off and Beethoven never married.

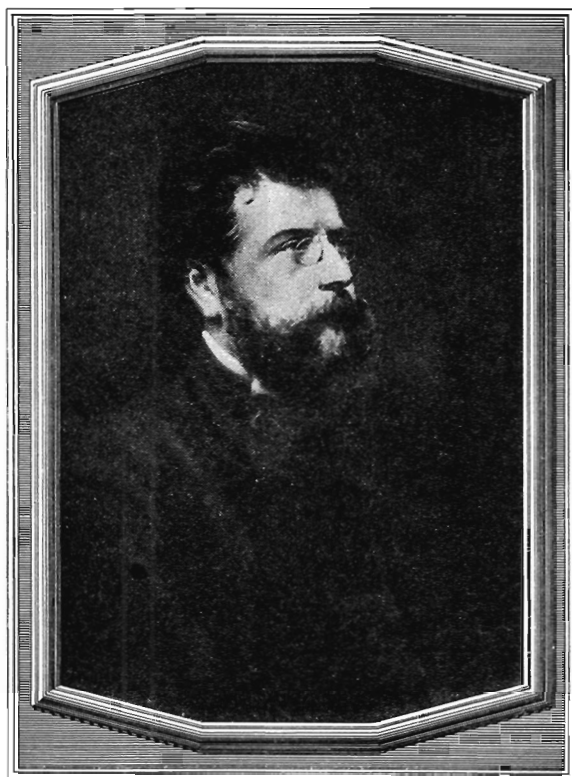
He loved flowers and clouds and nature, and spent long hours walking in the country, without hat, in rain or shine. "I love a tree more than a man," he said. He adored as his own son a shiftless nephew, Carl, the son of his brother. In the winter of 1826, returning from a journey undertaken to arrange for the future of this nephew he caught a violent chill which developed into pleurisy. He sent his nephew for the doctor but the wretched youth only remembered the commission two days after. The doctor came, but too late, and was unskilled in the treatment of Beethoven's ailment. Although his rugged constitution delayed the end, it came at last in the climax of a raging tempest, a snowstorm accompanied by violent thunder. His nephew, so unworthy of the love Beethoven bestowed upon him, was not there—a strange hand closed his eyes. Thus passed a great

heroic soul. "Sorrow personified—to whom the world refused joy, he created joy himself to give to the world."

He was the greatest composer the world has ever known. His nine tremendous Symphonies are of deathless magnificence. His piano Sonatas are the acme of writing in that form. He enriched the world with music which, in emotional content, touches the peaks of joy and sounds the profoundest depths of tragedy; music which tears the heart, or wafts one on pinions of delicious sound to the realms of complete musical happiness.

RECORDINGS OF THE COMPOSITIONS OF BEETHOVEN

- | | | | | | |
|--------|---|------|-----------------------------|---|------|
| 61171E | AZALIA (Almack's), "Waltz"
<i>Thompson</i> | 1.25 | 59333H | SYMPHONY, No. 5, C Minor,
2nd Movement, <i>Andante
con moto</i> , Part 2
<i>Suskind and Loesser
conducted by Artur Bodanzky</i> | 2.00 |
| 56462D | FÜR ELISE (To Elise) <i>Gallico</i> | 1.00 | 60213H | SYMPHONY, No. 5, C Minor,
3rd Movement, <i>Scherzo-
Trio</i> <i>Suskind and Loesser
conducted by Artur Bodanzky</i> | 2.00 |
| 55832F | MINUET IN G . . . <i>Brockway</i> | 1.50 | 60223H | SYMPHONY, No. 5, C Minor,
4th Movement, <i>Allegro</i>
<i>Suskind and Loesser
conducted by Artur Bodanzky</i> | 2.00 |
| 62291H | MINUET IN G . . . <i>Schnabel</i> | 2.00 | 63673G | VARIATIONS (Six) on the duet
"Nel cor piu non mi sento"
from "La Molinarall"
* <i>Buell</i> | 1.75 |
| 62603H | RONDO A CAPRICCIO, "Rage
Over the Lost Penny" <i>Ney</i> | 2.00 | BEETHOVEN-RUBINSTEIN | | |
| 60613H | RONDO, Op. 51, No. 2, G
Major . . . <i>Schnabel</i> | 2.00 | 59831G | RUINS OF ATHENS, "Turkish
March" . . . <i>Samaroff</i> | 1.75 |
| 53286H | SONATA, Op. 13, C Minor,
"Pathétique," 1st Move-
ment, Grave, <i>Allegro di
moto e con brio</i> . . . <i>Adler</i> | 2.00 | BEETHOVEN-SEISS | | |
| 53295H | SONATA, Op. 13, C Minor,
"Pathétique," 2nd Move-
ment, <i>Adagio Cantabile</i>
<i>Adler</i> | 2.00 | 59143E | COUNTRY DANCE, No. 1
* <i>Gordon</i> | 1.25 |
| 53304G | SONATA, Op. 13, C Minor,
"Pathétique," 3rd Move-
ment, <i>Rondo</i> . . . <i>Adler</i> | 1.75 | FRANZ BENDEL | | |
| 50405H | SONATA, Op. 27, No. 2, C
Sharp Minor, "Moon-
light," 1st Movement,
<i>Adagio Sostenuto</i> . . . <i>Bauer</i> | 2.00 | 56354G | AM GENFER SEE (On Lake
Geneva), Op. 139, No. 1,
"Sunday Morning" <i>Kmita</i> | 1.75 |
| 50337H | SONATA, Op. 27, No. 2, C
Sharp Minor, "Moon-
light," 2nd and 3rd Move-
ments, <i>Allegretto, Presto
Agitato</i> . . . <i>Bauer</i> | 2.00 | 51256H | AM GENFER SEE (On Lake
Geneva), Op. 139, No. 3,
"By Moonlight" <i>Gerdtz</i> | 2.00 |
| 58327H | SYMPHONY No. 5, C Minor,
1st Movement, <i>Allegro con
brio</i> . . . <i>Suskind and Loesser
conducted by Artur Bodanzky</i> | 2.00 | 56995H | HEART-THROBS . . . <i>Kmita</i> | 2.00 |
| 59323H | SYMPHONY, No. 5, C Minor,
2nd Movement, <i>Andante
con moto</i> , Part 1
<i>Suskind and Loesser
conducted by Artur Bodanzky</i> | 2.00 | GUSTAV BENKARD | | |
| | | | 60711G | VALSE PETITE . . . <i>Delcamp</i> | 1.75 |
| | | | RUDOLPHE BERGER | | |
| | | | 55205G | AMOUREUSE . . . <i>Kmita</i> | 1.75 |
| | | | 50814F | FAUTE DES ROSES, LA
<i>Sterling</i> | 1.50 |



Georges Bizet

(Pronounced Bee-zay)

Born at Paris, October 25, 1838

Died at Bougival, near Paris, June 3, 1875

BIZET is chiefly known to the world as the composer of "Carmen." It is not only his masterpiece, but ranks as a masterpiece amongst all known operatic writings. That work alone would distinguish him as a composer and insure him a place amongst the immortals. It is one of several operas from his pen, none other of which have succeeded except "The Pearl Fishers," which enjoys an occasional revival.

His early musical training was received at the celebrated Paris conservatory. Of his orchestral works "L'Arlésienne," incidental music to Daudet's play, is the best known and is frequently heard in our concert halls.

His death ended a career which gave the most glowing promise. To what heights of dramatic power Bizet might have risen can only be guessed, but the world will ever love him and revere his memory for his incomparable "Carmen."

RECORDINGS OF THE COMPOSITIONS OF BIZET

- | | | | |
|--------|---|--------|--|
| 51133F | ARLÉSIENNE, L' (The Woman of Arles), "Minuet"
<i>Zadora</i> 1.50 | 60231H | CARMEN (Accompaniment only), Key of D, "Habane-
ra" <i>Suskind</i> 2.00 |
| 61883G | CARMEN, "Ballet Music"
<i>Pelletier</i> 1.75 | 60963H | CARMEN, "Potpourri," No. 1
<i>Brockway</i> 2.00 |

Compositions of Bizet (continued)

6142IF CARMEN (Accompaniment only), Key of D, "Seguidilla" . . . *Suskind* 1.50

52505G CARMEN, "Toreador's Song" *Brockway* 1.75

*

BIZET-RACHMANINOFF

6160IH ARLÉSIENNE, L' (The Woman of Arles), "Minuet" *Rachmaninoff* 2.00

*

JAMES A. BLAND

52IG CARRY ME BACK TO OLD VIRGINNY, Ballad, A Flat (with words) . *Kmita* 1.75

*

WALTER BLAUFUSS

59542F YOUR EYES HAVE TOLD ME So (Accompaniment only), A Flat, Soprano or Tenor *Noe* 1.50

57IF YOUR EYES HAVE TOLD ME So, B Flat (with words) *Pollock* 1.50

*

M. BLAZEJEWICZ

(Pronounced *Blatch'-e-wich*)

56764F UNDER HER WINDOW *Kmita* 1.50

*

LUIGI BOCCHERINI

(Pronounced *Loo'-l'-gee Bock-err-ree'-nee*)

53664F MINUET, Transcription by Joseffy . . . *Volavy* 1.50

CARL BOHM

5991IH STILL WIE DIE NACHT (Calm as the Night), *Arr. by Godowsky* . *Godowsky* 2.00

6093IG WANDA, Op. 88 . *Gerdtz* 1.75

*

CARRIE JACOBS BOND

52934F DO YOU REMEMBER? and I LOVE YOU TRULY . *Bond* 1.50

14IF JUST A-WEARYIN' FOR YOU, Ballad, A Flat (with words) *Kmita* 1.50

52894F MEDLEY WALTZ, Introducing: 1. Just a-Wearyin' for You; 2. A Perfect Day (For Dancing) . *Berge* 1.50

42IG PERFECT DAY, A, Ballad, Key of F (with words) *Volavy* 1.75

*

GAETANO BRAGA

62423G ANGEL'S SERENADE, *Transcribed by Sydney Smith Fairchild* 1.75

*

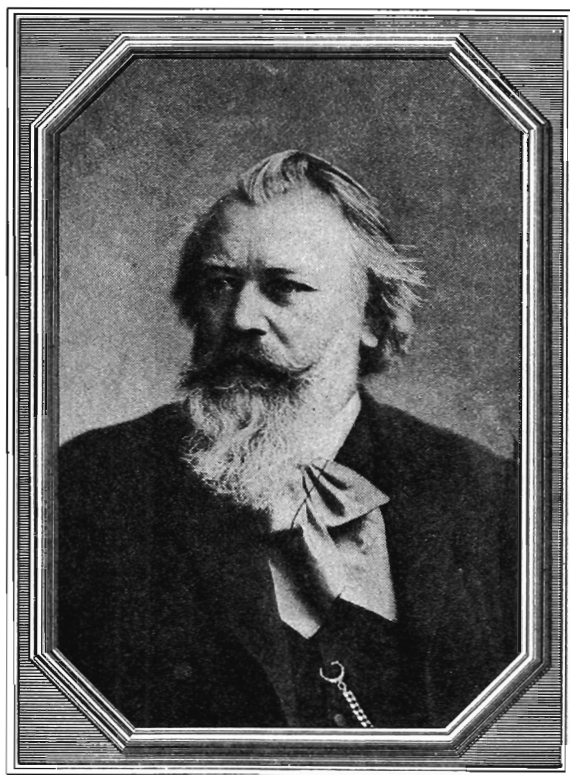
EDMUND BRAHAM

50515H SILVERY BROOK, THE *Kmita* 2.00

*

MAY H. BRAHE

140IF I PASSED BY YOUR WINDOW, Ballad, E Flat . *de Bert* 1.50



Johannes Brahms

Born at Hamburg, Germany, May 7, 1833
 Died at Vienna, Austria, April 3, 1897

BRAHMS is the last of the great line of German composers of the romantic school of which Schumann, Schubert and Mendelssohn are the shining lights. From his earliest youth music absorbed him, and while still a very young man he became a proficient pianist, accompanying the gypsy violinist, Remenyi on a concert tour. Remenyi took him to visit Joaquim, who at once recognized the boy's talents. Joaquim in turn gave him two letters of introduction, one to Liszt, who adopted him as an adherent of the most advanced school of modern music; the other letter was to Schumann. The great composer was profoundly impressed with young Brahms, impressed both with his playing and his composition. The encouragement of the older composer was a precious memory throughout Brahms' life, and one of vast importance in his career.

His compositions are for the most part instinct with lofty eloquence. His "Symphonies" rank with the world's greatest orchestral writings. His songs and shorter piano pieces are amongst the masterpieces of music.

It is not uncommon to consider Brahms as ranking with Bach and Beethoven. The three names linked together are frequently spoken of as "the three B's"—Bach, Beethoven and Brahms.

RECORDINGS OF THE COMPOSITIONS OF BRAHMS

56156H BALLADE, D Minor, "Edward" Ladow 2.00	62903H BALLADE, Op. 118, No. 3, G Minor Ney 2.00
---	---

Compositions of Brahms (continued)

- 61243G CAPRICCIO, Op. 76, No. 1
Van Den Berg 1.75
- 59084H CAPRICCIO, Op. 76, No. 2,
B Minor *Moiseiwitsch* 2.00
- 51152E HUNGARIAN DANCE, No. 5
Volavy 1.25
- 51223F HUNGARIAN DANCE, No. 6
Volavy 1.50
- 63543G INTERMEZZO, Op. 116, No. 4,
E Major . . . *Scioni* 1.75
- 63163G INTERMEZZO, Op. 117, No. 2,
B Flat Minor . . . *Suskind* 1.75
- 62703H RHAPSODIE, Op. 79, No. 1, B
Minor . . . *Nyiregyhazi* 2.00
- 62353H RHAPSODIE, Op. 79, No. 2,
G Minor . . . *Schnabel* 2.00
- 50994F RHAPSODIE, Op. 79, No. 2,
G Minor . . . *Wittgenstein* 1.50
- 55854H RHAPSODIE, Op. 119, No. 4,
E Flat . . . *Goodson* 2.00
- 51595H RHAPSODIE, Op. 119, No. 4,
E Flat . . . *Buhlig* 2.00
- 62273H SCHERZO, Op. 4, E Flat
Minor . . . *Suskind* 2.00
- 57946H SONATA, F Minor, "Scherzo"
d' Alexandrowska 2.00
- 54142E WALTZ, Op. 39, No. 15 *Navas* 1.25
- 61313H WALTZES, Op. 39, Nos. 5, 6,
and 15 . . . *Moiseiwitsch* 2.00

*

ROBERT BRAINE

- 58444F DANCING NYMPHS *Fairchild* 1.50

*

CARL BREIL

- 50803E SONG OF THE SOUL *Kmita* 1.25

*

MORTIMER BROWNING

- 63481G IN A GARDEN . . . *Browning* 1.75

CLARENCE BURG

- 63561G ARKANSAS TRAVELER, THE
(Old Country Dance)
Burg 1.75

*

H. T. BURLEIGH

- 1221F DEEP RIVER (Old Negro
Melody), D Flat *Arr. by
Burleigh . . . de Bert* 1.50
- 54963F HEIGH-HO! (Accompaniment
only), B Flat, Baritone
Melamet 1.50
- 58923F HEIGH-HO! (Accompaniment
only), D Flat, Tenor
Melamet 1.50
- 58202F JUST YOU (Accompaniment
only), Key of F, Baritone
Pollock 1.50
- 55124F LITTLE MOTHER OF MINE
Kmita 1.50

*

RICHARD BURMEISTER

- 61201F PERSIAN SONG. . . *Mayer* 1.50

*

CHARLES WAKEFIELD CADMAN

- 311F AT DAWNING (I Love You),
Op. 29, No. 1 . . . *Dilworth* 1.50
- 911F FROM THE LAND OF THE
SKY-BLUE WATER, A Flat
Suskind 1.50
- 60311F FROM THE LAND OF THE SKY-
BLUE WATER (Accom-
paniment only), B Flat,
Soprano . . . *Suskind* 1.50

- 58744H MOON DROPS LOW, THE
(Accompaniment only),
C Sharp Minor, Soprano
Hejtmank 2.00

- 59074H MOON DROPS LOW, THE
(Accompaniment only),
A Minor, Alto *Hejtmank* 2.00

- 53315F SONATA, Op. 53, 2nd Move-
ment *Laros* 1.50

HARRIET CADY

54354F DANSE ORIENTALE, "à la
Chinoise" . . . *Cady* 1.50

52113F SONG OF THE VOLGA BOAT-
MEN, *Arr. by Cady* . *Cady* 1.50

*

E. DI CAPUA

(Pronounced *Dee-cap'-poo-ah*)

56324F O SOLE MIO . . . *Kmita* 1.50

1151F O SOLE MIO, "My Sunshine,"
Ballad, Key of F (with
words) . . . *di Giovanni* 1.50

*

JOHN ALDEN CARPENTER

58714H POLONAISE AMERICAINE
Pattison 2.00

*

TERESA CARREÑO

(Pronounced *Kah-rain'-yo*)

50832H SPANISH DANCE . *Carreño* 2.00

*

ANNA CASE

1161F SONG OF THE ROBIN, E Flat
Suskind 1.50

CHABRIER-COPELAND

58526H ESPAÑA . . . *Copeland* 2.00

*

JULIUS CHALOFF

61783H PRELUDE IN E FLAT, Op. 10,
No. 1 . . . *Chaloff* 2.00

63281G SOUVENIRS LOINTAINS
(Memories), Op. 14, No. 1
Chaloff 1.75

*

CHAMINADE-KREISLER

60951G SERENADE ESPAGÑOL
(Spanish Serenade)
Suskind 1.75

*

GUSTAVE CHARPENTIER

59691G LOUISE, Air, "Depuis le Jour"
Brockway 1.75

*

WILBUR CHENOWETH

62511F WALTZ CAPRICE *Chenoweth* 1.50



Cecile Chaminade

Born in Paris, August 8, 1861

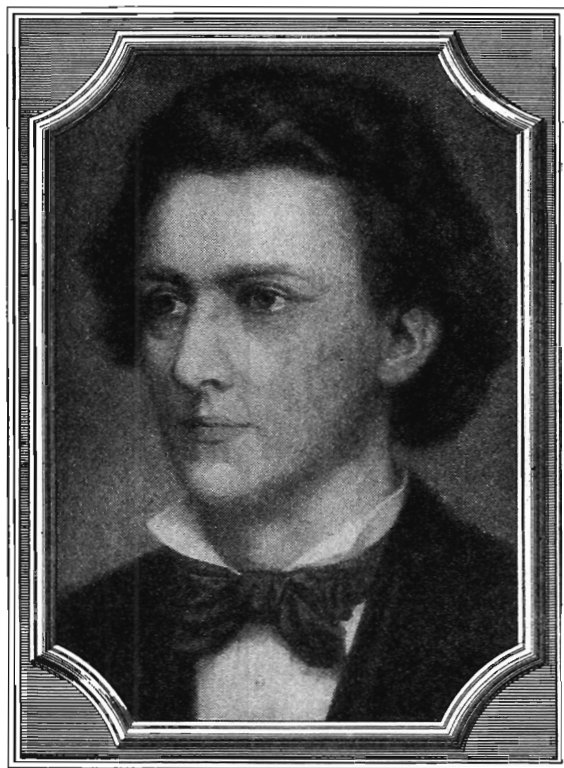


ME. CHAMINADE was a composer at the early age of eight. She gave her first concert when eighteen and at once became a favorite pianist, appearing throughout Europe in recitals of her own works.

Her compositions offer salon music of the most agreeable type, distinguished for real charm. Many of them, such as "The Flatterer" and the series of "Airs de Ballet" of which "Callirhoe" is one, are known throughout the world. Mme. Chaminade occupies a unique position amongst women composers and a sure place in the hearts of music lovers everywhere.

RECORDINGS OF THE COMPOSITIONS OF CHAMINADE

56552E	AIR DE BALLET, No. 2, "Pas des Amphores"	<i>Kmita</i> 1.25	52572E	DANSE CREOLE	<i>La Forge</i> 1.25
59813G	AIR DE BALLET, No. 3, "Scarf Dance"	<i>Adler</i> 1.75	50172E	ELÉVATION Op. 76, No. 2	<i>Volavy</i> 1.25
55792E	AIR DE BALLET, No. 4, "Callirhoe"	<i>Kmita</i> 1.25	55684E	LISONJERA, LA (The Flatterer)	<i>Hanke</i> 1.25
57203F	ARLEQUINE, Op. 53	<i>Adler</i> 1.50	50962E	PIERRETTE	<i>Adler</i> 1.25
50087H	AUTUMN, Op. 35, No. 2	<i>Volavy</i> 2.00	55983F	SCHERZO IN C, Op. 35, No. 1	<i>Volavy</i> 1.50
			52355G	SYLVAINS, LES (The Fauns), Op. 60	<i>Adler</i> 1.75



François Frederick Chopin

(Pronounced Show'-pan)

Born at Zalazowa Wola, Poland, March 1, 1810

Died at Paris, October 17, 1849

THIS DELICATE genius will ever rank as one of the world's greatest composers, and as a composer for the piano pre-eminent beyond expression.

He was a musician from early childhood. A sensitive, refined boy, he remained a poet and dreamer to the end of his life. Although he shrank from public gaze and was never at his best in his public performances, he was one of the most admired pianists of his day. He had love affairs but nothing came of them. In 1837 he met George Sand. His friendship with the celebrated authoress lasted eight years, and is the most discussed episode in his life.

Chopin felt cruelly the unhappy condition of Poland, his native country. Her tragedy he made his own, and it is voiced in much of his finest music. His last years were embittered by the rupture of his friendship with George Sand, and the shadow of his fatal illness, consumption, to the inevitable termination of which, however, he resigned himself with noble courage.

Chopin's playing of his own compositions is said to have been quite indescribable in its beauty. Those who heard him prize the experience as one never to be forgotten. It was, however, to a small group of intimate friends that he revealed his best self. He is said to have been greatly affected by his own art. An anonymous writer who heard Chopin play during his last visit to London has left the following interesting memorandum: "Over himself, his art exercised a great charm. I have seen him look fifty when he took his place at the piano, and twenty-five when he quitted it; sit down a meagre, worn, livid,

panting man, his face seamed with pain and anxiety, and as he proceeded, shadow after shadow gradually dissolve, and fold after fold soften, and the flush of health come back into the cheek, and the dim, glassy eyes brighten with a cheerful and living intelligence."

His lingering illness prevented Chopin from appearing in concert or teaching. His revenue was thus cut off and it was through the anonymous generosity of Miss Sterling, a Scotch pupil, and his former hostess, that he was saved from actual want and discomfort during his last days. He was tenderly nursed by his sister and some faithful friends.

As his last hour drew near he remembered his old friendship for George Sand, recalling that she had always said that he should die in no other arms than hers. Just before his death she came to the landing outside his door, but his friends, fearing that a meeting after the long estrangement would unduly agitate the dying Chopin, did not permit her to enter.

Chopin's funeral, with the requiem mass at the Madeleine and the procession to the cemetery of Père-la-chaise, was one of the important events of Parisian life in 1849. On this occasion his famous "Funeral March," arranged for orchestra, was played, as well as an organ arrangement of two of his "Preludes," Opus 28, No. 4, and Opus 28, No. 6.

RECORDINGS OF THE COMPOSITIONS OF CHOPIN

56084H	ANDANTE SPIANATO, Op. 22, E Flat Major	Godowsky 2.00	51873F	ETUDE, Op. 10, No. 12, C Minor, "Revolutionary"	Borchard 1.50
50047H	BALLADE, No. 1, Op. 23, G Minor	Busoni 2.00	62621G	ETUDE, Op. 10, No. 12, C Minor, "Revolutionary"	Münz 1.75
51126H	BALLADE, No. 3, Op. 47, A Flat	Godowsky 2.00	50922D	ETUDE, Op. 25, No. 1, A Flat Major	Brockway 1.00
59273H	BALLADE, No. 3, Op. 47, A Flat	Levitzi 2.00	54373E	ETUDE, Op. 25, No. 3, F Major	Suskind 1.25
63153H	BALLADE, No. 4, Op. 52, F Minor	Ornstein 2.00	61333G	ETUDE, Op. 25, No. 5, E Minor	Chiapusso 1.75
61643G	BARCAROLLE, Op. 60, F Sharp Major	Chaloff 1.75	62961H	ETUDE, Op. 25, No. 6, G Sharp Minor	Rosenthal 2.00
50214H	BERCEUSE, Op. 57, D Flat	Godowsky 2.00	57816H	ETUDE, Op. 25, No. 7, C Sharp Minor	Proctor 2.00
53045H	BERCEUSE, Op. 57, D Flat	Carreño 2.00	57702H	ETUDE, Op. 25, No. 9, G Flat, "Butterfly"	Levitzi 2.00
56135H	ETUDE, Op. 10, No. 3, E Major	Borchard 2.00	51612D	ETUDE, Op. 25, No. 9, G Flat, "Butterfly"	Whittaker 1.00
54156F	ETUDE, Op. 10, No. 3, E Major	Ecker 1.50	57594H	ETUDE, Op. 25, No. 11, A Minor	La Croix 2.00
57775H	ETUDE, Op. 10, No. 3, E Major	Rubinstein 2.00	60051H	ETUDE, A Flat (Trois Etudes, No. 2)	Schnitzer 2.00
55502F	ETUDE, Op. 10, No. 5, G Flat Major, "Black Keys"	Hambourg 1.50	63623H	FANTASIE, Op. 49, F Minor, Part I	Levitzi 2.00
57982H	ETUDE, Op. 10, No. 5, G Flat Major, "Black Keys"	Levitzi 2.00	63633H	FANTASIE, Op. 49, F Minor, Part II	Levitzi 2.00
			50396H	FUNERAL MARCH, "Marche Funèbre," from Sonata in B Flat Minor, Op. 35, No. 2	Ariani 2.00

Compositions of Chopin (continued)

52486H	FANTASIE-IMPROMPTU, Op. 66, C Sharp Minor . . . <i>Ariani</i>	2.00	57767H	POLONAISE, Op. 26, No. 1, C Sharp Minor . . . <i>Fox</i>	2.00
60743H	FANTASIE-IMPROMPTU, Op. 66, C Sharp Minor . . . <i>Schnitzer</i>	2.00	57296H	POLONAISE, Op. 40, No. 1, A Major . . . <i>Rubinstein</i>	2.00
56905G	IMPROMPTU, Op. 36, F Sharp Major . . . <i>Brockway</i>	1.75	56336H	POLONAISE, Op. 53, A Flat Major . . . <i>Godowsky</i>	2.00
53234G	MAZURKA, Op. 17, No. 4, A Minor . . . <i>Adler</i>	1.75	57675H	PRELUDES, Op. 28, No. 6, B Minor; No. 21, B Flat Major; No. 23, F Major <i>Szumowska</i>	2.00
58103H	MAZURKA, Op. 24, No. 2, C Major . . . <i>Szumowska</i>	2.00	59154F	PRELUDES, Op. 28, No. 7, A Minor; No. 20, C Minor; No. 1, Key of C . . . <i>Gunn</i>	1.50
58165H	MAZURKA, Op. 24, No. 4, B Flat Minor . . . <i>La Croix</i>	2.00	63611H	PRELUDES, Op. 28, No. 22, G Minor; No. 23, F Major; No. 24, D Minor . . . <i>Münz</i>	2.00
54735G	MAZURKA, Op. 33, No. 4, B Minor . . . <i>Henrion</i>	1.75	50195G	PRELUDE, Op. 28, No. 15, D Flat Major . . . <i>Adler</i>	1.75
58573H	MAZURKA, Op. 67, No. 4, A Minor . . . <i>Zygmant</i>	2.00	55563H	PRELUDE, Op. 28, No. 20, C Minor . . . <i>Borchard</i>	2.00
64023H	NOCTURNE, Op. 9, No. 2, E Flat . . . <i>Brailowsky</i>	2.00	58494H	PRELUDE, Op. 28, No. 24, D Minor . . . <i>Desmond</i>	2.00
62131G	NOCTURNE, Op. 9, No. 2, E Flat . . . <i>Cooper</i>	1.75	55536H	PRELUDE, Op. 45, C Sharp Minor . . . <i>Borchard</i>	2.00
53954F	NOCTURNE, Op. 9, No. 2, E Flat . . . <i>Hochman</i>	1.50	55447H	SCHERZO, Op. 31, B Flat Minor . . . <i>Henrion</i>	2.00
62883H	NOCTURNE, Op. 9, No. 3, B Major . . . <i>Lhévinne</i>	2.00	51116H	SCHERZO, Op. 39, C Sharp Minor . . . <i>Godowsky</i>	2.00
50654H	NOCTURNE, Op. 15, No. 2, F Sharp . . . <i>Ornstein</i>	2.00	63803H	SONATA, Op. 35, No. 2, B Flat Minor, 1st Move- ment, <i>Grave</i> . . . <i>Mirovitch</i>	2.00
52296H	NOCTURNE, Op. 27, No. 1, C Sharp Minor . . . <i>Samaroff</i>	2.00	63813H	SONATA, Op. 35, No. 2, B Flat Minor, 2nd Move- ment, <i>Scherzo</i> . . . <i>Mirovitch</i>	2.00
51717H	NOCTURNE, Op. 27, No. 2, D Flat . . . <i>Buhlig</i>	2.00	63823H	SONATA, Op. 35, No. 2, B Flat Minor, 3rd Move- ment, " <i>Marche Funèbre</i> " (Funeral March), and 4th Movement, <i>Presto</i> <i>Mirovitch</i>	2.00
53335H	NOCTURNE, Op. 37, No. 1, G Minor . . . <i>Borchard</i>	2.00	61843H	SONATA, Op. 58, B Minor, 1st Movement, <i>Allegro</i> <i>Maestoso</i> . . . <i>Moiseiwitsch</i>	2.00
56834H	NOCTURNE, Op. 37, No. 2, G Major . . . <i>Godowsky</i>	2.00	52183F	TROIS ECOSSAISES (Three Schottisches), Op. 72, No. 3 . . . <i>Henrion</i>	1.50
56297H	NOCTURNE, Op. 37, No. 2, G Major . . . <i>Loesser</i>	2.00	59743H	WALTZ, Op. 18, E Flat Major <i>Rachmaninoff</i>	2.00
56257H	NOCTURNE, Op. 48, No. 1, C Minor . . . <i>Klemen</i>	2.00			
58486H	NOCTURNE, Op. 55, No. 1, F Minor . . . <i>Levitcki</i>	2.00			
53627H	NOCTURNE, Op. 62, No. 2, E Major . . . <i>Loesser</i>	2.00			
52474F	NOCTURNE, Op. 72 (Post- humous), No. 1, E Minor <i>Cutchin</i>	1.50			

Compositions of Chopin (continued)

- 51554H WALTZ, Op. 42, A Flat
Godowsky 2.00
- 51294G WALTZ, Op. 42, A Flat
Volavry 1.75
- 50602H WALTZ, Op. 64, MinuteWaltz
No. 1, D Flat . *d'Albert* 2.00
- 60481H WALTZ, Op. 64, MinuteWaltz
No. 1, D Flat . *Zeisler* 2.00
- 53364H WALTZ, Op. 64, No. 2, C
Sharp Minor . *Borchard* 2.00
- 54954H WALTZ, Op. 64, No. 2, C
Sharp Minor . *Godowsky* 2.00
- 55184H WALTZ, Op. 64, No. 2, C
Sharp Minor . *Ornstein* 2.00
- 58073H WALTZ, Op. 64, No. 3, A
Flat Major . *Levitzi* 2.00
- 61701G WALTZ (Posthumous), Op. 69,
No. 2, B Minor
Chiapusso 1.75
- 60261H WALTZ (Posthumous) Op. 70,
No. 1, G Flat . *Zeisler* 2.00
- 50482H WALTZ (Posthumous) Op. 70,
No. 1, G Flat *Godowsky* 2.00
- 57223H WALTZ (Posthumous) Op. 70,
No. 2, F Minor *Copeland* 2.00
- 57143G WALTZ (Posthumous) Op. 70,
No. 3, D Flat . *Copeland* 1.75
- 54944H WALTZ (Posthumous), E
Minor . *Godowsky* 2.00
- 52645H WALTZ BRILLIANT, Op. 34,
No. 1, A Flat . *Bachaus* 2.00
- 55145H WALTZ BRILLIANT, Op. 34,
No. 2, C Sharp Minor
Ornstein 2.00
- 63311H WALTZ BRILLIANT, Op. 34,
No. 3, F Major
Rachmaninoff 2.00

CHOPIN-LISZT

- 62803H CHANT POLONAISE (Polish
Song), "Mädchens Wunsch"
(The Maiden's Wish), Op.
. 74, No. 1 *Rachmaninoff* 2.00
- 50574F CHANT POLONAISE (Polish
Song), "Mes Joies" (My
Delight), Op. 74, No. 5
Wittgenstein 1.50

CHOPIN-WILHELMJ

(Pronounced Will-helm'-mee)

- 59343H NOCTURNE, Op. 27, No. 2
(Violin accompaniment
only), Key of D
de Kerekjarto 2.00

SAMUEL COLERIDGE-TAYLOR

- 61071F I'M TROUBLED IN MIND
Tovey 1.50
- 61213G SCENES FROM AN IMAGINARY
BALLET, Op. 74, Nos. 1,
4 and 5 . . . *Tovey* 1.75

ALBERT F. CONANT

- 941E CHRISTMAS MORN, Christian
Science Hymn, Key of F
(with words) . *Joiner* 1.25

R. L. COTTENET

- 55023F RED, RED ROSE (Accom-
paniment only), E Flat,
Baritone *Brockway* 1.50

EUGENE COWLES

- 331F FORGOTTEN, Ballad, Key of
F (with words) *Fairchild* 1.50

CAESAR CUI

(Pronounced Quee)

- 61361G ORIENTALE . *Gordon* 1.75

PEARL G. CURRAN

- 59551F DAWN (Accompaniment
only), D Flat, Soprano or
Tenor *Noe* 1.50

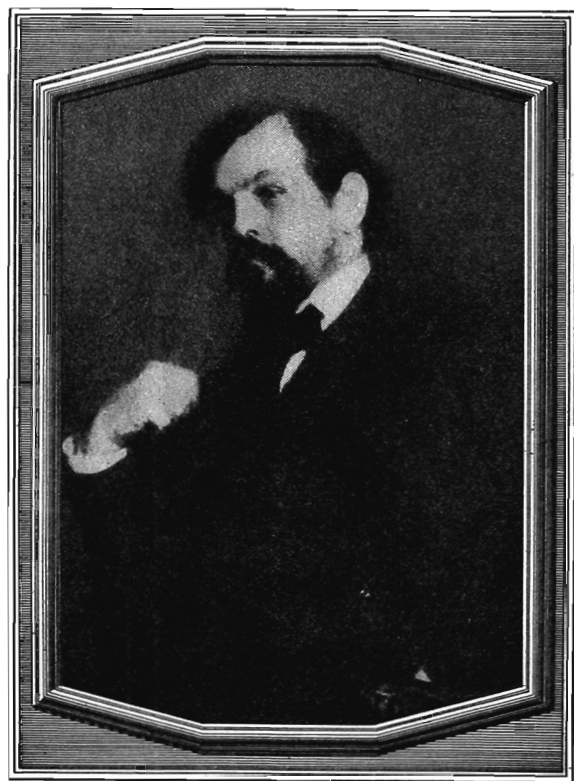
ALPHONSE CZIBULKA

(Pronounced See-bull'-ka)

- 56663E GAVOTTE STEPHANIE *Kmita* 1.25
- 56864F LOVE'S DREAM AFTER THE
BALL . . . *Kmita* 1.50

H. P. DANKS

- 56723F SILVER THREADS AMONGST
THE GOLD . . *Kmita* 1.50



Claude Achille Debussy

(Pronounced *Deh-boo-see*)

Born in St. Germain-en-Laye, France, August 22, 1862

Died at Paris, March 26, 1918

DEBUSSY is the great modern impressionist and may be regarded as the founder of the school of impressionism in music. His works are notable for the exquisite pastel colors and shimmering harmonies which he employed to suggest the picture or subject, which he chose for his titles. There is an exquisite dreaminess of thought and suggestion, a delicate mirage, a sort of filminess of atmosphere about the compositions of this impressionist that gives them an extraordinary fascination. In his piano pieces to which he gave descriptive titles he seems to have imparted perfectly the mood of his subject.

His most notable orchestral work is "The Afternoon of a Faun," a symphonic "Prelude" to Mallarmé's eclogue of the same name. His most important work is his exquisite musical setting of Maeterlinck's famous play "Pelléas and Melisande."

Debussy's music is now coming to be widely heard and understood, its iridescent and imaginative beauty having won for it a high place in the esteem of music lovers everywhere.

RECORDINGS OF THE COMPOSITIONS OF DEBUSSY

56027H	APRÉS-MIDI D'UN FAUNE, L' (The Afternoon of a Faun) . . . Copeland	2.00	63503H	ARABESQUE, No. 2 Schmitz	2.00
61233H	ARABESQUE, No. 1 Ornstein	2.00	57667H	CATHÉDRALE ENGLOUTIE, LA (The Submerged Cathed- dral) . . . Rubinstein	2.00
55863H	ARABESQUE, No. 2 . Goodson	2.00	52305H	CLAIR DE LUNE (Moonlight) Samaroff	2.00

Compositions of Debussy (continued)

57312H DANSE DE PUCK (Dance of Puck) . . . *Copeland* 2.00

55496G EN BATEAU (In a Boat) *Henneman* 1.75

62093F EN BATEAU (In a Boat) ('Cello Accompaniment only), Key of G *Wiswell* 1.50

57624G GOLLIWOGG'S CAKE WALK *Souvaine* 1.75

53344G PRELUDE, "La Fille aux Cheveux de Lin" (The Girl with the Flaxen Hair) *Pyle* 1.75

53104G PRELUDE, "Les Collines d'Anacapri" (The Hills of Anacapri) . . . *Pyle* 1.75

63843G PRELUDE, A Minor *Schmitz* 1.75

57973H PRELUDE, "Minstrels" *Moiseiwitsch* 2.00

50715H REFLETS DANS L'EAU (Reflections in the Water) *Ornstein* 2.00

CLAUDE DAQUIN

(Pronounced Dack'-kan)

52553F COUCOU, LE (The Cuckoo) *Leginska* 1.50

REUBEN DAVIES

62171F REMEMBRANCE . . . *Davies* 1.50

LEONARD DAVIS

54533D BEATRICE . . . *Davis* 1.00

54543D "KIDDIE" DREAMS . *Davis* 1.00

50253D MERCEDES, "Intermezzo" *Kmita* 1.00

121F MIGNONNE, Ballad, A Flat (with words) . *Pollock* 1.50

54524E STOLEN INSPIRATIONS *Davis* 1.25

CHARLES G. DAWES

60073H MELODIE IN A MAJOR *Suskind* 2.00

*

WALTER DECKER

52953E CHIMES OF VENICE *Sterling* 1.25

52705F TRINITY CHIMES . *Decker* 1.50

*

G. DELBRUCK

51953F BERCEUSE (Cradle Song) *Volavy* 1.50

*

TERESA DEL RIEGO

59531F O, DRY THOSE TEARS! (Accompaniment only), Key of A, Soprano or Tenor *Noe* 1.50

*

LUCIEN DENNI

771F SUPPOSE THE ROSE WERE YOU, Ballad, Key of F (with words) . *Fairchild* 1.50

*

JESSIE L. DEPPEN

57063E ELEANOR (A Serenade) *Kmita* 1.25

61261E JAPANESE SUNSET, A *Delcamp* 1.25

*

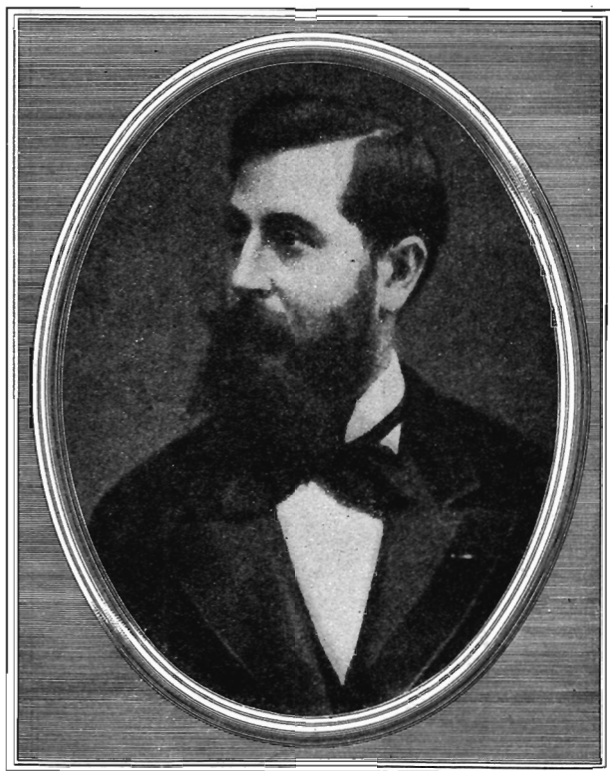
R. NATHANIEL DETT

59281F IN THE BOTTOMS, "Juba Dance" . . . *Gunn* 1.50

*

FANNY DILLON

60511E BIRDS AT DAWN . *Dillon* 1.25



Leo Delibes

(Pronounced Day-leeb)

Died in Paris, January 16, 1891

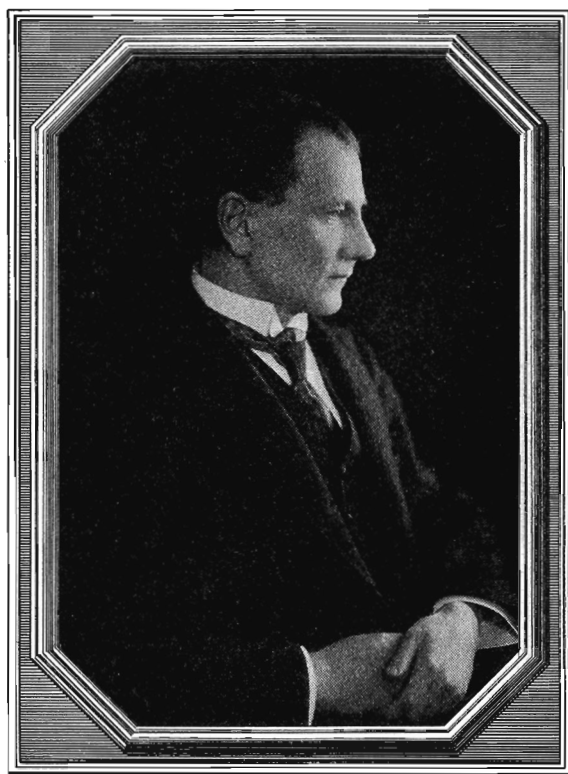
DELIBES was born in St. Germain-du-Val in 1836. At ten we find him in Paris a choir boy in the church of the Madeleine, and later a prize pupil at the Conservatory, and subsequently a choir master and accompanist at the Opera. His talents were recognized and in conjunction with the Russian Minkous he was commissioned to compose music for a ballet entitled, "The Spring."

A commission for a second, and this time a complete ballet from his pen, gave to the musical world his "Coppélia," one of his greatest works. "Sylvia or The Nymph of Diana," which followed it, is one of those Arcadian pastorals, which so delighted the courtiers of the eighteenth century. In addition to his immortal ballet music, Delibes also wrote many operettas, songs and works for chorus and orchestra.

To this master the ballet was not merely a series of conventional evolutions, but a poem—a dream of delicate beauty. He saw in the postures and movements of the dancers something which could be directed to express even the most subtle episodes of a dramatic story, and he advanced the art of writing for the ballet to a point which finds its flower today in the great ballets of the Russians of such supreme artists as Mme. Pavlowa, Adolf Bolm and others who adorn our stage.

RECORDINGS OF THE COMPOSITIONS OF DELIBES

58034F	COPPÉLIA, "Valse Lente" <i>Brockway</i> 1.50	51092E	SYLVIA, "Pizzicati" <i>Brockway</i> 1.25
50445G	NAILA, "Pas des Fleurs" <i>Brockway</i> 1.75	62253F	SYLVIA, "Valse Lente" <i>Brownell</i> 1.50



Erno Dohnányi

(Pronounced Dock-nahyn'-nee)

Born at Pressburg, Hungary, July 27, 1877

DOHNÁNYI began to compose at a very early age. When seven years old, being asked what he desired for a Christmas present, he selected a sheet of music paper, and it was on this that his first composition was written.

After a period of study under Carl Forstner, the organist of the cathedral at Pressburg, a musical career was decided upon for the young man. He entered the Royal Hungarian Academy of Music at Budapest, and received piano instruction from Stephen Thoman and Eugen d'Albert. He won a royal prize at Budapest in 1894 with his "Symphony in F," a work of great value which secured for him the respect and admiration of the musical world.

In 1898 he was famous as a pianist, and visited the United States the following year. In recent years he has devoted himself almost wholly to composition. It is said that he "wants to be regarded as a composer who plays the piano, and not as the pianist who occasionally writes a piece of music." He is a composer of enormous distinction and a pianist of the first rank. He plays with true understanding. He does not attempt to individualize music beyond recognition or to destroy another composer's idea in his own image. He carves in big lines and noble proportions, and impresses the musical thought without extraneous ornamentation.

RECORDINGS OF THE COMPOSITIONS OF DOHNÁNYI

5972IH MARCHE HUMORESQUE

Dohnányi 2.00

59973H RHAPSODIE, F Sharp Minor,

Op. 11, No. 2 *Dohnányi* 2.00

Compositions of Dohnányi (continued)

- 61713G RHAPSODIE, Op. II, No. 3,
C Major . . . *Donahue* 1.75
- 5943IH VALSE IMPROMPTU, Op. 23,
No. 2 *Dohnányi* 2.00
- 6314IG VEIL OF PIERRETTE, THE,
"Waltz," Op. 18 *Dohnányi* 1.75
- 59683H WINTERREIGEN, Op. 13, No. 5,
"Sphärenmusik" (Music of
the Spheres) . . *Dohnányi* 2.00
- 6332IH WINTERREIGEN, Op. 13, No. 8,
"Tolle Gesellschaft" (Bois-
terous Party) *Dohnányi* 2.00

*

DOHNÁNYI-DELIBES

- 62693G NAILA, "Waltz" . . *Münz* 1.75

*

MARY FRANCES READ DOHT

- 100IF 'TIS THEN I LOVE YOU
MOST OF ALL, Ballad,
Key of F (with words)
Fairchild 1.50

*

VICTOR DOLMETSCH

- 55554F VALSE LENTE (Second),
Op. 23 . . . *Brockway* 1.50

*

WALTER DONALDSON

- 97IF MY BUDDY, Ballad, Key of G
(with words) . . *de Bert* 1.50

*

GAETANO DONIZETTI

- 51684F ELISIR D'AMOUR, L' (The
Elixir of Love), "Una Fur-
tiva Lagrima" (When
Stealing Down Her Pallid
Cheek) . . . *Brockway* 1.50

- 55633F LUCIA DI LAMMERMOOR,
"Sextette" . . *Brockway* 1.50

DONIZETTI-LISZT

- 59303H LUCIA DI LAMMERMOOR,
"Fantasie Dramatique"
Rybner 2.00

*

FRANCIS DOREL

- 27IF WHEN MY SHIPS COME SAIL-
ING HOME, Ballad, A Flat
(with words) . . *Berge* 1.50

*

FRANZ DRDLA

(Pronounced *Durd'-lah*)

- 52494F SERENADE, No. I . . *Kmita* 1.50
- 62383G SERENADE, No. I *Schnitzer* 1.75
- 5939IF SOUVENIR . . . *Barth* 1.50

*

R. DRIGO

- 59653G MILLIONS D'ARLEQUIN, LES
(Harlequin's Millions).
"Reconciliation Polka"
Cooper 1.75

- 57343F MILLIONS D'ARLEQUIN, LES
(Harlequin's Millions),
"Serenade" *Transcribed*
by Romano . . *Gerds* 1.50

- 62261G VALSE BLUETTE, "Air de
Ballet" *Transcribed by*
Rapée . . *Fairchild* 1.75

*

JOHN DUKE

- 60841G DANCE OF THE MANNIKINS
Duke 1.75

*

A. DUPONT

- 59463G CHANSON HONGROISE (Hun-
garian Song), Op. 27
Suskind 1.75

*

AUGUSTE DURAND

- 52054F BABILLAGE . . . *Gerds* 1.50
- 53424F POMPONNETTE, Op. 80
Winogradoff 1.50
- 56894F VALSE, Op. 83 . . *Gerds* 1.50



Anton Dvořák

(Pronounced Vor'-zhak)

Born at Mùhlhausen, Bohemia, September 8, 1841

Died at Prague, Bohemia, May 1, 1904

HIS FATHER was a butcher and inn-keeper of the place, and desired that his son should follow in the same trade. His musical ambition was aroused by the bands of musicians who came to play at the inn, and the village schoolmaster taught him to sing and to play the violin. He made very rapid progress, his great musical gifts were soon disclosed, and he was fairly embarked upon a musical career.

In his works an inexhaustible amount of invention and a rich variety of color are the qualities which most attract, together with a certain unexpectedness from which none of his works is wholly free. The imaginative faculty is very strongly developed and he is at his best when treating subjects in which the romantic element is prominent. The folk music of his people made a deep impression on him and much of his thematic material is derived from that source.

Dvořák spent three years in New York where he directed the so-called National Conservatory. During his sojourn in this country he received the inspiration which resulted in his well known composition "The New World Symphony," which makes ingenious use of negro melodies.

RECORDINGS OF THE COMPOSITIONS OF DVOŘÁK

1441F ALS DIE ALTE MÜTTER (Songs
My Mother Taught Me)
Ballad, Key of D *de Bert* 1.50

5977IF ALS DIE ALTE MÜTTER (Songs
My Mother Taught Me),
Transcription . *Robinson* 1.50

Compositions of Dvorák (continued)

59601F ALS DIE ALTE MÜTTER (Songs
My Mother Taught Me)
(Accompaniment only),
Key of A, Soprano or
Tenor . . . *Hageman* 1.50

55623F HUMORESQUE, Op. 101, No. 7
Brockway 1.50

52425H HUMORESQUE, Op. 101, No. 7
Ornstein 2.00

59763G INDIAN LAMENT . . . *Cooper* 1.75

63103H SYMPHONY, No. 5, E Minor,
Op. 95, "From the New
World," 1st Movement,
Allegro molto
Suskind and Loesser 2.00

63113H SYMPHONY, No. 5, E Minor,
Op. 95, "From the New
World," 2nd Movement,
Largo Suskind and Loesser 2.00

63123H SYMPHONY, No. 5, E Minor,
Op. 95, "From the New
World," 3rd Movement,
Scherzo
Suskind and Loesser 2.00

63133H SYMPHONY, No. 5, E Minor,
Op. 95, "From the New
World," 4th Movement,
Allegro confuoco
Suskind and Loesser 2.00

*

REV. JOHN B. DYKES

861E HOLY, HOLY, HOLY, E Flat
(with words) . . . *Russell* 1.25

*

HANS EBELL

57463F Polka, No. 2, "Katinka,"
D Major . . . *Church* 1.50

*

SIR EDWARD ELGAR

56077H POMP AND CIRCUMSTANCE
(Military March)
Kmita and Lambert 2.00

52564F SALUT D'AMOUR (Love's
Greeting), Op. 12 *Kmita* 1.50

JOHN W. ELLIOTT

483H MOTHER GOOSE'S NURSERY
RHYMES, Six Selections
(with words) *Brockway* 2.00

*

ZO ELLIOTT

53514E THERE'S A LONG, LONG
TRAIL . . . *Frances* 1.25

*

ALEXANDER EWING

851E JERUSALEM THE GOLDEN,
Key of C (with words)
Russell 1.25

*

EDGAR FAIRCHILD

58264F VALSE NANETTE *Fairchild* 1.50

*

ARTHUR FARWELL

54115F DAWN, Op. 12 . . . *Navas* 1.50

*

GABRIEL FAURÉ

(Pronounced *Fau-ray*)

63453H BARCAROLLE, Op. 26 *Chaloff* 2.00

52174G IMPROMPTU, Op. 31, No. 2,
F Minor . . . *Whittaker* 1.75

60041H ROMANCE SANS PAROLES
(Romance without words),
Op. 13, No. 1 . . . *Fox* 2.00

*

J. FAURÉ

611G RAMEAUX, LES (The Palms),
Ballad, A Flat (with
words) . . . *Kmita* 1.75

*

J. S. FEARIS

50733E BEAUTIFUL ISLE OF SOME-
WHERE . . . *Sterling* 1.25

*

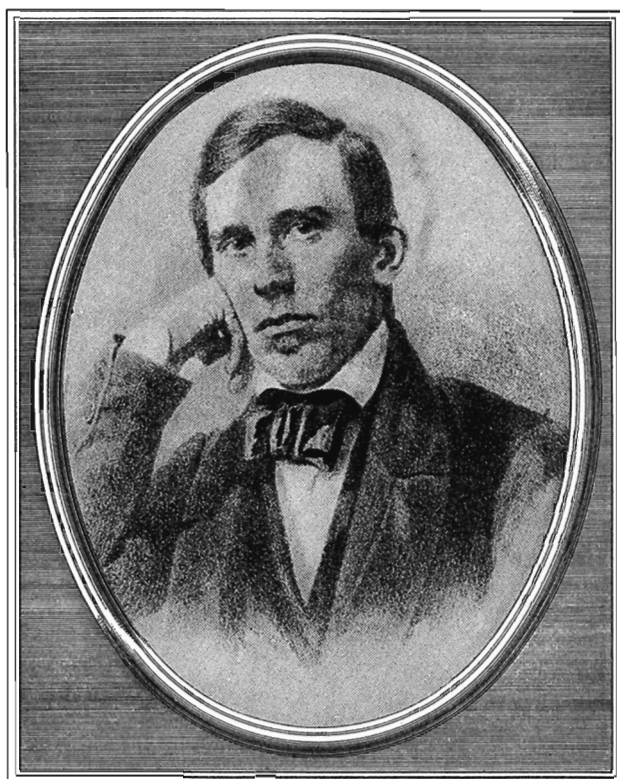
JOHN FIELD

60671H NOCTURNE, No. 5, B Flat
Major . . . *Adler* 2.00

*

LEANDER FISCHER

58394F ROBIN'S RETURN, THE
Gerds 1.50



Stephen Collins Foster

Born near Pittsburgh, Pa., July 4, 1826

Died in New York, January 13, 1864

STEPHEN COLLINS FOSTER is the man who has elevated negro music to an artistic plane of its own and by his poetic and musical gifts brought new treasures into the realm of the ballad. Little, if even his name, is known of the man by the many thousands who have sung his songs. Morrison Foster, brother of the poet-musician in his biography describes him as being of modest demeanor, of medium height, of slender, attractive figure, with hands and feet small and well shaped. His strikingly handsome face was of aquiline type, his splendid eyes large and dark and his hair nearly black.

Altogether some one hundred and seventy-five songs are credited to him. Many of the titles show the influence of the negroes of the country near Foster's home, and it is not unlikely that he is indebted for some of his melodies to the folk tunes of the plantations' slaves. His first negro melody was "The Louisiana Belle." His "Old Uncle Ned" and "Oh Suzanne" which soon followed "went around the world." Among his other popular songs are "Come Where My Love Lies Dreaming," "Old Black Joe" and "Old Dog Tray" (composed in memory of his own beloved setter) and "Massa's in the Cold, Cold Ground." His greatest song, however, is "Old Folks at Home," better known as "Swanee River."

Upon his death in New York Foster's body was removed to Pittsburgh for burial, and it lies in the Allegheny Cemetery in that city. There is a movement on foot to purchase the beautiful old mansion—where Foster wrote "My Old Kentucky Home"—"Federal Hill," near Beardstown, Ky., as a permanent memorial to the great composer of negro melodies.

RECORDINGS OF SONGS BY FOSTER

51914F PLANTATION SONGS: Swanee River; Massa's in the Cold, Cold Ground; Old Black Joe; My Old Kentucky Home . . . *Kmita* 1.50

*

FISHER-DVOŘÁK

1421F GOIN' HOME, Ballad, D Flat, from the *Largo* of the Symphony, "From the New World" . . . *Suskind* 1.50

*

FRED EDGAR FITZGERALD

55094F DANCE OF THE WOOD NYMPHS . . . *Kmita* 1.50

*

FRIEDRICH VON FLOTOW

50933F MARTHA, "Like a Dream Bright and Fair" *Brockway* 1.50

59873H MARTHA, "Overture" Conducted by *Artur Bodanzky* *Pelletier and Loesser* 2.00

*

DOROTHY FORSTER

281F ROSE IN THE BUD, Ballad, D Flat (with words) *Dilworth* 1.50

59521F ROSE IN THE BUD (Accompaniment only), E Flat, Mezzo-Soprano or Tenor *Grange* 1.50

511G YOUR SMILE, Ballad, B Flat (with words) . *Bowman* 1.75

*

FELIX FOURDRAIN

56233H CARNAVAL (Accompaniment only), Key of A, Soprano or Tenor *Ward-Stephens* 2.00

58883H CARNAVAL (Accompaniment only), Key of F, Alto or Baritone *Ward-Stephens* 2.00

OSMAN PERES FREIRE

57713G MI RICURITA (My Sweetie) (Tango) . . . *Manecoles* 1.75

*

ADOLPH FREY

62821G AUBADE . . . *Schnitzer* 1.75

*

FRIEDLAND-FRANKLIN

51744F SHADES OF NIGHT . *Kmita* 1.50

*

IGNAZ FRIEDMAN

63741G ELLE DANSE (She Dances), Op. 10, No. 5 . *Chaloff* 1.75

61801G TABATIÈRE À MUSIQUE (Music Box), Op. 33, No. 3 *Swart* 1.75

*

RUDOLPH FRIML

61373F ADIEU . . . *Delcamp* 1.50

60281H CHANSON (Song) *Dilworth* 2.00

57135G CONCERT WALTZ, Op. 12 *Volavy* 1.75

62331F EGYPTIAN DANCE, Op. 41 *Fairchild* 1.50

56794H FIREFLY SELECTIONS *Ellis* 2.00

1211F GIANNINA MIA (My Nina), Key of C . . . *Lavarro* 1.50

50072D HIGH JINKS, "The Bubble" *Kmita* 1.00

62051F O MITAKE SAN, "Butterfly Dance," Op. 77, No. 1 *Fairchild* 1.50

61903F O MITAKE SAN, "Veil Dance," Op. 77, No. 2 *Fairchild* 1.50

61823F O MITAKE SAN, "Valse Coquette," Op. 77, No. 3 *Fairchild* 1.50

63771F VALSE LUCILLE, Op. 85 bis, No. 1 . . . *Fairchild* 1.50

*

EDUARDO SANCHEZ DE FUENTES

57452F YOU . . . *Suskind* 1.50

GABRIEL-MARIE

53705F SERENADE BADINE *Gerdtz* 1.50
*

OSSIP GABRILOWITSCH

(Pronounced *Gab-rill-o'-vitch*)

52315H CAPRICE BURLESQUE
* *Samaroff* 2.00

GAERTNER-KREISLER

59991H VIENNESE MELODY *Kreisler* 2.00
*

LOUIS GANNE

60203H CZARINA, LA, "Mazurka
Russe" (Russian Mazurka)
Arr. by Cooper . *Cooper* 2.00

52825F MARCHE LORRAINE *Lambert* 1.50
*

HEINRICH GEBBARD

62663F LOVE POEM . *Tillotson* 1.50
*

HENRY E. GEEHL

341F FOR YOU ALONE, Ballad,
E Flat (with words) *Kmita* 1.50
*

FLORENCE PARR GERE

54054E AN IMPRESSION . *Kmita* 1.25
*

EDWARD GERMAN

50852E MORRIS DANCE, NO. 1,
"Henry VIII" . *Volavy* 1.25

50863F SHEPHERD'S DANCE,
"Henry VIII" . *Volavy* 1.50
*

HARRY M. GILBERT

1463F BONNIE SWEET BESSIE, Bal-
lad, Key of F (with words)
de Bert 1.50

56413F GABRIELLE, Valse de Con-
cert . . . *Gilbert* 1.50
*

HALLETT GILBERTÉ

30051G COME OUT IN THE SWEET
SPRING NIGHT (Accom-
paniment only), E Flat,
Mezzo-Soprano *Suskind* 1.75

ERNEST GILLET

59173E ENTR'ACTE GAVOTTE *Kmita* 1.25
50953E LOIN DU BAL . *Kmita* 1.25
*

UMBERTO GIORDANO

62553G ANDRÉA CHÉNIER, "Pot-
pourri" . . *Sébestyén* 1.75
*

ALEXANDRE GLAZOUNOW

(Pronounced *Gla-zoo'-noff*)

62151G BARCAROLLE, F Sharp (On
the black keys) *Seligman* 1.75

50624H GAVOTTE, Op. 49, No. 3
Gabrilowitsch 2.00

63563G GAVOTTE, Op. 49, No. 3,
with "Raymonda Ballet"
Suskind 1.75

59441E PIROUETTE . . *Suskind* 1.25

63563G RAYMONDA BALLE, "Pizzi-
cato," with "Gavotte"
Suskind 1.75

60971G WALTZ, Op. 42, No. 3
Reisenberg 1.75
*

R. GLIERE

(Pronounced *Glee-air*)

58683G PRELUDE, C Minor . *Maier* 1.75

61653G ROMANCE, Op. 16, No. 2,
Key of E . . *Cooper* 1.75
*

MICHAEL IVANOVICH GLINKA

51796H ALOUETTE, L' (The Lark),
*Transcription by Bala-
kirew* . . . *Buhlig* 2.00
*

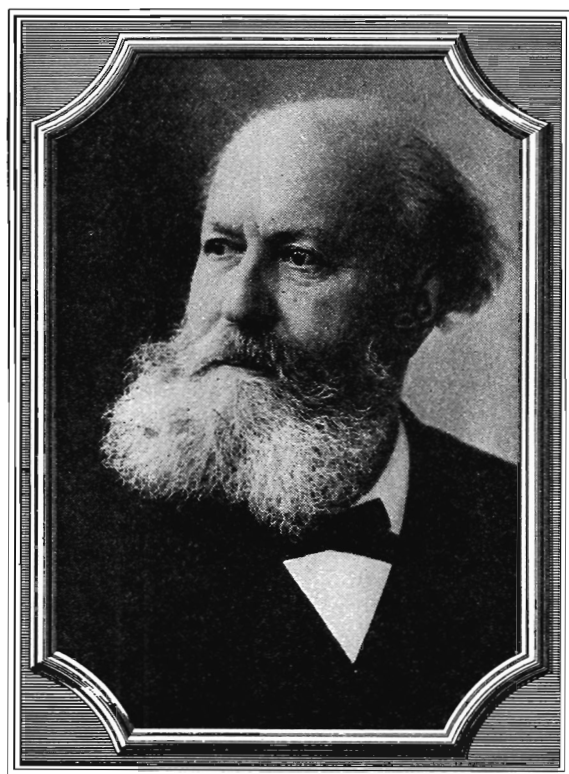
GLUCK-BRAHMS

57564H GAVOTTE . . . *Levitzi* 2.00
*

GLUCK-SAINT-SAËNS

(Pronounced *Sau-sakns*)

57687H ALCESTE, "Caprice" (Airs
from the Ballet Music)
Steeb 2.00



Charles François Gounod

(Pronounced Goo-no)

Born in Paris, June 17, 1818
Died at St. Cloud, October 18, 1893

GOUNOD received his early musical education from his mother, a distinguished pianist. It was continued in Rome, and the Italian influence on his art and imagination left its trace throughout his entire career. It was to the stage that Gounod looked for the honors which he subsequently won for himself with his operas which are familiar throughout the world. "Faust," originally produced in Paris, March 19, 1859, at once placed him in the first rank of living composers. It is interesting to know that this work has received a greater number of performances than any other opera ever written. Next in favor is his "Romeo and Juliet." In addition to his operas he has written several masses and other choral works for the Catholic church, all of which are distinguished by exquisite melody and masterly treatment of the choral effects. Certain piano pieces and songs possess the same qualities found in his larger works.

RECORDINGS OF THE COMPOSITIONS OF GOUNOD

	AVE MARIA, See Bach-	62143G	FAUST, "Waltz Themes,"	
	Gounod		Concert Paraphrase	Loth 1.75
63013G	FAUST, "Ballet Music"	57994F	MARCHE FUNÈBRE D'UN	
	<i>Pelletier</i> 1.75		MARIONETTE (Funeral	
51862E	FAUST, "Flower Song"		March of a Marionette)	
	<i>Brockway</i> 1.25		<i>Brockway</i> 1.50	
56754F	FAUST, "Salve Dimora"	63363H	ROMEO AND JULIET, "Pot-	
	<i>Brockway</i> 1.50		pourri" . . .	Eisler 2.00

GLUCK-SGAMBATI

57804H MELODIE, D Minor
Szumowska 2.00
 *

BENJAMIN LOUIS PAUL GODARD
(Pronounced Go'-dahr)

51775G AU MATIN (To the Morning)
Volavy 1.75
 56643F JOCELYN, "Berceuse" (Cradle
 Song) *Kmita* 1.50
 62411G CANZONETTA, Op. 35, No. 3
Gruen 1.75
 63023G EN ROUTE, Op. 107, No. 12
Cooper 1.75
 55764G MAZURKA, Second . *Volavy* 1.75
 52514G MAZURKA, Fourth . *Volavy* 1.75
 56613F PAN, "Pastorale" . *Adler* 1.50
 60173H VALSE CHROMATIQUE *Cooper* 2.00
 57334F VENITIENNE, Fourth
 Barcarolle
Dietrich-Hollingshead 1.50
 *

LEOPOLD GODOWSKY

58233H HUMORESQUE, "The Min-
 iatures" . . . *Godowsky* 2.00
 60801H TRIAKONTAMERON (Thirty
 Moods and Fancies), No. 8,
 "A Watteau Paysage"
 (A Watteau Landscape)
Levitzi 2.00
 62591F TRIAKONTAMERON (Thirty
 Moods and Fancies),
 No. 11, "Alt Wien" (Old
 Vienna) . . . *Wille* 1.50
 62871F WIENERISCH (In Viennese
 Style) . . . *Dixon* 1.50
 *

BLANCHE GOODE

54664F 1. IN MOONLIGHT; 2. RAIN
 SONG . . . *Goode* 1.50

LOUIS MOREAU GOTTSCHALK

62183G DYING POET, THE . *Gruen* 1.75
 1031E HOLY GHOST WITH LIGHT
 DIVINE, B Flat . *Marvin* 1.25
 60123H LAST HOPE, THE, Op. 16
Hanke 2.00
 53354F PASQUINADE . . *Kmita* 1.50
 *

J. E. GOULD

931E HE THAT HAS GOD HIS
 GUARDIAN MADE, Chris-
 tian Science Hymn, E Flat
 (with words) . *Joiner* 1.25
 *

GOUNOD-KUHE

52394F AU PRINTEMPS (To Spring)
Brockway 1.50
 *

PERCY GRAINGER

61723F COLONIAL SONG and ONE
 MORE DAY, MY JOHN
Morrey 1.50
 58013F IRISH TUNE FROM COUNTY
 DERRY, E Flat . *Laros* 1.50

62933G MOLLY ON THE SHORE, Irish
 Reel (British Folk-Music
 Settings) . *Copeland* 1.75
 61221G SHEPHERD'S HEY *Souwaine* 1.75
 *

ENRIQUE GRANADOS

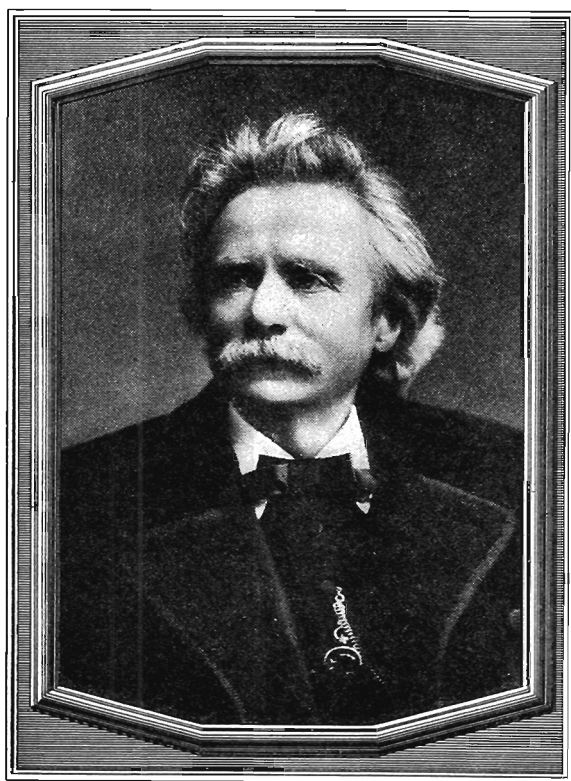
62371G BOCETOS . . *Copeland* 1.75
 54125F DANZAS ESPAÑOLAS (Span-
 ish Dances), No. 5 *Navas* 1.50
 62953G DANZAS ESPAÑOLAS (Span-
 ish Dances), Nos. 5 and 7
Tovar 1.75
 *

F. BERNARD GRANT

1041F OUT WHERE THE BLUE BE-
 GINS, A Flat . *de Bert* 1.50
 *

EDWIN GREENE

56693E SING ME TO SLEEP *Simon* 1.25



Edvard Hagerup Grieg

Born at Bergen, Norway, June 15, 1843
Died at Bergen, Norway, September 4, 1907

GRIEG is the greatest of the Scandinavian composers. He owes much of his success to the skill with which he has adapted the classical structure to themes so nearly allied to actual traditional tunes as to be hardly distinguishable from genuine folk music. His many short piano pieces and his beautiful songs show this composer to great advantage, although works like the music to Ibsen's "Peer Gynt" and his celebrated "Concerto" for the piano and orchestra disclose gifts for writing in the larger musical forms.

Grieg obtained considerable reputation as a conductor and made a number of concert tours with his wife who had an individual and charming way of singing her husband's songs which made a deep impression. He, however, never claimed to be a virtuoso, and apart from a few journeys of this character lived a secluded life at his country home in the Norwegian woods near Bergen.

Grieg is distinctly a national composer. His music carries the fragrance of his native pine woods into the concert room. It is thoroughly Scandinavian.

RECORDINGS OF THE COMPOSITIONS OF GRIEG

54824H	ALBUMBLAT (Album Leaf), Op. 28 Grieg 2.00	52145F	ANDANTE, Op. 7 Adler 1.50
55513F	AN DEN FRÜHLING (To Spring), Op. 43, No. 6 Adler 1.50	56055G	AUS DEM CARNEVAL (From the Carnival) Sutherland 1.75
		51642F	BAEKKEN, "Bächlein" (The Elf), Op. 62, No. 4 Mörö 1.50

Compositions of Grieg (continued)

BOLESLANS GRODZKI

- 53933H BERCEUSE (Cradle Song),
Op. 38, No. 1 . . . Grieg 2.00
- 51027H CONCERTO, Op. 16, A Minor,
1st Movement . . . Volavy 2.00
- 60723F CONCERTO, Op. 16, A Minor,
2nd Movement . . . Volavy 1.50
- 60733H CONCERTO, Op. 16, A Minor,
3rd Movement . . . Volavy 2.00
- 60981G DANCE CAPRICE, Op. 28,
No. 3 . . . McManus 1.75
- 50753H EROTIK, Op. 43, No. 5 Grieg 2.00
- 56854G HOCHZEITSTAG AUF TROLD-
HAUGEN (Wedding Day at
Troidhaugen), Op. 65,
No. 6 . . . Volavy 1.75
- 50343F ICH LIEBE DICH (I Love
Thee), Op. 41, No. 3
Brockway 1.50
- 59951F MARCH OF THE DWARFS, Op.
54, No. 3 . . . Gordon 1.50
- 50903F NOCTURNE, Op. 54
Brockway 1.50
- 51702F PAPILLONS (Butterflies), Op.
43, No. 1 . . . Adler 1.50
- 55725H PEER GYNT SUITE: No. 1.
The Morning; No. 2. The
Death of Ase Brockway 2.00
- 55244H PEER GYNT SUITE: No. 3.
Anitra's Dance; No. 4. In
the Hall of the Mountain
King
Volavy and Brockway 2.00
- 63761G SONATA, Op. 7, E Minor,
"Minuet"
Wehrmann-Schaffner 1.75
- 51893F TRAUM, EIN (A Dream),
Op. 46, No. 6 Brockway 1.50
- 54364F ZU DEINEN FÜSSEN (At Thy
Feet), Op. 68, No. 3
Hoschke 1.50

- 62573G VALSE CAPRICIEUSE, with
"Aux Champs" (In the
Fields) (Arensky)
Chapman 1.75

*

FRANZ GRUBER

- 52653F HOLY NIGHT . . . Brockway 1.50

*

ALFRED GRUNFELD

- 60011F LITTLE SERENADE Brockway 1.50

- 55936H ROMANCE, Op. 45, No. 1
Volavy 2.00

*

HOMER GRUNN

- 59861F INDIAN LOVE SONG, Op. 22,
No. 3 . . . Grunn 1.50

- 59821G IN SPRINGTIME . . . Grunn 1.75

*

DAVID W. GUTON

- 59063F DE OL' ARK'S A-MOVERIN'
(Accompaniment only),
D Flat, Alto or Baritone
Hejzmanek 1.50

- 58753F DE OL' ARK'S A-MOVERIN'
(Accompaniment only),
Key of F, Soprano or
Tenor . . . Hejzmanek 1.50

- 61151G TURKEY IN THE STRAW
Gordon 1.75

*

T. J. GUY

- 58455H CRÉPUSCULE, LE (Twilight
Reverie) . . . Kmita 2.00

*

RICHARD HAGEMAN

- 59591F AT THE WELL (Accompani-
ment only), G Flat,
Soprano . . . Hageman 1.50

*

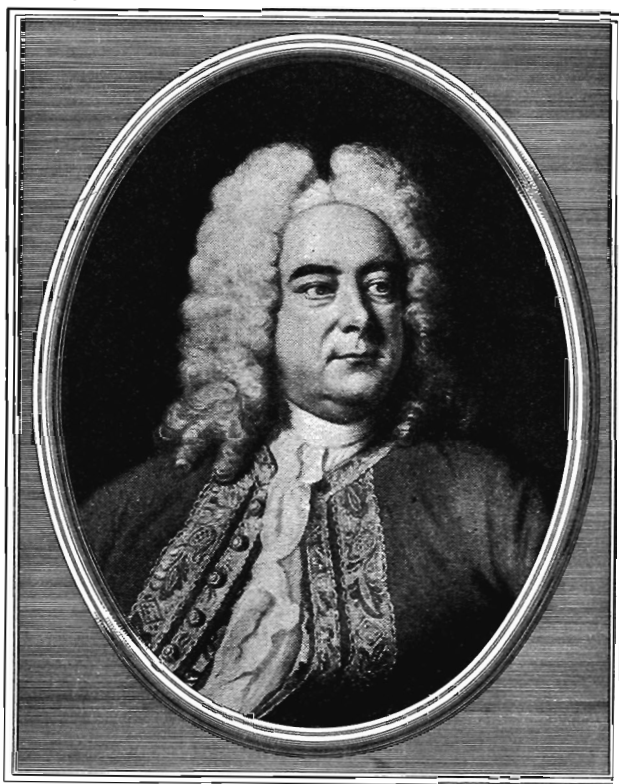
JOHN T. HALL

- 52736H WEDDING OF THE WINDS
Gerdt 2.00

*

BERNARD HAMBLÉN

- 751F SMILE THROUGH YOUR
TEARS, Ballad, Key of F
(with words) Fairchild 1.50



George Frederick Handel

Born at Halle, Saxony, February 23, 1685
 Died at London, April 14, 1759

HANDEL'S father was a surgeon, and was sixty-three years old when his son was born. He knew nothing of art and regarded it as a degrading pursuit or at best as an idle amusement. He strove to make his son a lawyer and did everything he could to stop the alarming symptoms of musical genius which appeared almost in infancy. The story of the child Handel stealing into the garret to play upon a clavichord, that had been concealed there, is authenticated. It was through the influence of the Duke of Saxe Weissenfels that Handel was permitted to adopt a musical career.

He is one of the greatest composers the world has ever known. He made England his adopted country, and there has been left behind him a name and popularity which will probably never be rivalled by that of any other composer.

His great oratorios, with their magnificent choral passages, indeed, a certain perfection of style and impeccable musicianship evident in all of his compositions, place him almost beside his great contemporary Bach. Unlike Bach, however, it is as a vocal and above all, a choral writer, that Handel is supreme. No one ever developed the resources of the chorus as he did, and his compositions of this class remain to this day unsurpassed.

RECORDINGS OF THE COMPOSITIONS OF HANDEL

- | | | | | | | |
|--------|-----------------|---------|------|--------|---------------------------|---------------|
| 50094F | LARGO | Hanke | 1.50 | 53894H | MESSIAH, THE, "Hallelujah | |
| 63853G | LARGO | Suskind | 1.75 | | Chorus". | Brockway 2.00 |

GUY D'HARDELDT

Pronounced Dard'-e-low

391F BECAUSE, Ballad, B Flat
(with words) *Fairchild* 1.50

*

W. FRANKE HARLING

323G THERE'S SUNLIGHT IN YOUR
EYES, Ballad, Key of B
(with words) *Suskind* 1.75

*

CHARLES K. HARRIS

621F BREAK THE NEWS TO MOTH-
ER, Ballad, B Flat (with
words) *Lambert* 1.50

*

T. HASTINGS

1101E ROCK OF AGES, B Flat (with
words) *Erle* 1.25

*

FRANZ JOSEPH HAYDN

57403H MINUETTO *Friedberg* 2.00

961E YE SERVANTS OF GOD, Key
of G (with words) *Marvin* 1.25

*

STEPHEN HELLER

51143F PRELUDES, Op. 81, Nos. 3
and 7 *Zadora* 1.50

*

HAROLD HENRY

62163G DANCING MARIONETTE, THE
Dumesnil 1.75

*

ADOLPH VON HENSELT

53053E GONDOLA, THE, Op. 13,
No. 2 *Laros* 1.25

61111F KURIOSE GESCHICHTE (Curi-
ous Story), Op. 138, No. 9
McNabb 1.50

62971H SI OISEAU J'ÉTAIS (Were I a
Bird), Op. 2, No. 6
Rachmaninoff 2.00

*

HEUBERGER-KREISLER

63351G MIDNIGHT BELLS, Viennese
Melody, from the "Opera
Ball" *Kreisler* 1.75

VICTOR HERBERT

56562E AIR DE BALLET *Ellis* 1.25

111G ANGEL FACE, "I Might be
Your Once-in-a-While,"
Ballad, Key of F (with
words) *Herbert* 1.75

58115H BABES IN TOYLAND (Eight
Selections) *Herbert* 2.00

1483F BABES IN TOYLAND, "Toy-
land," Ballad, Key of F
(with words) *Lefèvre* 1.50

57194F BADINAGE *Kmita* 1.50

1331F GYPSY LOVE SONG, Ballad,
D Flat (with words)
Fairchild 1.50

58284G INDIAN SUMMER (An Ameri-
can Idyl) *Herbert* 1.75

1201F KISS IN THE DARK, A, Ballad,
Key of D (with words)
Herbert 1.50

371G KISS ME AGAIN, "M'dlle.
Modiste," Ballad, Key of G
(with words) *Herbert* 1.75

63191G PUNCHINELLO *Herbert* 1.75

50745G VICTOR HERBERT FAVORITES
Kmita 1.75

811F WHEN KNIGHTHOOD WAS IN
FLOWER, Waltz Song, Key
of F (with words) *Herbert* 1.50

59931H YESTERTHOUGHTS *Herbert* 2.00

*

EDVARD HOLST

58044F CANARY'S AND NIGHTIN-
GALE'S WARBLE *Simon* 1.50

52694F DANCE OF THE DEMON
Gerdtz 1.50

52672E DEMON OF THE WOOD
Gerdtz 1.25

*

ABE HOLZMANN

53254F BLAZE AWAY *Sterling* 1.50

58127H HOLZMANN MARCH MEDLEY:
1. The Winning Fight; 2.
Blaze Away; 3. Uncle
Sammy; 4. The Whip
Shipman and Fairchild 2.00

52623E SPIRIT OF INDEPENDENCE
Sterling 1.25

PAUL HERARD

6039IH PRELUDE RÊVEUR, Op. 16
Augiêras 2.00

*

EDWARD HORSMAN

6219IF BIRD OF THE WILDERNESS,
THE (Accompaniment
only), B Flat, Mezzo-
Soprano . . . *Suskind* 1.50

6220IF BIRD OF THE WILDERNESS,
THE (Accompaniment
only), D Flat, Soprano
* *Suskind* 1.50

FREDERICK ALBERT HOSCHKE

54494E ETUDE DE CONCERT
Hoschke 1.25

54484E HUMORESQUE . . . *Hoschke* 1.25

54635F IDYLL *Hoschke* 1.50

54642D QUESTION, THE . . . *Hoschke* 1.00

*

JOHN TASKER HOWARD

6386IF FIRST NOWELL, THE, Trans-
cription . . . *Howard* 1.50

*

RAYMOND HUBBELL

51733E POOR BUTTERFLY . *Kmita* 1.25

*

GEORGES HÛE

56093F A DES OISEAUX (To the
Birds) (Accompaniment
only), Key of G, Soprano
Ward-Stephens 1.50

59003F A DES OISEAUX (To the
Birds) (Accompaniment
only), E Flat, Alto
Ward-Stephens 1.50

52282F J'AI PLEURÉ EN RÊVE (I
Wept, Beloved, as I
Dreamed) (Accompani-
ment only), G Flat Major,
Alto or Baritone . *Rivers* 1.50

58932F J'AI PLEURÉ EN RÊVE (I
Wept, Beloved, as I
Dreamed) (Accompani-
ment only), F Sharp Minor,
Soprano or Tenor *Rivers* 1.50

CHARLES HUERTER

54705F MELODIE . . . *Kmita* 1.50

59631F IN THE STARLIGHT . *Kuhler* 1.50

*

BRUNO HUHN

3006IG INVICTUS (Accompaniment
only), B Flat, Mezzo-So-
prano or Baritone *Pollock* 1.75

*

McNAIR ILGENFRITZ

6337IG DANSE ESPAGÑOLE, In 5-4
tempo . . . *Ilgenfritz* 1.75

6239IF OPERA WALTZ . *Ilgenfritz* 1.50

52063F WALTZ *Ilgenfritz* 1.50

63873G ZEPHYRS, Valse Gracieuse
* *Ilgenfritz* 1.75

VICTOR JACOBI

6248IF MARCHE MINIATURE *Jacobi* 1.50

*

EDOUARD JAKOBOWSKI

(Pronounced Ed'-ou-are Jack-ou-boff'-skee)

261F ERMINIE, "Lullaby," Bal-
lad, Key of F (with
words) . . . *Kmita* 1.50

61183F MURMURING ZEPHYRS
* *Suskind* 1.50

ADOLPH JENSEN

(Pronounced Yen'-sen)

6338IG WILL O'THE WISP *Fairchild* 1.75

*

PAUL F. JOHANNING

(Pronounced Yo-hanning)

56572E YELLOW JONQUILS . *Kmita* 1.25

*

CHARLES L. JOHNSON

52043E BUTTERFLIES . . . *Gerdtz* 1.25

*

HERBERT JOHNSON

1171F FACE TO FACE, Ballad, Key
of F (with words) *Kmita* 1.50

*

ARCHIBALD JOYCE

56603F DREAMING (Waltz for Danc-
ing) . . . *Winternitz* 1.50

*

PAUL JUON

(Pronounced You-on')

63463H SATYR AND NYMPHS, Op. 18,
No. 1, "Etude". . *Nash* 2.00

EMMERICH KALMAN

56844F SÀRI, "Waltzes" . *Kmita* 1.50

✦

OLIVER C. KEENEY

56433G NEARER, MY GOD, TO THEE
✦ *Hanke* 1.75

E. AUSTIN KEITH

351F FARE THEE WELL, LOVE,
FARE THEE WELL, Ballad,
B Flat (with words)
✦ *Fairchild* 1.50

E. CLINTON KEITHLEY

801F GARLAND OF OLD-FASHIONED
ROSES, Ballad, Key of F
(with words) . *Kmita* 1.50

✦

EDWIN F. KENDALL

58584F CHARME D'AMOUR (Love's
Spell) "Valse Lente," Key
of G . . . *Kendall* 1.50

✦

EUGENE KETTERER

53035F CLOCHETTES D'OR, LES (The
Golden Bells) . *Gerds* 1.50

✦

FRANCIS SCOTT KEY

52345F STAR SPANGLED BANNER,
THE . . . *Brockway* 1.50

57282H STAR SPANGLED BANNER,
THE . . . *Rachmaninoff* 2.00

✦

BRUNO OSCAR KLEIN

54304F CAPRICCIETTO, Op. 40, No. 6
Schnabel-Tollefsen 1.50

✦

ERICH WOLFGANG KORNGOLD

62031G TOTE STADT, DIE (The Dead
City) "Pierrot's Serenade"
✦ *Nash* 1.75

✦

REGINALD DE KOVEN

91G OH! PROMISE ME, Ballad,
A Flat (with words)
de Koven 1.75

55993F OH! PROMISE ME . *Kmita* 1.50

1311G RECESSIONAL, Key of D (with
words) . . . *de Koven* 1.75

58307H ROBIN HOOD, "Potpourri"
Kmita 2.00

HENRI KOWALSKI

(Pronounced On'-ree Cow-nahl'-skee)

51303F SALUT À PESTH (Greetings
to Pesth) . . *Volavý* 1.50

62543H SALUT À PESTH (Greetings
to Pesth) . *Nyiregyhazi* 2.00

✦

KRAKAUER-KREISLER

1131G PARADISE, "Viennese Folk
Song," E Flat (with words)
✦ *Kreisler* 1.75

A. WALTER KRAMER

61341F IN ELIZABETHAN DAYS
Thompson 1.50

✦

KRAMER-KREISLER

62751G ENTR'ACTE, Op. 46, No. 2
✦ *Kreisler* 1.75

FRITZ KREISLER

59561H ALT WIENER TANZWEISEN
(Old Viennese Dance
Melodies), No. 1, "Liebes-
freud" (Love's Delight)
(Violin accompaniment
only), Key of C . *Allen* 2.00

50584F ALT WIENER TANZWEISEN
(Old Viennese Dance
Melodies), No. 1, "Liebes-
freud" (Love's Delight)
Brockway 1.50

57354H ALT WIENER TANZWEISEN
(Old Viennese Dance
Melodies), No. 1, "Liebes-
freud" (Love's Delight)
Kreisler 2.00

52022F ALT WIENER TANZWEISEN
(Old Viennese Dance
Melodies), No. 3, "Schön
Rosmarin" (Sweet
Rosmarin) . *Brockway* 1.50

57363H ALT WIENER TANZWEISEN
(Old Viennese Dance
Melodies), No. 3, "Schön
Rosmarin" (Sweet
Rosmarin) . . *Kreisler* 2.00

631G APPLE BLOSSOMS, "I'm in
Love" (with words)
Kreisler 1.75

Compositions of Kreisler (continued)

- 11F APPLE BLOSSOMS, "Nancy's Farewell" (with words) *Kreisler* 1.50
 58145H CAPRICE VIENNOIS *Kreisler* 2.00
 57394H OLD REFRAIN, THE *Kreisler* 2.00
 54614F OLD REFRAIN, THE *Brockway* 1.50
 62471G POLICHINELLE . *Kreisler* 1.75
 61921F TAMBOURIN CHINOIS (Violin accompaniment) *Lamson* 1.50
 60943H TAMBOURIN CHINOIS *Original Piano Trio* 2.00
 59921H TOY SOLDIERS' MARCH * *Kreisler* 2.00

KREISLER-RACHMANINOFF

- 62103H ALT WIENER TANZWEISEN (Old Viennese Dance Melodies), No. 2, "Liebesleid" (Love's Sorrow) *Rachmaninoff* 2.00
 *

KREISLER-STEFANIAI

- 63731G ALT WIENER TANZWEISEN (Old Viennese Dance Melodies), No. 3, "Schön Rosmarin" (Sweet Rosmarin) . . *Dumesnil* 1.75
 *

KREISLER-WARLICH

- 61971F LOCH LOMOND (Accompaniment only), E Flat, Baritone . . . *Lamson* 1.50
 61981F LOCH LOMOND (Accompaniment only), A Flat, Soprano . . . *Lamson* 1.50
 *

CHRISTIAN KRIENS

- 53765F VALSE BOHÊME . *Gerdts* 1.50
 *

ERNEST R. KROEGER

- 58067H EGERIA, Op. 35 . *Kroeger* 2.00
 57656H MARCH OF THE INDIAN PHANTOMS . . *Kroeger* 2.00
 *

AUGUST LABITZKY

- 60383G HERD GIRL'S DREAM, THE, Op. 45 . . . *Kmita* 1.75

THEODORE LACK

- 51832D CABALETTA . . *Kmita* 1.00
 61671F IDILIO, Op. 134 *Fairchild* 1.50
 61833G VALSE ARABESQUE . *Davies* 1.75
 *

FRANK LA FORGE

- 53494F ROMANCE . . . *Adler* 1.50
 *

J. BODEWALT LAMPE

- 53674F GLAD GIRL, THE . *Sterling* 1.50
 *

WANDA LANDOWSKA

(Pronounced Lan-doff-ska)

- 58473H VALSE, Op. 4, E Minor * *Zygmant* 2.00

EASTWOOD LANE

- 63571G ADIRONDACK SKETCHES: 1. Down Stream; 2. The Old Guide's Story . . *Lane* 1.75
 58554H CRAP SHOOTERS, THE (A Negro Dance) . *Copeland* 2.00
 61811F GRINGO TANGO, A (Five American Dances) *Lane* 1.50
 52416H IN SLEEPY HOLLOW, Suite for Piano . . . *Lane* 2.00
 *

GUSTAV LANGE

(Pronounced Gooos'-taw Lang'-eh)

- 51844F FLOWER SONG, Op. 39 *Gerdts* 1.50
 53024F HEIMWEH (Longing for Home) . . . *Kmita* 1.50
 53544E YE BANKS AND BRAES O'BONNIE DOON, *Transcription* . . . *Edgar* 1.25
 *

RAOUL LAPARRA

- 60411G CALESERA, "Rhythms Espagnols" (Spanish Rhythms), No. 4 *Berliner* 1.75
 *

EDOUARD LASSON

- 56592F CRESCENDO . . . *Adler* 1.50
 *

CALIXA LAVALLÉE

(Pronounced Cal-ees'-ah Lah-ool'-yee)

- 50912D PAPILLON, LE (The Butterfly) *Gerdts* 1.00

CORRINE MOORE LAWSON

30001G LAZY SONG, Key of F, Baritone-Contralto (Accompaniment only) *Turpin* 1.75

✦

ERNESTO LECUONA

(Pronounced *Ern-es'-toe Lek-you-own'-ah*)

62501G ESPAÑA . . . *Lecuona* 1.75

62231G SUITE ESPAÑOLA (Spanish Suite), No. 5, "Malagueña" *Lecuona* 1.75

✦

HARRY LEDERER

52543E RITA, EL . . . *Lederer* 1.25

✦

DOROTHY LEE

51E I GATHERED A ROSE, Ballad, D Flat (with words) *Kmita* 1.25

✦

FRANZ LEHAR

(Pronounced *Leh-har'*)

50053D ALONE AT LAST, "Nature Divine" . . . *Brockway* 1.00

50153E ALONE AT LAST, "Pretty Edelweiss" . . . *Brockway* 1.25

60093H MERRY WIDOW, THE, "Pot-pourri" *Arr. by Dilworth* 2.00

✦

LISA LEHMANN

(Pronounced *Lay'-man*)

743F IN A PERSIAN GARDEN, "Ah! Moon of my Delight," Ballad, G Major (with words) . . . *Bergé* 1.50

✦

RUGGIERO LEONCAVALLO

(Pronounced *Rue-jer'-e-oh Lay-on-cav-al'-yo*)

59483H PAGLIACCI, "Ballatella" (Accompaniment only), Key of C . . . *Grange* 2.00

56713H PAGLIACCI, "Prologue" *Brockway* 2.00

59493H PAGLIACCI, "Prologue" (Accompaniment only), Key of C . . . *Hageman* 2.00

THEODORE LESCHETIZKY

(Pronounced *Leh-she-tit'-skee*)

62791G ARABESQUE IN ETUDE FORM, Op. 45, No. 1 *Moiseiwitsch* 1.75

52916H BARCAROLA (Boat Song), Op. 39, No. 1 . . . *Klemen* 2.00

55474F DEUX ALOUETTES, LES (The Two Skylarks), Op. 2, No. 1 . . . *Harrison* 1.50

62281H ETUDE HÉROÏQUE, Op. 48, No. 3 . . . *Nyiregyhazi* 2.00

62641G SOURCE, LA (The Spring), Op. 36, No. 4 . . . *Winston* 1.75

✦

MISCHA LEVITZKI

61051G VALSE *Levitzki* 1.75

62453H VALSE DE CONCERT *Levitzki* 2.00

✦

IGNACE LEYBACH

(Pronounced *Lay-bakh*)

56945G FIFTH NOCTURNE, Op. 52 *Kmita* 1.75

55927H NORMA, Op. 65, "Fantasie Brillante" . . . *Gerdtz* 2.00

✦

ANATOLE LIADOW

(Pronounced *An-ah-tole Lay'-dow*)

62891G ETUDE, Op. 37, Key of F *Mirovitch* 1.75

✦

EMIL LIEBLING

50874F FLORENCE, Op. 12, "Grande Valse Brillante" . . . *Gerdtz* 1.50

✦

THURLOW LIEURANCE

(Pronounced *Lee-err-ronce*)

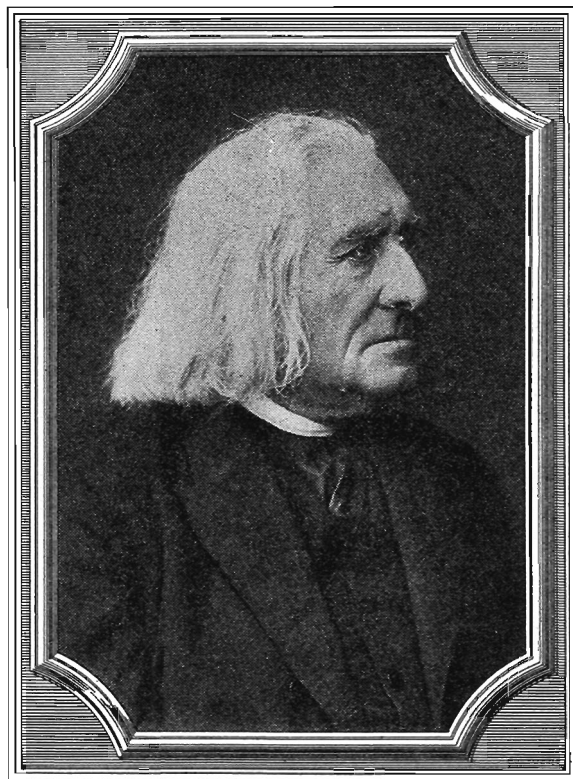
891F BY THE WATERS OF MINNETONKA, Ballad, G Flat (with words) . . . *Suskind* 1.50

✦

H. M. QUEEN LILIUOKALANI

(Pronounced *Lily-you-oh-ka-lah'-nee*)

57052D ALOHA OE (Farewell to Thee) *Kmita* 1.00



F r a n z L i s z t

(Pronounced List)

Born at Rading, Hungary, October 22, 1811

Died at Bayreuth, Bavaria, July 31, 1886

LISZT'S career appears to have been one upon which fortune smiled from the moment of his first appearance in public at the age of nine. In 1823, when he appeared in Vienna, his genius was acknowledged with an enthusiasm in which the whole musical public, from Beethoven down to the obscurest dilettante, joined unanimously.

He was petted and fêted. Everyone adored him. He was followed in the streets. Crowds fought for the favor of his glances, princesses for the touch of his hand. His career is one of the most picturesque and romantic in all literature. But all this adulation did not spoil him. His generosity and sympathy for his less-favored colleagues were boundless, and all his life long Liszt aided financially many unfortunate musicians and helped in a hundred ways with money, sympathy and advice.

Liszt was probably the greatest pianist that ever lived. He understood, more than any other, the resources of the piano and revelled in technical difficulties and great tonal volume. He has given to the world music of much magnificence of effect, and the programs of all the great pianists seldom fail to include one or more of his compositions.

It was Liszt who first recognized a great genius in Richard Wagner. His home at Weimar was a mecca for all the great musicians of his time. The anecdotes concerning Liszt are endless and all reveal a fascinating personality, the wise, generous friend, the real musician and the truly great man.

RECORDINGS OF THE COMPOSITIONS OF LISZT

- 57584H ANNÉES DE PÉLERINAGE (Years of Pilgrimage), No. 2, A Flat, "Au lac de Wallenstadt" (On Lake Wallenstadt) . *La Croix* 2.00
- 51537H ANNÉES DE PÉLERINAGE (Years of Pilgrimage), No. 6, A Flat, "Sonnetto del Petrarca" (Sonnet of Petrarch) . . *Buhlig* 2.00
- 63253H BALLADE, No. 1, D Flat
Nyiregyhazi 2.00
- 50565G CANTIQUÉ D'AMOUR (A Song of Love), No. 10, "Harmonies Poétiques et Religieuses," Key of E *Utz* 1.75
- 60293H CONCERTO, E Flat Major, 1st and 2nd Movements
Arr. by Volavy . *Volavy* 2.00
- 50824F CONSOLATION, No. 3, D Flat
Wittgenstein 1.50
- 56184F CONSOLATION, No. 4, D Flat
Landow 1.50
- 55574H ETUDE, D Flat . *Hambourg* 2.00
- 59753H ETUDE, D Flat . . . *Steeb* 2.00
- 62843G ETUDE DE CONCERT, No. 1, A Flat . . . *Scionti* 1.75
- 51164H ETUDE DE CONCERT, No. 2 F Minor . *Godowsky* 2.00
- 63703H ETUDE TRANSCENDENTE, No. 4, D Minor, "Mazzeppa" . . *Nyiregyhazi* 2.00
- 61623G ETUDE TRANSCENDENTE, No. 8, C Minor, "Wilde Jagd" (Wild Hunt) . *Chiapusso* 1.75
- 56277H ETUDE TRANSCENDENTE, No. 9, A Flat, "Ricordanza" (Memories) . . *Landow* 2.00
- 60063H ETUDE TRANSCENDENTE, No. 10, F Minor . *Gordon* 2.00
- 50026H ETUDE TRANSCENDENTE, No. 11, D Flat, "Harmonies du Soir" (Evening Harmonies)
Friedheim 2.00
- 51364H GNOMENREIGEN (Dance of the Gnomes), "Concert Etude," No. 2, Key of A
Busoni 2.00
- 53616H LEGENDE, "St. François de Paule Marchant sur le flots" (Saint Francis Walking on the Waves)
Randegger 2.00
- 63333H LIEBESTRAUM (Love's Dream), "Nocturne," No. 1, A Flat . . *Ornstein* 2.00
- 55265H LIEBESTRAUM (Love's Dream), "Nocturne," No. 3, A Flat . . *Brockway* 2.00
- 50425H LIEBESTRAUM (Love's Dream), "Nocturne," No. 3, A Flat . . *Ornstein* 2.00
- 60583H LIEBESTRAUM (Love's Dream), "Nocturne," No. 3, A Flat . . *Zeisler* 2.00
- 62523H LORELEI, DIE (The Lorelei)
Lhévinne 2.00
- 51175G LORELEI, DIE (The Lorelei)
Volavy 1.75
- 56447H POLONAISE, No. 2 . *Borchard* 2.00
- 61183H PRELUDES, LES (The Preludes), Part I
Conducted by
Artur Bodansky
Pelletier and Loesser 2.00
- 61273H PRELUDES, LES (The Preludes), Part II
Conducted by
Artur Bodanzky
Pelletier and Loesser 2.00
- 51523H PREMIER VALSE OUBLIÉE (The Forgotten Waltz)
Buhlig 2.00
- 57037H RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 2 . . . *Ariani* 2.00
- 59263H RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 2 . . . *Cortot* 2.00

Compositions of Liszt (continued)

50787H	RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 6 <i>Ariani</i>	2.00	63513H	AUF FLÜGELN DES GESANGES (On the Wings of Song)— Mendelssohn-Liszt <i>Lhévinne</i>	2.00
57437H	RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 6 <i>Levitcki</i>	2.00	54296H	CAMPANELLA, LA— Paganini-Liszt <i>Dumesnil</i>	2.00
53396H	RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 8 <i>Leginska</i>	2.00	50574F	CHANT POLONAISE (Polish Song), "Mes Joies" (My Delight)— Chopin-Liszt <i>Wittgenstein</i>	1.50
60663H	RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 10 <i>Barth</i>	2.00	50614H	DU BIST DIE RUH (Thou Art Repose)— Schubert-Liszt . <i>Bachaus</i>	2.00
58087H	RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 12 <i>Rubinstein</i>	2.00	59731H	HARK! HARK! THE LARK!— Schubert-Liszt <i>Moiseiwitsch</i>	2.00
50107H	RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 12 <i>Volavy</i>	2.00	55653H	HARK! HARK! THE LARK!— Schubert-Liszt . <i>Volavy</i>	2.00
51607H	RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 13 <i>Ornstein</i>	2.00	50676H	RIGOLETTO PARAPHRASE— Verdi-Liszt . . . <i>Busoni</i>	2.00
63533H	RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 14 <i>Ney</i>	2.00	55415F	ROSSIGNOL, LE (The Night- ingale)— Alabieff-Liszt . <i>Cutchin</i>	1.50
53886H	RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 15 <i>Loesser</i>	2.00	55915H	STÄNDCHEN (Serenade)— Schubert-Liszt <i>Brockway</i>	2.00
50276H	SOIRÉES DE VIENNE (Even- ings in Vienna), No. 6, "Valse Caprice" . <i>Volavy</i>	2.00	56884G	TANNHÄUSER, "Oh! Thou Sublime Sweet Evening Star"— Wagner-Liszt . <i>Brockway</i>	1.75
62633H	SOIRÉES MUSICALES DE ROSSINI (Musical Evenings with Rossini), No. 10, "Nocturne" . <i>Busoni</i>	2.00	54336H	TRISTAN UND ISOLDE (Tristan and Isolda), "Liebestod" (Isolda's Love Death)— Wagner-Liszt . <i>Dumesnil</i>	2.00
51886H	VALE IMPROMPTU <i>Rosenthal</i>	2.00			
62003G	VALE IMPROMPTU, A Flat <i>Suskind</i>	1.75			
54814H	WALDESRAUSCHEN (Mur- muring Woods) . <i>Bauer</i>	2.00			

+

TRANSCRIPTIONS BY LISZT

58255H	AUF FLÜGELN DES GESANGES (On the Wings of Song)— Mendelssohn-Liszt . <i>Glass</i>	2.00
--------	---	------

+

L. LOGATTI

57083F	IRRESISTIBLE, EL (Tango) <i>Kmita</i>	1.50
--------	--	------

HERMAN LÖHR

661F LITTLE GREY HOME IN THE WEST, Ballad, D Flat (with words) . . *Lane* 1.50

291F WHERE MY CARAVAN HAS RESTED, Ballad, Key of F (with words) . *Dilworth* 1.50

*

L. LESLIE LOTH

62433F VALSE DE CONCERT . *Loth* 1.50

*

ROBERT LOWRY

921E I NEED THEE EV'RY HOUR, A Flat (with words) *Marvin* 1.25

*

GUSTAV LUDERS

1321F MESSAGE OF THE VIOLET, THE, "Prince of Pilsen," Ballad, Key of D (with words) . . *Delcamp* 1.50

*

LYMAN-GRIFFEN-KAHN

991F MOTHER IN IRELAND, Ballad, E Flat (with words) *de Bert* 1.50

JAMES G. MACDERMID

1281F CHARITY, Ballad, Key of C (with words) *MacDermid* 1.50

*

ALEXANDER MACFADYEN

60701H BADINAGE . *MacFadyen* 2.00

59851G CRADLE SONG . *MacFadyen* 1.75

60141H ETUDE MELODIQUE *MacFadyen* 2.00

60181F INTER NOS (Accompaniment only), B Minor, Alto or Baritone . *MacFadyen* 1.50

*

DERMOT MACMURROUGH

381F MACUSHLA, Ballad, A Flat (with words) . *Brockway* 1.50

*

JOHN MAKREJS

(Pronounced *Mack'-rees*)

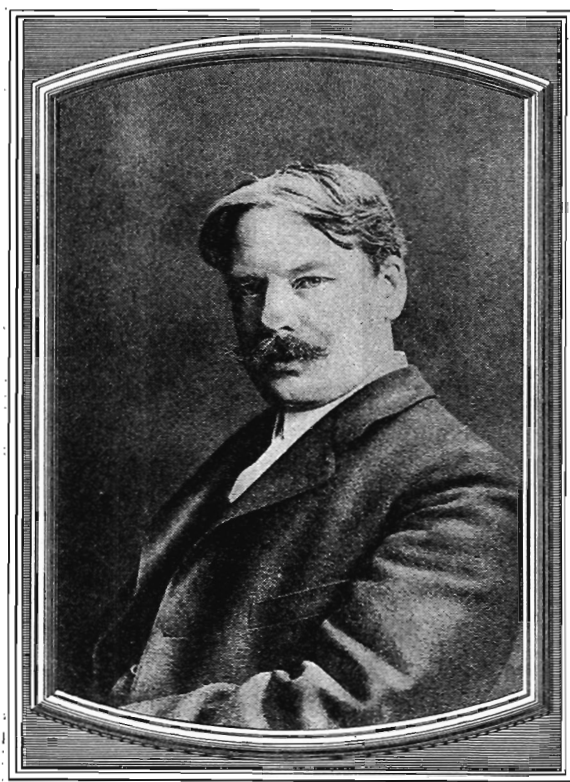
57744F VALCIK *Dietrich-Hollingshead* 1.50

*

ANDRE MAQUARRE

(Pronounced *Ahn'-dray Mah-carr*)

53454F FAR AWAY ISLES, "Midsummer" (Entr'acte) *Kmita* 1.50



Edward A. MacDowell

Born at New York, December 18, 1861

Died at Peterboro, New Hampshire, January 23, 1908

MACDOWELL is one of the greatest composers that America has the privilege of claiming as her own. His musical education was received chiefly abroad, and the influence of the various masters under whom he studied and his enthusiasm for certain composers are reflected in his music. He has given considerable study to the folk music of America, especially the music of the American Indians, which finds expression in his "Indian Suite" for orchestra. In the composition of the smaller musical forms MacDowell has shown himself to be a master.

It is difficult to name one of his works that does not seem to be the ideal expression in music of the mood of its subject.

One finds them more and more beautiful the oftener one hears them, and they well repay a familiarity that comes of repeated hearing.

He was a lover of the simple beauty of the New England country in which he lived and gives us in his works the moods awakened by things, rather than the things themselves, which he chooses for the subjects of his compositions. MacDowell was at one time Professor of Music at Columbia University in New York City.

Every American music lover may take pride in the achievement of Edward MacDowell and rejoice in his acknowledged place amongst the great composers of whatever country.

RECORDINGS OF THE COMPOSITIONS OF MACDOWELL

56814H CONCERT ETUDE, Op. 36
Volavý 2.00

61871G HUNGARIAN, Op. 39, No. 12
Donahue 1.75

Compositions of MacDowell (continued)

- 63753H IMPROVISATION, Op. 46 (with "A.D. 1620"). *Campbell* 2.00
- 62711G MARCH WIND, Op. 46, No. 10, E Flat. *Godowsky* 1.75
- 62943G POLONAISE, Op. 46, No. 12, E Minor. . . . *Barth* 1.75
- 62041F RIGAUDON, Op. 49, No. 2
Hill 1.50
- 60821G SCOTCH POEM. *Henneman* 1.75
- 54774F SEA PIECES, "Nautilus"
Brockway 1.50
- 55194F SEA PIECES, "Song"
Brockway 1.50
- 63753H SEA PIECES, "A.D. 1620" (with "Improvisation")
Campbell 2.00
- 58053F THY BEAMING EYES, Key of F *Bowman* 1.50
- 59164F WITCHES' DANCE, Op. 17, No. 2 *Hanke* 1.50
- 53444G WOODLAND SKETCHES: 1. At an Old Trysting Place; 2. From an Indian Lodge
Brockway 1.75
- 54404G WOODLAND SKETCHES: 1. From Uncle Remus; 2. A Deserted Farm *Brockway* 1.75
- 61733F WOODLAND SKETCHES: 1. To a Wild Rose; 2. To a Water Lily . . *Duke* 1.50
- 51013F WOODLAND SKETCHES: 1. To a Water Lily; 2. The Eagle
Volavy 1.50

‡

CHARLES MARSHALL

- 52072E I HEAR YOU CALLING ME
Simon 1.25
- 1261F I HEAR YOU CALLING ME, Ballad, A Flat (with words) . . . *Suskind* 1.50

‡

PADRE GIAMBATTISTA MARTINI

(Pronounced Pa-drayh' Gee-am-bat-tiss'-ta_Mar-tee'-nee)

- 53482E GAVOTTE, F Major *Laros* 1.25

PIETRO MASCAGNI

(Pronounced Pee-a-tro Mass-kahn'-yee)

- 50633H CAVALLERIA RUSTICANA, "Intermezzo" *Mascagni* 2.00
- 55607H CAVALLERIA RUSTICANA, "Prelude" and "Siciliana"
Brockway 2.00
- 62913H CAVALLERIA RUSTICANA, "Prelude" and "Siciliana"
Mascagni 2.00
- 61433F CAVALLERIA RUSTICANA, "Romance," Key of E
Suskind 1.50

‡

LOWELL MASON

- 1071E STILL, STILL WITH THEE, Key of E, Christian Science Hymn (with words)
Joiner 1.25

‡

JULES MASSENET

(Pronounced Zhool Mass-n-a')

- 51903F ELEGY, Op. 10. *Brockway* 1.50
- 55005F HERODIADE, "Ce Lui Dont La Parole" (He Whose Compelling Word) (Accompaniment on'ly), E Flat, Soprano *Brockway* 1.50
- 60863H MANON, "Potpourri" *Pelletier* 2.00
- 50704G THAÏS, "Meditation"
Brockway 1.75
- 61043G THAÏS, "Meditation"
Pelletier 1.75

‡

MASSENET-ROGERS

- 57073F OPEN THY BLUE EYES *Adler* 1:50

‡

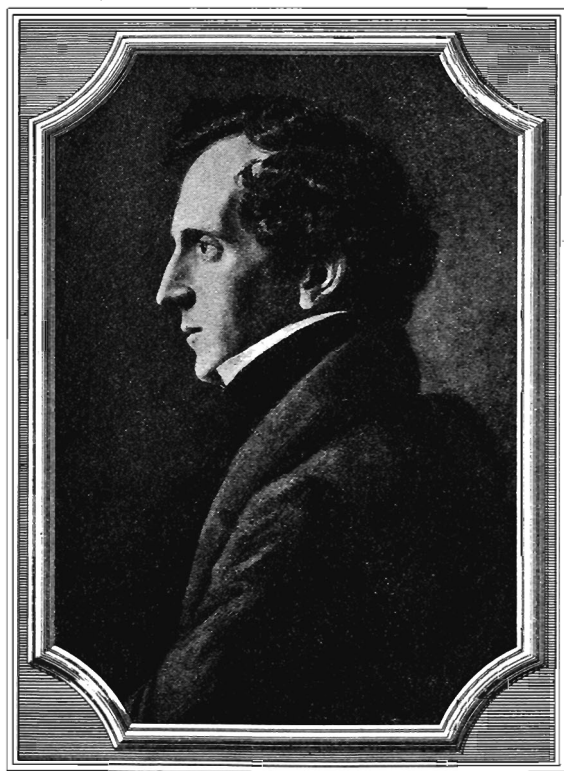
FRANK MC KEE

- 56633F CECILE WALTZ. *Winternitz* 1.50

‡

F. W. MEACHAM

- 58024F AMERICAN PATROL, March
Shipman and Fairchild 1.50



Felix Mendelssohn-Bartholdi

Born at Hamburg, Germany, February 3, 1809

Died at Leipzig, Germany, November 4, 1847

ONE OF THE greatest of the romantic school of German composers. His style was distinguished by a vein of melody, peculiarly his own, which reflected his unselfish and sympathetic nature. He was an accomplished pianist, playing with an ease and grace which has been described by those who heard him as being "as spontaneous as the flying of a bird."

Mendelssohn belonged to a family of prosperous Jews. Amply gifted with every good quality of mind and heart, carefully brought up amongst good influences, endowed with every circumstance that would make him happy, he fulfilled admirably his mission in life, and his music has none of the underlying sadness of Chopin, nor the tragic content of of Tschaikowsky.

Of his compositions, the music of the "Midsummer Night's Dream," especially the "Wedding March," the oratorio "Elijah," and his beautiful "Songs Without Words" are those by which he is best known.

Mendelssohn was a great favorite in England and was frequently a guest at the Palace when he played for Queen Victoria and Prince Albert; indeed, he is generally regarded as having been the favorite composer of those royal persons.

RECORDINGS OF THE COMPOSITIONS OF MENDELSSOHN

53595G ATHALIA, "Priests' March"

Brockway 1.75

53384F AUF FLÜGELN DES GESANGES
(On the Wings of Song)

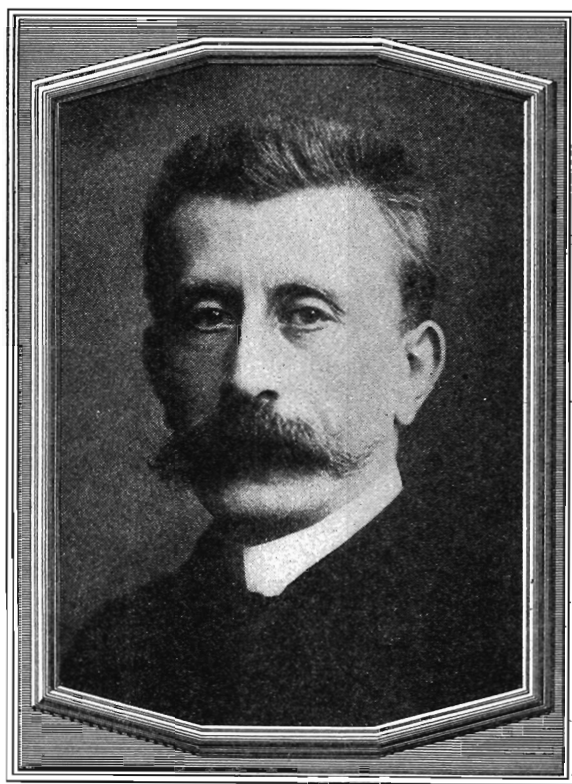
Randegger 1.50

Compositions of Mendelssohn (continued)

MENDELSSOHN-LISZT

- 60993H CAPRICCIO BRILLANTE,
Op. 22 *Steeb* 2.00
- 60693H MIDSUMMER NIGHT'S
Dream, "Overture"
Conducted by Artur Bodanzky
Pelletier and Loesser 2.00
- 55545H RONDO CAPRICCIOSO, Op. 14
Adler 2.00
- 63433H RONDO CAPRICCIOSO, Op. 14
Gordon 2.00
- 60371H SCHERZO, E Minor *Hofmann* 2.00
- 53374F SCHERZO, E Minor *Loesser* 1.50
- 54135F SONGS WITHOUT WORDS,
Op. 19, No. 1, E Major
Ecker 1.50
- 56452H SONGS WITHOUT WORDS,
Op. 19, No. 3, "Hunting
Song," E Major *Borchard* 2.00
- 56532F SONGS WITHOUT WORDS,
Op. 30, No. 9, "Consola-
tion," Key of E *Brockway* 1.50
- 56175H SONGS WITHOUT WORDS,
Op. 38, No. 18, "Duet,"
A Flat . . . *Ornstein* 2.00
- 56512F SONGS WITHOUT WORDS,
Op. 53, No. 22, F Major
Brockway 1.50
- 57793H SONGS WITHOUT WORDS,
Op. 62, No. 25, G Major
Fox 2.00
- 51422F SONGS WITHOUT WORDS,
Op. 62, No. 30, "Spring
Song," A Major
Brockway 1.50
- 61851G SONGS WITHOUT WORDS,
Op. 62, No. 30, "Spring
Song," A Major *Schnitzer* 1.75
- 59661H SONGS WITHOUT WORDS,
Op. 67, No. 34, "Spinning
Song," Key of C
Rachmaninoff 2.00

- 58255H AUF FLÜGELN DES GESANGES
(On the Wings of Song)
Glass 2.00
- 63513H AUF FLÜGELN DES GESANGES
(On the Wings of Song)
Lhévinne 2.00
- *
- EDWARD E. MENGES**
- 50505F VALSE FANTASTIQUE . *Gerds* 1.50
- *
- JOHN W. METCALF**
- 201F ABSENT, Ballad, Key of G
(with words) . . *Kmita* 1.50
- *
- FLORENCE METHVEN**
- 641F WHEN YOU LOOK IN THE
HEART OF A ROSE, Ballad,
E Flat (with words)
Lambert 1.50
- *
- GIACOMO MEYERBEER**
- 51813F PROPHÈTE, LE (The Prophet),
"Coronation March"
Brockway 1.50
- *
- WALTER E. MILES**
- 61003F CUPID'S FROLIC . *Kmita* 1.50
- 50473E DANCING LEAVES . *Gerds* 1.25
- 62761F SPARKLETS . . *Delcamp* 1.50
- 55273E SPARKLETS . . . *Gerds* 1.25
- 63201F TULIPS *Lane* 1.50
- *
- SEBASTIAN BACH MILLS**
- 52013E FAIRY FINGERS . . *Gerds* 1.25
- *
- ALFRED MIROVITCH**
(Pronounced Meer'-o-vitch)
- 60193H MINUET, Op. 10 *Mirovitch* 2.00
- 58423H SPRING SONG . *Mirovitch* 2.00



Moritz Moszkowski

(Pronounced Mosh-kow'-skee)

Born at Breslau, August 23, 1854

MOSZKOWSKI is equally distinguished as pianist and composer. His gifts in the latter capacity are applied chiefly to the writing of salon music of a light and wholly delightful character, full of melody and rich harmonies. His music is welcomed everywhere music is known. Conspicuous amongst them are the two volumes of "Spanish Dances," which offer a series of native folk tunes charmingly arranged for the piano. His waltzes and pieces bearing picturesque titles, like "The Juggleress," and his delightful "Barcarolle" are all works which have contributed to his fame.

Moszkowski, now an old man, is living in great poverty and physical distress, seriously in need of assistance. His condition will be alleviated by the receipt of a considerable portion of the funds raised at a recent charity concert at the Metropolitan Opera House, New York, at which nineteen of the greatest pianists in the world appeared, fourteen of whom may be heard on the Ampico, and at which an Ampico, donated to the charity, was sold at auction for \$22,000.

RECORDINGS OF THE COMPOSITIONS OF MOSZKOWSKI

53087H	BARCAROLLE (Boat Song), Op. 27, No. 1 . . . <i>Volavy</i>	2.00	52404F	ETINCELLES (Sparks) <i>La Forge</i>	1.50
53227H	CAPRICE ESPAGÑOL, Op. 37 <i>Suskind</i>	2.00	60033H	ETUDE, Op. 24, No. 1	<i>Fox</i> 2.00
55943G	EN AUTOMNE (In Autumn), Op. 36, No. 4 . . . <i>Volavy</i>	1.75	55642F	ETUDE DE CONCERT, Op. 64, No. 1 . . .	<i>Lambert</i> 1.50

Compositions of Moszkowski (continued)

- 6230IG GUITARRE (Guitar), Op. 45,
No. 2 . . . *Barth* 1.75
- 52662F JONGLEUSE, LA (The Jug-
gleress) . . . *Brockway* 1.50
- 5990IH JONGLEUSE, LA (The Jug-
gleress) . . . *Levitcki* 2.00
- 56975H LIEBESWALZER (Love Waltz),
Op. 57, No. 5 . . . *Adler* 2.00
- 53112F MELODIE ITALIENNE . *Mérö* 1.50
- 55354F MONOLOGUE, Op. 31, No. 1
Henrion 1.50
- 6129IF SCHERZINO, Op. 18 *Braun* 1.50
- 5931IE SERENATA, Op. 15, No. 1
Barth 1.25
- 53964F SPANISH DANCE, Op. 12,
No. 2 . . . *Brockway* 1.50
- 57006H VALSE, Op. 34, No. 1, A Flat
Adler 2.00
- 55615G VALSE BRILLANTE, A Flat
Adler 1.75
- 51784F WALTZ COQUETTE . *Adler* 1.50

*

JAMES L. MOLLOY

- 54IF LOVE'S OLD SWEET SONG,
Ballad, Key of F (with
words) . . . *Brockway* 1.50

*

WILLIAM H. MONK

- 84IE ABIDE WITH ME (with
words) . . . *Russell* 1.25

NEIL MORET

(Pronounced *More'-a*)

- 50763E NADJA, "Intermezzo" *Gerdtz* 1.25
- 55844G PEARLS . . . *Gerdtz* 1.75
- 65IF YEARNING, Ballad, B Flat
(with words) . *Pollock* 1.50

*

EDWARD MORRIS

- 62771F SERENADE . . . *Morris* 1.50

*

C. S. MORRISON

- 52864F MEDITATION, Op. 90 *Kmita* 1.50

*

CHARLES H. MORSE

- 106IE OH, HE WHOM JESUS LOVED,
Christian Science Hymn,
E Flat (with words)
Joiner 1.25

*

MODEST PETROVICH MOUSSORGSKY

(Pronounced *Moo-zor'-skée*)

- 57484G HOPAK . . . *Suskind* 1.75

*

MOUSSORGSKY-RACHMANINOFF

- 6064IH HOPAK . . . *Rachmaninoff* 2.00

*

M. MOYA

- 134IF CHANSON DU CŒUR BRISÉ
(The Song of Songs), Bal-
lad, B Flat (with words)
Fairchild 1.50



Wolfgang Amadeus Mozart

Born at Salzburg, Austria, January 27, 1756
Died at Vienna, Austria, December 5, 1791

ONE OF THE world's greatest composers, Mozart showed his talent at the age of three. It was immediately encouraged by his proud parents and with his sister, Marianne, he appeared in concerts when he was but five years old. One of the most delightful historic pictures is that of Mozart playing before Maria Theresa of Austria. But with all the adulation given to the little lad he was entirely unspoiled and we are told that on the occasion of his playing at court he treated the Empress with all the frankness of an impetuous child, jumping into her lap, throwing his arms around her neck and kissing her.

It was not long before he turned his attention to composition and through his whole career he wrote with the greatest ease.

In spite of the success he obtained in boyhood Mozart's last days were passed in the greatest poverty and distress. In July of the year in which he died Mozart was visited by a stranger who, enjoining secrecy, requested him to write a requiem for an unknown individual. The price, one hundred ducats, was fixed and Mozart immediately began the work. He was interrupted by an urgent invitation to compose an opera for the approaching coronation of Leopold II of Bohemia. Some time later Mozart was on the point of stepping into a traveling carriage when the mysterious stranger appeared before him and asked what had become of the requiem. After the production of the opera Mozart devoted himself to the composition of the promised work. At this time he was in failing health, fainting fits had overtaken him, and he had fallen into a state of deep depression. During a drive he suddenly began to talk of death and said, with tears in his eyes, that he was writing the requiem for himself.

Shortly after he took to his bed. On December 4th he had the partially completed score brought to him, when he and some friends tried certain pages of it, Mozart himself singing the alto part. This was the last time his friends saw him, for early on the morning of December 5th Mozart passed away. He died of malignant typhoid fever.

The next day his body was removed and a hasty service held in the open air, which was the custom with the poorest class of funeral. A few friends followed the hearse as far as the city gates when they turned back as a violent storm was raging, and the hearse went on its way unaccompanied to the churchyard of St. Marx. Thus, without a note of music, forsaken by all he held dear, the remains of this prince of harmony were given a pauper's grave.

RECORDINGS OF THE
COMPOSITIONS OF MOZART

55115G FANTASIE, No. 23 . Hyde 1.75

54167H PASTORALE VARIÉE Morris 2.00

57867H PASTORALE VARIÉE . Steeb 2.00

+

MOZART-FRIEDMAN

63723H LARGHETTO . Silber 2.00

+

W. H. NEIDLINGER

471G BIRTHDAY OF A KING, THE,
Ballad, A Flat (with
words) . Brockway 1.75

EMILE NERINI

62121F RONDE DES LUTINS (Dance
of the Goblins) Barber 1.50

+

VICTOR NESSLER

691F TROMPETER VON SÄKKINGEN,
DER (The Trumpeter of
Säkkingen), "It Was Not
So to Be," Ballad, E Flat
(with words) . Brockway 1.50

+

ADOLPH NEUENDORFF

57045G RAT CHARMER OF HAMELIN,
THE, "Rat Charmer's
Song" . Brockway 1.75



Ethelbert Nevin

Born at Edgeworth, Penn., November 25, 1862
Died at New Haven, Conn., February 17, 1901

ONE OF THE BEST LOVED of American composers whose work is confined to songs and short piano pieces, all of which have a graceful lyric vein finely expressive of the gentler moods, amorous, gay and introspective. All his compositions show a finish of workmanship and a rare skill in the treatment of ideas, not always in themselves important but their popularity is unquestioned and a permanent place in the hearts of music lovers is secured for him.

RECORDINGS OF THE COMPOSITIONS OF NEVIN

- | | | | |
|--------|--|--------|---|
| 52033F | DAY IN VENICE, A, Op. 25,
No. 2, "Gondoliers"
<i>Volavy</i> 1.50 | 50896H | NOTTURNO (Nocturne), Op.
21, No. 2, "In Boccaccio's
Villa" . . . <i>Brockway</i> 2.00 |
| 50523F | DAY IN VENICE, A, Op. 25,
No. 3, "Venetian Love
Song" . . . <i>Brockway</i> 1.50 | 56492E | OH! THAT WE TWO WERE
MAYING . . . <i>Brockway</i> 1.25 |
| 81G | MIGHTY LAK' A ROSE, Bal-
lad, A Flat (with words)
<i>Farrar</i> 1.75 | 59581F | OH! THAT WE TWO WERE
MAYING (Accompaniment
only), A Flat, Soprano or
Tenor . . . <i>Hageman</i> 1.50 |
| 54902E | MIGHTY LAK' A ROSE (Waltz
for Dancing) . . . <i>Kmita</i> 1.25 | 501G | ROSARY, THE, Ballad, D Flat
(with words) . . . <i>Brockway</i> 1.75 |
| 55463F | NARCISSUS . . . <i>Brockway</i> 1.50 | 55813F | VALZER GENTILE, Op. 7, No. 1
<i>Brockway</i> 1.50 |

R. A. NEWLAND

55753G VALSE CAPRICE, Op. 7
Volavy 1.75
 †

CARL OTTO NICOLAI

59703H MERRY WIVES OF WINDSOR,
 "Overture"
Conducted by Artur Bodanzky
Pelletier and Loesser 2.00
 †

IVOR NOVELLO

53534E KEEP THE HOME FIRES
 BURNING. . . *Kmita* 1.25

55063F LITTLE DAMOZEL, THE
 (Accompaniment only),
 Key of D, Baritone
Melamet 1.50

58943F LITTLE DAMOZEL, THE
 (Accompaniment only),
 Key of F, Tenor *Melamet* 1.50
 †

JACQUES OFFENBACH

60683H CONTES D'HOFFMAN, LES
 (Tales of Hoffman),
 "Barcarolle" . *Pelletier* 2.00
 †

GEOFFREY O'HARA

58183F GIVE A MAN A HORSE HE
 CAN RIDE (Accompani-
 ment only), B Flat,
 Baritone . . *Pollock* 1.50

CHAUNCEY OLCOTT

52107H CHAUNCEY OLCOTT FAVOR-
 ITES: 1. Mother Machree;
 2. Day Dreams; 3. I Love
 the Name of Mary; 4. My
 Wild Irish Rose; 5. A
 Laugh With a Tear in it
Kmita 2.00

733F MY WILD IRISH ROSE,
 Ballad, B Flat (with words)
Fairchild 1.50

†

OLCOTT-BALL

1371F MOTHER MACHREE, Ballad,
 Key of D (with words)
de Bert 1.50

51982E MOTHER MACHREE *Kmita* 1.25

†

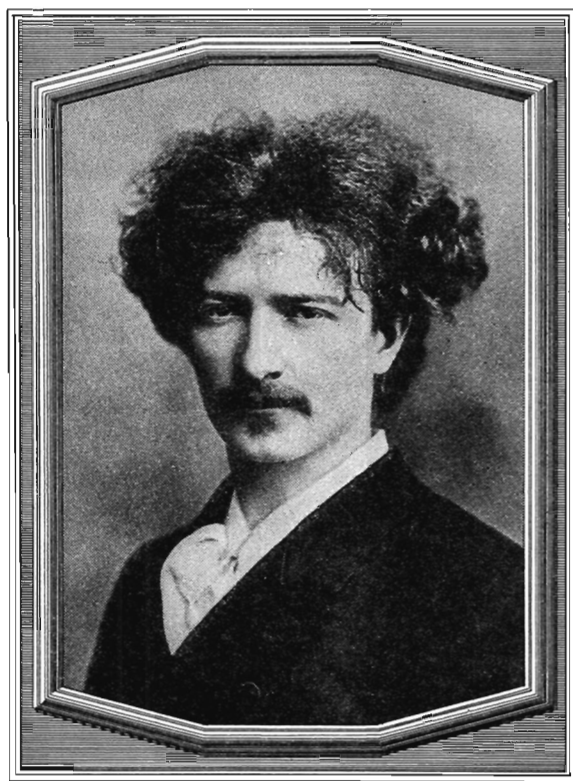
JOHN OPENSHAW

711F LOVE SENDS A LITTLE GIFT
 OF ROSES, Ballad, E Flat
 (with words) . *Dilworth* 1.50

†

LEO ORNSTEIN

50643F BERCEUSE (Cradle Song)
Ornstein 1.50



Ignaz Jan Paderewski

(Produced Pad-err-*eff*'-skee)

Born at Kurylowka, Poland, November 6, 1860

PADEREWSKI'S fame probably exceeds that of any pianist who ever lived. His popularity is world-wide, and his art is of such extraordinary beauty and individuality that his fame is justified.

As a composer he must be a severe self-critic, for the works from his pen are very few. The best known is the famous "Minuet." All his compositions are frankly melodious and grateful for the piano, an instrument the resources of which he so thoroughly understands. They have a distinct character of their own, and he is especially successful in his compositions which reflect his nationality. His most important work is his "Polish Fantasie," a brilliant exposition of Polish folk tunes arranged for solo piano with orchestra. He has one opera to his credit, "Manru," which had considerable success at the Metropolitan Opera House in New York several years ago.

RECORDINGS OF THE COMPOSITIONS OF PADEREWSKI

58134H	BURLESQUE, Op. 14, No. 1 <i>Szumowska</i> 2.00	54044F	MELODIE, Op. 8, No. 3 <i>Ecker</i> 1.50
52364F	CRACOVIENNE FANTASTIQUE <i>d' Alexandrowska</i> 1.50	50004G	MINUET, Op. 14, No. 1 <i>Adler</i> 1.75
52155F	LEGENDE, Op. 16, No. 2 <i>Cutchin</i> 1.50	62021H	MINUET, Op. 14, No. 1 <i>Schnitzer</i> 2.00

PAGANINI-LISZT

- 54296H CAMPANELLA, LA *Dumesnil* 2.00
 61993H ETUDE, No. 2, E Flat *Münz* 2.00

✦

PAGANINI-SCHUMANN

- 58245H CAPRICE CÉLÈBRÉ (Celebrated Caprice) Op. 3, No. 2
Mirovitch 2.00

✦

E. PALADILHE

(Pronounced Pa-la-dee')

- 57412F PSYCHÉ . . . *Suskind* 1.50

✦

SELIM PALMGREN

- 59671H REFRAIN DE BERCEAU (Cradle Song) *Moiseiwitsch* 2.00

- 60531H NUIT DE MAI (May Night) *Suskind* 2.00

✦

PIETRO DOMENICO PARADIES

(Pronounced Pee-a'-tro Dough-men'-e-co Par'-ah-dees)

- 63291F TOCCATA IN A . . . *Buell* 1.50

✦

JULIAN PASCAL

- 53434F BUTTERFLIES . . . *Kmita* 1.50

- 55973F DREAMS . . . *Kmita* 1.50

- 53732E ROMANCE . . . *Gerds* 1.25

- 62313G ROMANCE IN A FLAT *Pascal* 1.75

✦

ARTHUR A. PENN

- 781F CARISSIMA, Ballad, Key of G (with words) . . . *Kmita* 1.50

- 1271F MAGIC OF YOUR EYES, Ballad, Key of G (with words) *Fairchild* 1.50

- 681F SMILING THROUGH, Ballad, E Flat (with words) *Fairchild* 1.50

- 901F SUNRISE AND YOU, Ballad, A Flat (with words) *Fairchild* 1.50

✦

WILLIAM H. PENN

- 50233E CHRYSANTHEMUMS . . . *Gerds* 1.25

H. W. PETRIE

- 1431F ASLEEP IN THE DEEP, Ballad, Key of F (with words) . . . *de Bert* 1.50

✦

GABRIEL PIERNÉ

- 62671F SERENADE, A Flat *Lefèvre* 1.50

✦

ANTONIO PINA

- 57723G ASOMBRO DE DA-ASCO, EL (The Wonder of Da-Asco), Tango . . . *Manecoles* 1.75

ROBERT PLANQUETTE

(Pronounced Plon-ke')

- 53527H CHIMES OF NORMANDY, "Potpourri" *Brockway* 2.00

- 52845F SAMBRE ET MEUSE *Brockway* 1.50

✦

EDUARDO POLDINI

- 53073F ETUDE JAPONAISE (Japanese Study), Op. 27, No. 2 *Pyle* 1.50

- 50882D MARCHE MIGNONNE, Op. 15, No. 2 . . . *Volavy* 1.00

- 59981H POUPÉE VALSANTE (Waltzing Doll) . . . *Zeisler* 2.00

✦

MURIEL POLLOCK

- 71F 'T WAS THE NIGHT BEFORE CHRISTMAS, Ballad, B Flat (with words) . . . *Pollock* 1.50

- 59791G VALSE NOUVELLE (New Waltz) . . . *Pollock* 1.75

✦

MANUEL M. PONCE

(Pronounced Pon-thay)

- 57613F ESTRELLITA . . . *Elizondo* 1.50

- 57735H GAVOTA . . . *Elizondo* 2.00

- 53245G PLENILUNIO (Full Moon) *Brockway* 1.75



Giacomo Puccini

(Pronounced Poo-chee-nee)

Born at Lucca, Italy, June 22, 1858
Died at Brussels, November 29, 1924

PUCCINI came of a family which for nearly two centuries boasted an uninterrupted line of musicians. From the first, Puccini's music attracted critical and popular attention, but in his opera, "La Bohême," produced at Turin on February 1, 1896, he surpassed all his previous triumphs and placed himself definitely at the head of the younger Italian composers. "La Tosca" and "Madame Butterfly" were afterward received with equal favor, and Puccini became a favorite with all classes of music lovers.

There is a typically Italian flow of melody in all his works, coupled with a strongly developed dramatic feeling and power of emotional expression.

RECORDINGS OF THE COMPOSITIONS OF PUCCINI

- | | | | |
|--------|--|--------|--|
| 56733F | BOHÊME, LA (The Bohemians), "Musetta's Song"
<i>Brockway</i> 1.50 | 55897H | MADAME BUTTERFLY, "Potpourri" . . . <i>Brockway</i> 2.00 |
| 55597H | BOHÊME, LA (The Bohemians), "Potpourri"
<i>Brockway</i> 2.00 | 30031G | O MIO BABBINO CARO (Oh My Beloved Daddy), "Gianni Schicchi" (Accompaniment only), A Flat, Soprano . . . <i>Ross</i> 1.75 |
| 56542E | MADAME BUTTERFLY, "Entrance of Butterfly"
<i>Brockway</i> 1.25 | 51387H | TOSCA, LA, "Potpourri"
<i>Brockway</i> 2.00 |

Compositions of Puccini (continued)

56114F TOSCA, LA, "Vissi d'Arte, vissi d'Amore" (Love and Music, These Have I Lived For) (Accompaniment only), E Flat, Soprano
Ward-Stephens 1.50

*

AMILCARE PONCHIELLI

(Pronounced Pon-che-ell-e)

56925H GIOCONDA, LA, "Cielo e Mar" (Heaven and Ocean)
Brockway 2.00

57027H GIOCONDA, LA, "Dance of the Hours"
Brockway 2.00

*

D. POPPER

61593F TARANTELLA (Cello Accompaniment only), Op. 33, Key of G
Wiswell 1.50

*

FRANCIS POPY

62851F SPHINX, "Waltz"
Gordon 1.50

*

JOHN POWELL

61913G SKETCHES OF AMERICAN FUN, No. 6, "The Banjo-Picker at the Fair"
Mason 1.75

*

CHARLES A. PULCIFER

54554F BROOKLET TO THE SEA
Pierson 1.50

*

SERGEI RACHMANINOFF

57604H BARCAROLLE (Boat Song), Op. 10, No. 3, G Minor
Rachmaninoff 2.00

60891H ETUDE TABLEAU, Op. 39, No. 6
Rachmaninoff 2.00

57965H HUMORESQUE, Op. 10
Rachmaninoff 2.00

61761H LILACS (Transcription)
Rachmaninoff 2.00

57545H MELODIE, Op. 3, No. 3, E Major
Rachmaninoff 2.00

57905H POLICHINELLE, Op. 3, No. 4, F Sharp Minor
Rachmaninoff 2.00

57275H POLKA DE W. R.
Rachmaninoff 2.00

57504H PRELUDE, Op. 3, No. 2, C Sharp Minor
Rachmaninoff 2.00

55903H PRELUDE, Op. 3, No. 2, C Sharp Minor
Goodson 2.00

57525H PRELUDE, Op. 23, No. 5, G Minor
Rachmaninoff 2.00

52944F SERENADE, Op. 3, No. 5, B Flat Minor
Pyle 1.50

62441H SERENADE, Op. 3, No. 5, B Flat Minor
Rachmaninoff 2.00

*

JOACHIM RAFF

50544F CAVATINA
Adler 1.50

61123G CAVATINA
MacFadyen 1.75

50594F FILEUSE, LA (The Spinning Girl), "Etude," Op. 157, No. 2
Zadora 1.50

*

RAMEAU-GODOWSKY

62361H RENAISSANCE, No. 6, "Tambourin" (Tambourine)
Ney 2.00

*

OSCAR RASBACH

1391F TREES, Ballad, D Flat (with words)
Suskind 1.50

*

MAURICE RAVEL

57836H JEUX D'EAU (The Fountain)
Moiseiwitch 2.00

*

LEWIS H. REDNER

61F O LITTLE TOWN OF BETHLEHEM, Ballad, Key of G (with words)
Kmita 1.50

*

W. D. REEVES

54074F SECOND REGIMENT MARCH
Sterling and Arden 1.50

*

HUGO REINHOLD

58155H IMPROMPTU, Op. 28, No. 3
Volavý 2.00

JULES REYNARD

- 52984F BOWL OF PANSIES . *Kmita* 1.50
 63061F LEGEND OF A ROSE *Lefèvre* 1.50

*

RHENÉ-BATON

- 59841G SPINNERS OF CARANTEC, Op.
 13, No. 5 . . . *Steeb* 1.75

*

GITZ-RICE

- 131F DEAR OLD PAL OF MINE,
 Ballad, Key of D (with
 words) . . . *Gitz-Rice* 1.50
 21F MOTHER (I Love You), Bal-
 lad, D Flat (with words)
Gitz-Rice 1.50

*

JOSEPH RICO

- 57164F TU NE SAURAS JAMAIS (You
 Will Never Know) *Kmita* 1.50

*

TERESA DEL RIEGO

- 671F O, DRY THOSE TEARS, Ballad,
 Key of E (with words)
Kmita 1.50
 59531F O, DRY THOSE TEARS (Ac-
 companiment only), Key
 of A, Soprano or Tenor
del Riego 1.50
 701F THANK GOD FOR A GARDEN,
 Ballad, A Flat (with
 words) . . . *Fairchild* 1.50

*

NICHOLAS RIMSKY-KORSAKOFF

(Pronounced Rim'-skee Core'-sa-koff)

- 57473F CHANSON INDOUE (Song of
 India) . . . *Suskind* 1.50
 202491F CHANSON INDOUE (Song of
 India), Fox-Trot for Danc-
 ing *Original Piano Trio* 1.50
 57785G COQ D'OR, LE (The Golden
 Cockerel), "Hymn to the
 Sun" . . . *Suskind* 1.75

- 60553H SHEHERAZADE, Op. 35, 1st
 Movement, *Largo*
Conducted by Modest Altschuler
Maier and Pattison 2.00

- 61083H SHEHERAZADE, Op. 35, 2nd
 Movement, *Lento*, Part I
Conducted by Modest Altschuler
Maier and Pattison 2.00

- 61093H SHEHERAZADE, Op. 35, 2nd
 Movement, *Lento*, Part II
Conducted by Modest Altschuler
Maier and Pattison 2.00

- 61383H SHEHERAZADE, Op. 35, 3rd
 Movement, *Andantino*
Conducted by Modest Altschuler
Maier and Pattison 2.00

*

PETER RITTER

- 951E SUN OF MY SOUL, Key of F
 (with words) . *Marvin* 1.25

*

JULIE RIVÉ-KING

- 53987H GEMS OF SCOTLAND *Volavý* 2.00

*

CHARLES J. ROBERTS

- 1121F KOL NIDRE, Transcription,
 B Flat (with words)
Suskind 1.50

*

LEE S. ROBERTS

- 55884F HARLEQUIN, Op. 12, No. 1
Gerds 1.50
 55663E SNOWBALL, "Intermezzo"
Gerds 1.25

- 62063F VALSE PARISIENNE *Delcamp* 1.50

*

ALFRED G. ROBYN

- 221F ANSWER, Ballad, Key of F
 (with words) . *Kmita* 1.50

*

JULIUS ROENTGEN

- 54673E 1. I SET SAIL FROM HOL-
 LAND; 2. THE MERRY
 TAVERN . . . *Goode* 1.25

JAMES H. ROGERS

GEORGE ROSEY

59501F TIME FOR MAKING SONGS
HAS COME (Accompani-
ment only), E Flat, So-
prano *Noe* 1.50

51942E FORSAKEN . . . *Kmita* 1.25
52387H STANDARD AMERICAN AIRS
Arranged . . . *Sterling* 2.00

52252F WIND SONG (Accompani-
ment only), F Major,
Mezzo-Soprano or Tenor
Rivers 1.50

*

GERTRUDE ROSS

59042F WIND SONG (Accompani-
ment only), Key of D,
Alto or Baritone . *Rivers* 1.50

61531F DAWN IN THE DESERT (Ac-
companiment only), Key
of C, Mezzo-Soprano or
Tenor *Ross* 1.50

*

SIGMUND ROMBERG

61471F DAWN IN THE DESERT (Ac-
companiment only), Key
of D, Soprano . . . *Ross* 1.50

1231F BLOSSOM TIME, "Song of
Love" (Waltz), Ballad, G
Flat (with words) *Shipman* 1.50

61511F OPEN ROAD, THE (Accom-
paniment only), Key of D,
Mezzo-Soprano or Tenor
Ross 1.50

*

LONDON RONALD

58823F CYCLE OF LIFE, "Prelude"
La Farge 1.50

61521F OPEN ROAD, THE (Accom-
paniment only), Key of E,
Soprano *Ross* 1.50

*

JUVENTINO ROSAS

56284F SOBRE LAS OLAS (Over the
Waves) *Kmita* 1.50

30021G 1. SUNSET IN THE DESERT
(Accompaniment only),
Key of E; 2. NIGHT IN
THE DESERT (Accompani-
ment only), D Minor,
Baritone-Contralto

*

MORIZ ROSENTHAL

63831H PAPILLONS (Butterflies)
Rosenthal 2.00

61011G PAPILLONS (Butterflies)
Winston 1.75

Ross 1.75



Gioacchino Antonio Rossini

(Pronounced Ross-see'-nee)

Born at Pesaro, Italy, February 29, 1792

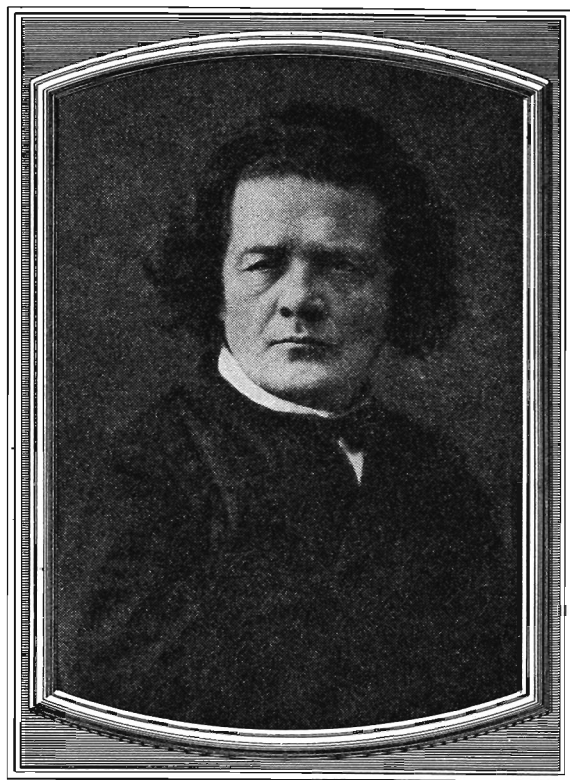
Died at Passy, near Paris, November 13, 1868

ROSSINI'S origin was of the humblest. His father was town-trumpeter and inspector of slaughter houses, his mother, a baker's daughter, and he began his musical career as a singer. With the loss of his voice he studied the violoncello, on which instrument he made rapid progress. He was encouraged by Mattei to attempt composition, and his first work, a cantata, composed in his seventeenth year, was received with encouraging enthusiasm. After this his progress was exceedingly rapid. Of his operas, "The Barber of Seville" is the most spontaneous and delightful, although "William Tell" is generally regarded as his masterpiece.

In the history of music no one has displayed a greater gift for melody than he. He presents one of the instances of a musician who was completely successful during his lifetime. It is recorded that on one occasion the French Emperor, Napoleon III, seeing Rossini in the house, sent for him and greeted him with the remark: "My friend, ceremony is unnecessary between emperors."

RECORDINGS OF THE COMPOSITIONS OF ROSSINI

- | | |
|---|--|
| <p>59783H BARBIERE DI SIVIGLIA, IL (The Barber of Seville), "Overture"
Conducted by Artur Bodanzky
Pelletier and Loesser 2.00</p> | <p>60103G GUGLIELMO TELL (William Tell), "Overture," Part I
Volavay and Brockway 1.75</p> |
| <p>52787H SEMIRAMIDE, "Overture"
Volavay and Brockway 2.00</p> | <p>60113G GUGLIELMO TELL (William Tell), "Overture," Part II
Volavay and Brockway 1.75</p> |



Anton Gregor Rubinstein

Born at Wechwotynetz, Russia, November 28, 1830
Died at Peterhof, November 20, 1894

RUBINSTEIN is one of the greatest pianists the world has ever seen, one who has attained considerable fame as a composer, especially of music particularly adapted for the piano. His "Melody in F" is one of the best known piano-forte compositions in existence. There is a fine, broad vein of melody supported by true and natural harmonies and a thorough technical skill shown in all his compositions. They are undoubtedly popular and seem to have taken a permanent place in the literature of music.

Those who remember Rubinstein's own playing describe it as remarkable for the absolute perfection of technique, in which he was the only rival Liszt ever had, and his interpretations were endowed with a fire and soul, disclosing the rare genius which Rubinstein was.

RECORDINGS OF THE COMPOSITIONS OF RUBINSTEIN

- | | | | |
|--------|--|--------|--|
| 57755H | BARCAROLLE (Boat Song),
C Minor . . . Proctor 2.00 | 59473H | FERAMORS, Ballet Music,
No. 1, "Dance of the
Bayaderes"
<i>Conducted by Artur Bodanzky
Pelletier and Loesser 2.00</i> |
| 57516H | BARCAROLLE (Boat Song),
A Minor . . . Rubinstein 2.00 | | |
| 65351G | BARCAROLLE (Boat Song),
G Minor . . . Sklarevski 1.75 | 53214G | IMPROMPTU, Op. 16, No. 1
<i>Mérolé 1.75</i> |

Compositions of Rubinstein (continued)

- 55527H KAMENNOI-OSTROW, "Rêve Angélique" (Angelic Dream), Op. 10, No. 2
Brockway 2.00
- 50665H MELODY IN F . . *Ornstein* 2.00
- 50034F MELODY IN F . . *Volavy* 1.50
- 59097H POLONAISE, "Le Bal" (The Ball) Op. 14, No. 2
La Croix 2.00
- 56582F ROMANCE IN E FLAT, Op. 44
Adler 1.50
- 57826H STACCATO ETUDE . *Levitcki* 2.00
- 56965H VALSE CAPRICE . *Bachaus* 2.00

*

J. I. RUSSELL

- 531G WHERE THE RIVER SHANNON FLOWS, Ballad, E Flat (with words) . *Gerdts* 1.75

*

CAMILLE SAINT-SAËNS

(Pronounced San-sahns)

- 61503F ALLEGRO APPASSIONATO, Op. 43, B Minor ('Cello accompaniment only)
Wiswell 1.50
- 53995H CONCERTO, Op. 22, G Minor, *Allegro Scherzando*
Wittgenstein 2.00
- 53717H Concerto, Op. 22, G Minor, *Andante Sostenuto*
Wittgenstein 2.00
- 54066H Concerto, Op. 22, G Minor, *Presto* . . *Wittgenstein* 2.00
- 56472E CYGNE, LA (The Swan)
Volavy 1.25
- 54767H DANSE MACABRE (Dance of Death) . . . *Henrion* 2.00
- 60813H ETUDE EN FORME D'UN VALSE (Etude in Waltz Form), Op. 52, No. 6 *Nash* 2.00
- 55585F MAZURKA, Second, Op. 24
Adler 1.50

- 54686H SAMSON ET DALILA (Samson and Delilah), "Finale, Act I" . . *Saint-Saëns* 2.00
- 52714F SAMSON ET DALILA (Samson and Delilah), "Mon Coeur S'ouvre a ta Voix" (My Heart at Thy Sweet Voice) . . *Brockway* 1.50
- 55045F SAMSON ET DALILA (Samson and Delilah), "Mon Coeur S'ouvre a ta Voix" (My Heart at Thy Sweet Voice) (Accompaniment only), D Flat . . . *Brockway* 1.50
- 57234H VALSE LANGOUREUSE, Op. 120 . . . *Saint-Saëns* 2.00

*

GUSTAVE SALZER and J. W. BRATTON

- 58544F LACES AND GRACES *Gerdts* 1.50

*

HERMAN SANDBY

- 60421H CHANSON DANOISE (Danish Song) . . *Suskind* 2.00

*

ALMA M. SANDERS and MONTE CARLO

- 401G LITTLE TOWN IN THE OULD COUNTY DOWN, Ballad, Key of F (with words)
Fairchild 1.75

*

WILFRED SANDERSON

- 301F UNTIL, Ballad, D Flat (with words) . . . *Fairchild* 1.50

*

HAROLD SANFORD

- 54692E BLUETTE . . . *Kmita* 1.25

*

WASSILY SAPELLNIKOFF

- 60653H DANSE DES ELFES (Elfin Dance), Op. 3 . *Nash* 2.00
- 62921H GAVOTTE, Op. 4, No. 2, E Major . . *Sapellnikoff* 2.00

PABLO DE SARASATE

(Pronounced Sar-ah-sah-te)

59362H JOTA DE PABLO, Op. 52
(Violin accompaniment
only), Key of G
de Kerekjarto 2.00

59352H ROMANZA ANDALUZA, Op. 22
(Violin accompaniment
only), Key of C
de Kerekjarto 2.00
*

ARNOLDO SARTORIO

55317H OUVERTURE COMIQUE
Kmita and Lambert 2.00
*

ERIC SATIE

57323H GNOSSIENNE, No. I
Copeland 2.00
*

G. SATTER

51824F BELLES OF NEW YORK
Gerds 1.50
*

EMIL SAUER

55954G COUPLET SANS PAROLES
(Couplet Without Words)
Volavy 1.75

53096H ECHO DE VIENNE (Echo of
Vienna) . . . *Pyle* 2.00
*

DOMENICO SCARLATTI

60491H BURLESCA, No. 5, G Minor
d'Indy 2.00

51803E SONATA, No. 12, C Major
Rosenthal 1.25

SCARLATTI-TAUSIG

62831G CAPRICCIO . . *Hillsberg* 1.75

59134H PASTORALE, E Minor
Copeland 2.00

63523H PASTORALE . . *Zeisler* 2.00
*

G. A. GRANT SCHAEFER

54982F CUCK-COO CLOCK, THE (Ac-
companiment only), E Flat,
Soprano . . *Brockway* 1.50
*

XAVER SCHARWENKA

(Pronounced Schar-oen-ka)

60001H POLISH NATIONAL DANCE,
Op. 3, No. I . *Scharwenka* 2.00

56683H POLISH NATIONAL DANCE,
Op. 3, No. I . *Volavy* 2.00
*

VICTOR SCHERTZINGER

1451F MARCHÉTA, Ballad, Key of F
Fairchild 1.50
*

KURT SCHINDLER

1111F EILI, EILI (Invocation), Key
of C, after the notation of
Shallitt . . *Suskind* 1.50
*

PAUL SCHLÖZER

60751H ETUDE DE CONCERT, Op. I,
No. I . . . *Suskind* 2.00

55284G ETUDE DE CONCERT, Op. 12,
No 2 . . . *Adler* 1.75



Franz Peter Schubert

Born at Vienna, January 31, 1797
Died at Vienna, November 19, 1828

HE CAME of simple country people. His father was the son of a Moravian peasant. His mother, Elizabeth Vitz, was a Silesian, and like Beethoven's mother, was a cook. His father was musical, and it was he who grounded his little Franz in the elements of his profession. From him also he inherited a methodical habit which stuck to him throughout his life. Harmony he had at his fingers' ends, and at a very early age seemed to be in no further need of professors. At the school which he attended, there was an orchestra, and the leader of the band, behind whom he sat, turned around the first day to see who it was who was playing so cleverly and found it to be "a small boy in spectacles named Franz Schubert."

His home life was fairly happy, though his mother died in 1812, but his stepmother seems to have performed all her duties toward him conscientiously and with affection.

He is without doubt one of the greatest composers who ever lived, and with Schumann, his contemporary, is one of the greatest glories of the group of composers of the romantic school of the nineteenth century. His short life was passed throughout in the greatest poverty, and at his death his effects were valued at little more than two pounds. In comparison to the poverty of Mozart, the first of the two great musicians whom Vienna had allowed to starve, this was wealth.

His previous obscurity has now been forgotten in the justice done to him and the universal affection with which he came to be regarded as soon as his works reached the outside world, an affection which has gone on increasing ever since his death.

His music has an irresistible appeal for music lovers of every class. His songs are absolutely and entirely his own, his symphonies and other orchestral writings of the noblest description.

The last years of his life were clouded with a hopeless dreariness, and on the 14th of November, 1828, he took to his bed. His complaint was a mysterious nervous disorder. He appears to have had no pain, only increasing weakness, want of sleep and great depression, brought about by his poverty, the dreary house in which he lived, the long, lonely hours and cheerless future. On Wednesday, November the 19th, he breathed his



Robert Alexander Schumann

Born at Zwickaw, Saxony, June 8, 1810

Died at Bonn, July 29, 1856

SCHUMANN'S father was a bookseller and the son of a clergyman—his mother, Johanna Schnabel, the daughter of the official surgeon to the Town Counsel of Zeitz. His cultivated father fostered in the little Robert, a love for art of all kinds. His first teacher was the local organist, Kuntzsch, who soon found his pupil able to progress alone. He was so impressed with Schumann's talent that he prophesied that he would attain fame and immortality as one of the world's greatest musicians. Schubert remembered throughout his life the kindly tutelage of Kuntzsch, and dedicated to him his series of studies Opus 56.

At the age of sixteen he lost his father, and his mother would not hear of an artistic career for her son. Schumann dutifully submitted and took up the study of law with extreme distaste. But the music in him could not be suppressed, and two years later we find him busy with composition. He continued his study of law conscientiously until he was twenty years old when he persuaded his mother to leave the decision as to his adoption of a musical career to Frederick Wieck. A musical career was decided upon, and he applied himself diligently and with energetic purpose to his new calling.

He wished to become a great pianist and devised a contrivance to increase the dexterity of his fingers, which resulted in an injury to the third finger of his right hand from which he never recovered. The pianistic career was necessarily abandoned and Schumann turned his mind industriously to composition.

He fortunately had means for his support, and never felt the sting of poverty from which so many of the world's greatest musicians have suffered. He was a poet (actually so, for

he composed verses as well as music) and a dreamer. Amongst his closest friends was Mendelssohn, whom he greatly admired. He was a shy man, preserving a quiet silence out of which he seldom permitted himself to be moved.

His intimacy in the musical household of Frederick Wieck resulted in a tender attachment to his daughter, Clara. In spite of much parental objection from Wieck, which lasted for several years, a marriage was consummated September 12, 1840. She was the one love of his life and his domestic happiness and his abiding love for her is reflected in much of his most beautiful music.

The last years of his life were clouded with a distressing mental disorder which caused him great anguish of spirit. His last two years were spent in a private asylum during which time there were moments when he seemed better and received visits and corresponded with his friends, but gradually the pinions of his soul drooped and fell, and he died in the arms of his devoted wife.

The world is enriched greatly by his music, which is always distinguished, preserving the classic form in high perfection. Emotional and romantic, his works for the piano are amongst the great masterpieces for that instrument, and achieved great popularity very soon after his death.

In addition to his pianoforte pieces there are his great symphonic writings, much chamber music, choral works and his immortal songs. He ranks with Schubert as one of the greatest song writers of all time.

RECORDINGS OF THE COMPOSITIONS OF SCHUMANN

- | | | | | | | | |
|--------|--|-----------------|------|--------|--|--------------------|------|
| 54344F | ALBUM FÜR DER JUGEND
(Album for the Young):
1. Soldaten Marsch (Soldier March); 2. Fröhlicher Landmann (Jolly Farmer); 3. Rundgesang (Roundelay); 4. Hasche-Mann (Tag) | <i>Brockway</i> | 1.50 | 57304H | FANTASIESTÜCKE (Fantasie Pieces), Op. 12, No. 1, "Des Abends" (At Evening) | <i>Rubinstein</i> | 2.00 |
| 56166H | ARABESQUE, Op. 18, C Major | <i>Ornstein</i> | 2.00 | 55784H | FANTASIESTÜCKE (Fantasie Pieces), Op. 12, No. 2, "Aufschwung" (Soaring) | <i>Goodson</i> | 2.00 |
| 50724F | BEIDEN GRENADIÈRE, DIE (The Two Grenadiers), Op. 49, No. 1 | <i>Brockway</i> | 1.50 | 6222IH | FANTASIESTÜCKE (Fantasie Pieces), Op. 12, No. 2, "Aufschwung" (Soaring) | <i>Levitcki</i> | 2.00 |
| 54974F | BEIDEN GRENADIÈRE, DIE (The Two Grenadiers) (Accompaniment only), G Minor, Baritone | <i>Melamet</i> | 1.50 | 6281IH | FANTASIESTÜCKE (Fantasie Pieces), Op. 12, No. 4, "Grillen" (Whims) | <i>Ornstein</i> | 2.00 |
| 5971IF | ERINNERUNG (Remembrance), Op. 68, No. 28 | <i>Eustis</i> | 1.50 | 57384H | FANTASIESTÜCKE (Fantasie Pieces), Op. 12, No. 5, "In der Nacht" (In the Night) | <i>Rubinstein</i> | 2.00 |
| 50113F | FANTASIESTÜCKE (Fantasie Pieces), Op. 12, No. 1, "Des Abends" (At Evening) | <i>Volavy</i> | 1.50 | 6261IH | FANTASIESTÜCKE (Fantasie Pieces), Op. 12, No. 6, "Fabel" (Fable) | <i>Liszniewska</i> | 2.00 |

Compositions of Schumann (continued)

- 53324G FANTASIESTÜCKE (Fantasie Pieces), Op. 12, No. 7 "Träumewirren" (Dream Visions) . . . *Volavy* 1.75
- 50774F KINDERSCENEN (Scenes from Childhood), "Träumerei" and "Romance" . . . *Volavy* 1.50
- 61863H KINDERSCENEN (Scenes from Childhood), Op. 15: 1. Von Fremden Ländern und Menschen (About Strange Lands and People); 2. Kuriose Geschichte (Curious Story); 3. Hasche-Mann (Playing Tag); 4. Bittendes Kind (Entreating Child); 5. Glückes genug (Contentment) . . . *Ney* 2.00
- 58365H NACHSTÜCK (Night Piece), Op. 23, No. 4 . . . *Godowsky* 2.00
- 53274F NOVELETTE, Op. 21, No. 1, E Major . . . *Pyle* 1.50
- 56935H NOVELETTE, Op. 21, No. 1, E Major . . . *Volavy* 2.00
- 62783G NOVELETTE, Op. 21, No. 2, D Major . . . *Suskind* 1.75
- 60463H PAPILLONS (Butterflies), Op. 2, Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9 *d'Alexandrowska* 2.00
- 60473H PAPILLONS (Butterflies), Op. 2, Nos. 10, 11 and 12 *d'Alexandrowska* 2.00
- 54512E ROMANCE, Op. 24, No. 11, B Flat . . . *Suskind* 1.25
- 53265G ROMANCE, Op. 28, No. 2, F Sharp Major . . . *Henrion* 1.75
- 61163H SONATA, Op. 22, G Minor, 1st Movement . . . *Levitcki* 2.00
- 61323H SONATA, Op. 22, G Minor, 2nd and 3rd Movements . . . *Levitcki* 2.00
- 61693H SONATA, Op. 22, G Minor, 4th Movement . . . *Levitcki* 2.00
- 50453H VOGEL ALS PROPHET (The Prophet Bird), Op. 82, No. 7 . . . *Godowsky* 2.00

SCHUMANN-LISZT

- 59023F WIDMUNG (Dedication), "Thou Art My All" (Accompaniment only), E Flat, Alto or Baritone *Brockway* 1.50
- 55033F WIDMUNG (Dedication), "Thou Art My All" (Accompaniment only), Key of G, Soprano or Tenor . . . *Brockway* 1.50

*

SCHULZ-EVLER

- 53927H AN DEN SCHÖNEN BLAUEN DONAU (On the Beautiful Blue Danube) (Concert Arabesques on Waltz by Johann Strauss) *Leginska* 2.00
- 63233H AN DEN SCHÖNEN BLAUEN DONAU (On the Beautiful Blue Danube) (Concert Arabesques on Waltz by Johann Strauss) *Levitcki* 2.00

*

EDUARD SCHÜTT

(Pronounced Shoot)

- 55774F A LA BIEN AIMÉE (To the Well Beloved), Op. 59, No. 2 . . . *Brockway* 1.50
- 51233F A LA GAVOTTE, Op. 84, No. 2 *Volavy* 1.50
- 60331F CANZONETTA, Op. 28, No. 2 *Hanke* 1.50
- 54024F CARNIVAL MIGNON, Op. 48, No. 1, "Prelude" *Brockway* 1.50
- 52434F CROQUIS ET SILHOUETTES (Sketches and Silhouettes), Op. 87, No. 1 . . . *Adler* 1.50
- 50125H FRÜHLINGSSTIMMEN (Voices of Spring), Paraphrase on Strauss Waltz . . . *Volavy* 2.00
- 55306H GESCHICHTEN AUS DEM WIENER WALD (Sounds from the Vienna Woods), Concert Paraphrase on Strauss Waltz . . . *Volavy* 2.00

Compositions of Schütt (continued)

61353F KÜSS VALSE (Kiss Waltz),
Paraphrase No. 2 on
Strauss Waltz . Cooper I.50

54624F REVERIE, Op. 34, No. 5
Hoschke I.50

50354E ROMANCE, Op. 38, No. 2
Volavy I.25

53843F VALSE LENTE, Op. 17, No. 2,
A Flat Loesser I.50

✦

LUDWIG SCHYTTE

(Pronounced Sheet)

56623F BERCEUSE (Cradle Song),
Op. 26, No. 7 . Brockway I.50

55805H VALSE IMPROMPTU, Op. 126
Volavy 2.00

✦

CYRIL SCOTT

53723F DANSE NÈGRE (Negro
Dance), Op. 58, No. 5
Adler I.50

58003H DANSE NÈGRE (Negro
Dance), Op. 58, No. 5
Ornstein 2.00

61663G LOTUS LAND, Op. 47, No. 1,
E Flat Minor . Leopold I.75

59511F LULLABY, Op. 57, No. 2 (Ac-
companiment only), Key
of F, Soprano . Hageman I.50

63641G PIERROT PIECES, No. 1,
Lento Wille I.75

57262E SUMMERLAND, Op. 54, No. 2
Leopold I.25

62321G VALSE CAPRICE, Op. 74,
No. 7 Présent I.75

✦

ALEXANDER Scriabine

(Pronounced Skree'-ah-bean)

63711H ETUDE, Op. 2, No. 1, C
Sharp Minor . Ornstein 2.00

56193E ETUDE, Op. 8, No. 5, E
Major Winogradoff I.25

53414F MAZURKA, Op. 3, No. 6,
C Sharp Minor
Winogradoff I.50

57936H NOCTURNE (for the left hand
alone) Moiseiwitsch 2.00

55454H POÈME, Op. 32, No. 1, F
Sharp Major . Scriabine 2.00

✦

HANS SEELING

57154F LORELEI, THE, Op. 2 Hansen I.50

✦

EDWARD SEGER

57213E AMARYLLIS Gerdtz I.25

✦

ERNEST SEITZ

1301F WORLD IS WAITING FOR THE
SUNRISE, THE, Ballad, D
Flat (with words)
Fairchild I.50

✦

NARCISO SERRADEL

1351F GOLONDRINA, LA (The Swal-
low), Ballad, E Flat (with
words) Lavarro I.50

✦

D. DE SÉVÉRAC

63001G VALSE ROMANTIQUE, "Little
Romantic Pieces, No. 7"
Chemet I.75

✦

GIOVANNI SGAMBATI

62981H GAVOTTE, Op. 14, A Flat
Minor Münz 2.00

✦

GEORGE D. SHEWELL

60771F DANCE OF THE POPINJAYS
Gerdtz I.25

✦

JAN SIBELIUS

(Pronounced See-bay'-lee-00s)

56743F ROMANCE, Op. 24, No. 9
Brockway I.50

51675G VALSE TRISTE, Op. 44
Volavy I.75

✦

MARTINUS SIEVEKING

56915H INTRODUCTION and VALSE
LENTE, Op. 10 Brockway 2.00

LAO SILESU

(Pronounced Sil-e-zoo)

591G LOVE, HERE IS MY HEART,
Ballad, E Flat (with
words) . . . *Kmita* 1.75

57174F PEU D'AMOUR, UN (A Little
Love) . . . *Kmita* 1.50

*

CHRISTIAN SINDING

50133F FRÜHLINGSRAUSCHEN
(Rustle of Spring), Op. 32,
No. 3 . . . *Adler* 1.50

60131H PRELUDE, Op. 34, No. 1
Nyiregyhazi 2.00

51622E SERENADE, Op. 33, No. 4
Whittaker 1.25

*

HENRY SMART

1011E DAY OF RESURRECTION,
THE, D Flat (with words)
Marvin 1.25

*

SMITH AND CAREY

52192D AMERICA (My Country, 'Tis
of Thee) (4 verses) *Kmita* 1.00

1141F AMERICA (My Country, 'Tis
of Thee), Ballad (with
words) . . . *Levitcki* 1.50

*

GEORGE SMITH

60911G VALSE VIENNOIS . *Smith* 1.75

*

WALTER SMITH

55133E DREAMY MOON, "Waltz"
Arden, Assisted by W. E. D. 1.25

*

TED SNYDER

1091F WHO'S SORRY NOW? Ballad,
B Flat (with words)
de Bert 1.50

*

JOHN PHILIP SOUSA

58464F COMRADES OF THE LEGION
Clair and Pollock 1.50

53834F WASHINGTON POST
Sterling and Arden 1.50

54034F WILLOW BLOSSOMS *Sterling* 1.50

ENRIQUE SORO

62561G CONSOLATION, E Flat
Dumesnil 1.75

*

HENRY SOUVAINE

59092E MOOD OF A MANDARIN, THE
Souvaine 1.25

*

OLEY SPEAKS

62073G ON THE ROAD TO MANDALAY
(Accompaniment only), E
Flat, Tenor . . . *Duke* 1.75

62083G ON THE ROAD TO MANDALAY
(Accompaniment only),
Key of C, Baritone *Duke* 1.75

*

CHARLES GILBERT SPROSS

56122F WILL O'THE WISP (Accom-
paniment only), Key of F,
Soprano *Ward-Stephens* 1.50

59032F WILL O'THE WISP (Accom-
paniment only), D Flat,
Alto . . . *Ward-Stephens* 1.50

*

C. VILLIERS STANFORD

62653G MARCH JIG (Maguire's Kick)
Arr. by Grainger Loesser 1.75

*

VICTOR STAUB

51333F SOUS BOIS (In the Woods)
Schnitzer 1.50

56703F SOUS BOIS (In the Woods)
Volavy 1.50

*

CONSTANTIN STERNBERG

51695F BALLERINA, LA (The Ballet
Dancer), "Valse" . *Gerdtz* 1.50

60523H ETUDE DE CONCERT *Winston* 2.00

*

WILLIAM STICKLES

59053F MITHER HEART, THE (Ac-
companiment only), D
Flat, Baritone *Hejzmanek* 1.50

58733F MITHER HEART, THE (Ac-
companiment only), Key
of F, Alto . . . *Hejzmanek* 1.50

SIGISMUND STOJOWSKI

(Pronounced Stow-yoff-skee)

- 52205F CHANT D'AMOUR (Love Song) . . . *Whittaker* 1.50
- 60501H MAZURKA, Op. 19, No. 5 *Stojowski* 2.00
- 60121H SERENADE, Op. 29, No. 5 *Stojowski* 2.00
- 57423H VALSE (Danse Humoresque) *Levitcki* 2.00
- 62463H VALSE IMPROMPTU, Op. 29, No. 6 . . . *Stojowski* 2.00

*

MAURICE STRAKOSCH

- 54006F MAGIC BELL, THE *Gerdt* 1.50

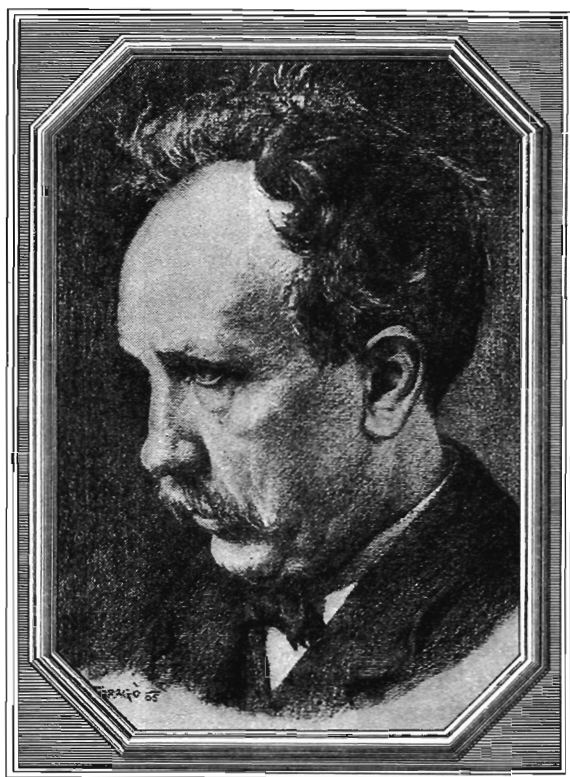
*

OSCAR STRAUS

- 59883H LAST WALTZ, THE *Godowsky* 2.00

JOHANN STRAUSS

- 53467H KÜNSTLER LEBEN (Artists' Life) . . . *Fink* 2.00
- 52327H AN DEN SCHÖNEN BLAUEN DONAU (On the Beautiful Blue Danube) *Brockway* 2.00
- 53927H AN DEN SCHÖNEN BLAUEN DONAU (On the Beautiful Blue Danube), *Arr. by Schulz-Eoler* . *Leginska* 2.00
- 63233H AN DEN SCHÖNEN BLAUEN DONAU (On the Beautiful Blue Danube), *Arr. by Schulz-Eoler* . *Levitcki* 2.00
- 50125H FRÜHLINGSSTIMMEN (Voices of Spring), Paraphrase by Schütt . . . *Volavy* 2.00
- 55306H GESCHICHTEN AUS DEM WIENER WALD (Sounds from the Vienna Woods), Paraphrase by Schütt *Volavy* 2.00
- 61353F KÜSS VALSE (Kiss Waltz), Paraphrase by Schütt *Cooper* 1.50



Richard Strauss

Born at Munich, June 11, 1864

RICHARD STRAUSS is generally regarded as the greatest of living composers, and destined for a place as one of the greatest of all time. He began to play the piano when four years old and tried his hand at composition at the age of six. The process of his artistic development is one which has, more effectually than that of any musician since Wagner, divided the musical world into two camps.

In his later symphonic poems the orchestral devices employed to produce effects have excited wonder and amazement. In his orchestral suite "Don Quixote" there is an extremely realistic bleating of sheep produced by orchestral means, and the introduction of a theatrical wind machine gives the effect of wind. As a writer of songs he is a worthy successor of Schubert and Schumann. His music is exquisite, highly dramatic or fantastic as the imagination of its composer desires. There is a completeness and vindication about his compositions which reveal real genius. His great orchestral works have been heard throughout the world wherever the great orchestras required for their performance exist.

RECORDINGS OF THE COMPOSITIONS OF RICHARD STRAUSS

6043IG ALLERSEELEN (All Souls' Day), Op. 10, No. 8 (Accompaniment only), Key of B, Baritone . Strauss 1.75

6044IG ALLERSEELEN (All Souls' Day), Op. 10, No. 8 (Accompaniment only), E Flat, Soprano . Strauss 1.75

Compositions of Strauss (continued)

- 60251H AN EINSAMER QUELLE (Beside the Spring), Op. 9, No. 2 *Strauss* 2.00
- 61411F CÄCILE (Cecily), Op. 27, No. 2 (Accompaniment only), Key of C, Mezzo-Soprano or Tenor . . . *Brockway* 1.50
- 61571F CÄCILE (Cecily), Op. 27, No. 2 (Accompaniment only), Key of E, Soprano . . . *Brockway* 1.50
- 60273H ROSENKAVALIER, DER (The Rose-bearer), "Waltzes" . . . *Cooper* 2.00
- 59572H STÄNDCHEN (Serenade) (Violin accompaniment only), D Minor
Arr. by Elman . . . Allen 2.00
- 55053F STÄNDCHEN (Serenade) (Accompaniment only), Key of D, Alto or Baritone
Melamet 1.50
- 58983F STÄNDCHEN (Serenade) (Accompaniment only), Key of F, Soprano or Tenor
Melamet 1.50
- 60561G TRAUM DURCH DIE DÄMMERUNG (Dream in the Twilight), Op. 29, No. 1 (Accompaniment only), E Flat, Baritone . . *Strauss* 1.75
- 60571G TRAUM DURCH DIE DÄMMERUNG (Dream in the Twilight), Op. 29, No. 1 (Accompaniment only), F Sharp, Soprano . . *Strauss* 1.75
- 60241H TRÄUMEREI (Revery), Op. 9, No. 4 *Brockway* 2.00
- 60351G ZUEIGNUNG (Devotion), Op. 10, No. 1 (Accompaniment only), Key of C, Soprano
Strauss 1.75
- 60301G ZUEIGNUNG (Devotion), Op. 10, No. 1 (Accompaniment only), Key of G, Alto
Strauss 1.75
- 1291G ZUEIGNUNG (Devotion), Op. 10, No. 1, Key of C (with words) (Transcription)
Strauss 1.75

STRAUSS-TAUSIG

- 61683H NACHTFALTER (The Moth), "Valse Caprice" . *Münz* 2.00
- 61793G MAN LEBT NUR EINMAL (One Lives but Once), "Valse Caprice," No. 2 *La Croix* 1.75

*

IGOR STRAVINSKY

- 64011H ETUDE, Op. 7, No. 4, F Sharp Major . . . *Brailowsky* 2.00

*

LESLIE STUART

- 581F FLORODORA, "Sextette," Ballad, E Flat (with words)
Clair and Pollock 1.50

*

R. M. STULTS

- 251F SWEETEST STORY EVER TOLD, THE, Ballad, Key of F (with words) *Kmita* 1.50

*

SIR ARTHUR SULLIVAN

- 433H LOST CHORD, THE, Ballad, Key of F (with words)
Kmita 2.00

- 54657H MIKADO, "Potpourri"
Brockway 2.00

*

DAN SULLIVAN

- 61133E SULLIVAN'S IRISH JIGS, No. 1
Sullivan 1.25

- 61141E SULLIVAN'S IRISH JIGS, No. 2
Sullivan 1.25

*

FRANZ VON SUPPÉ

(Pronounced Sue-pay)

- 52876H LIGHT CAVALRY OVERTURE
Brockway 2.00

- 50977H POET AND PEASANT, "Overture"
Volavay and Brockway 2.00

*

MILTON SUSKIND

- 62491F HUMORESQUE CAPRICIEUSE
Suskind 1.50

KAROL SZYMANOWSKI

(Pronounced Zym-an-off-skee)

58505H ETUDE, Op. 4, No. 3, B
Minor . . . Zygmán 2.00

+

ARTHUR F. TATE

151F SOMEWHERE A VOICE IS
CALLING, Ballad, E Flat
(with words) . . . Sterling 1.50

+

WILHELM TAUBERT

55255F BILLET-DOUX (The Love
Letter) . . . Henrion 1.50

+

KARL TAUSIG

63243H UNGARISCHE ZIEGEUNER-
WEISEN (Hungarian
Gypsy Dances) *Lhévinne* 2.00

+

A. TERSCHAEK

(Pronounced T'ser'-check)

50497H MURILLO, Op. 138, "Allegro
de Concert" . . . Gerdtz 1.50

+

SIGISMOND THALBERG

55694F HOME, SWEET HOME (Tran-
scription) . . . Gerdtz 1.50

+

WILLIAM ARMOUR THAYER

54993F MY LADDIE (Accompani-
ment only), Key of G
Brockway 1.50

+

FRANÇOIS THOMÉ

(Pronounced Toe-may)

58295H SIMPLE AVEU (Simple Con-
fession) . . . *Kmita* 2.00

52335F SOUS LA FEUILLÉE (Under
the Leaves) . . . *Henrion* 1.50

AMBROISE THOMAS

50847H MIGNON, "Potpourri"
Brockway 2.00

56874F RAYMOND (Excerpt)
Brockway 1.50

58177H RAYMOND, "Overture"
Conducted by *Artur Bodanzky*
Pelletier and Loesser 2.00

+

ALBERT VON TILZER

58384F POMP AND GRACE, "Novelette"
Fairchild 1.50

+

THEODORE MOSES TOBANI

51357H AROUND THE CHRISTMAS
TREE . . . *Kmita* 2.00

56004G HEARTS AND FLOWERS
Kmita 1.75

+

PAOLO TOSTI

52584F BEAUTY'S EYES . . . *Kmita* 1.50

413H GOOD-BYE, Ballad, Key of F
(with words) . . . *Brockway* 2.00

191F MY DREAMS, Ballad, D Flat
(with words) . . . *Brockway* 1.50

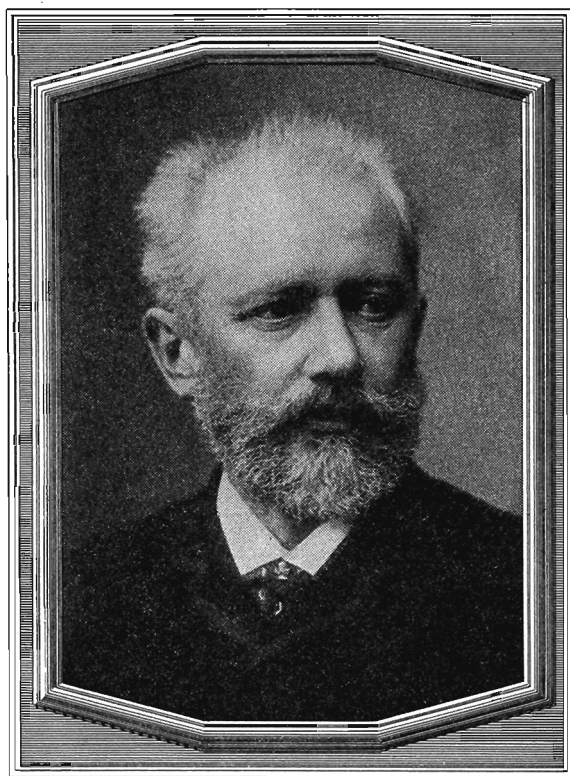
55013F SPRING (Accompaniment
only), A Flat, Mezzo-
Soprano or Tenor *Melamet* 1.50

58993F SPRING (Accompaniment
only), Key of F, Alto or
Baritone . . . *Melamet* 1.50

+

EARL TRUXELL

61891F VALSE CHANTÉE . . . *Truxell* 1.50



Peter Ilich Tschaikowsky

(Pronounced Chi-koff'-skee)

Born at Kamsko-Votinsk, Russia, May 7, 1840

Died at Petrograd, October 25, 1893



SCHAIKOWSKY comes of a family unusually deficient in musical feeling. They could not understand the boy's tendency and fondness for music. Of an extraordinarily sensitive nature he suffered much mental distress, and an indescribable underlying melancholy is discernible in all his music.

Tschaikowsky was first of all Russian. A story is told that one day, during a geography lesson, he shocked his governess by kissing the map of Russia, and spitting on the rest of the world. There was, however, one other country which he loved, and when reproved for his shocking spitting he said, "I kept my hand over France all the time!"

He passionately adored his mother. She died of the cholera, and it was long before he recovered from the grief of her loss.

Tschaikowsky had a great admirer of his music in Mme. von Meck, a rich widow. She desired to pension him so that he might, entirely relieved of any financial anxiety, devote himself to musical composition. While they corresponded with each other for many years and established an extraordinary friendship it was stipulated, on Tschaikowsky's accepting the pension that they should never meet. They met by accident one day in a wood. They gazed at each other, but no word was spoken. This extraordinary friendship existed for many years but toward the close of Tschaikowsky's life it was mysteriously broken off. The cause of the rupture remained unexplained to the day of his death.

Like his mother, Tschaikowsky died of cholera. Against the advice of friends he drank from a pitcher of unboiled water and soon after was seized with excruciating pain. The

doctors were summoned and he was put to bed and the usual treatment, a hot bath, was recommended. Tschaikowsky had a superstition that he would die in his bath and it was some time before he could be persuaded to undertake the emersion. He finally did so and his condition seemed improved, but a short time afterward, during a consultation of his physicians, he suddenly expired.

Misfortune seems to have pursued Tschaikowsky throughout his entire life and the extraordinary sadness of his existence is reflected in his music, notably in the "Symphony Pathétique." He has done more than any other composer to make the music of Russia known to the outside world. Music lovers of every nation have been stirred with Tschaikowsky's mighty utterances, and posterity will doubtless rank him as one of the greatest composers Russia has produced.

RECORDINGS OF THE COMPOSITIONS OF TSCHAIKOWSKY

- 59292G ANDANTE CANTABILE (from String Quartette, Op. 11)
Arr. by Klindworth. Gordon 1.75
- 52093F CHANSON TRISTE (Sad Song), Op. 40, No. 2 . *Brockway* 1.50
- 58417H CONCERTO, B Flat Minor, 1st Movement *Souvaine* 2.00
- 60851H JUNE (Barcarolle), Op. 37, No. 6 *Ayers* 2.00
- 60083H MARCHE SLAV, Op. 31
Conducted by Artur Bodanzky
Pelletier and Loesser 2.00
- 52134G MEDITATION, Op. 72, No. 5
Laros 1.75
- 54754H NOCTURNE, Op. 10, No. 1
Carreño 2.00
- 61631F REVERIE INTERROMPUE (Interrupted Revery), Op. 40, No. 12, A Flat . *Barth* 1.50
- 52123F SONG WITHOUT WORDS, Op. 40, No. 6 . . *Henrion* 1.50
- 58337H SYMPHONY, No. 6 (Pathétique), 1st Movement, Part I
Conducted by Artur Bodanzky
Suskind and Loesser 2.00
- 58347H SYMPHONY, No. 6 (Pathétique), 1st Movement, Part II
Conducted by Artur Bodanzky
Suskind and Loesser 2.00
- 58357H SYMPHONY, No. 6 (Pathétique), 2nd Movement
Conducted by Artur Bodanzky
Suskind and Loesser 2.00

- 58727H SYMPHONY, No. 6 (Pathétique), 3rd Movement
Conducted by Artur Bodanzky
Suskind and Loesser 2.00
- 59107H SYMPHONY, No. 6 (Pathétique), 4th Movement
Conducted by Artur Bodanzky
Suskind and Loesser 2.00
- 57914H TROIKA, Op. 37, No. 11, E Major . *Rachmaninoff* 2.00
- 62531H VALSE, Op. 40, No. 8, A Flat
Rachmaninoff 2.00
‡

TSCHAIKOWSKY-GRAINGER

- 61613H CASSE NOISETTE (Nutcracker Suite), "Valse des Fleures" (Flower Waltz), Paraphrase . *Nyiregyhazi* 2.00
‡

TSCHAIKOWSKY-PABST

- 60873H EUGÈNE ONÉGUINE, "Paraphrase de Concert" *Reyes* 2.00
‡

EGBERT VAN ALSTYNE

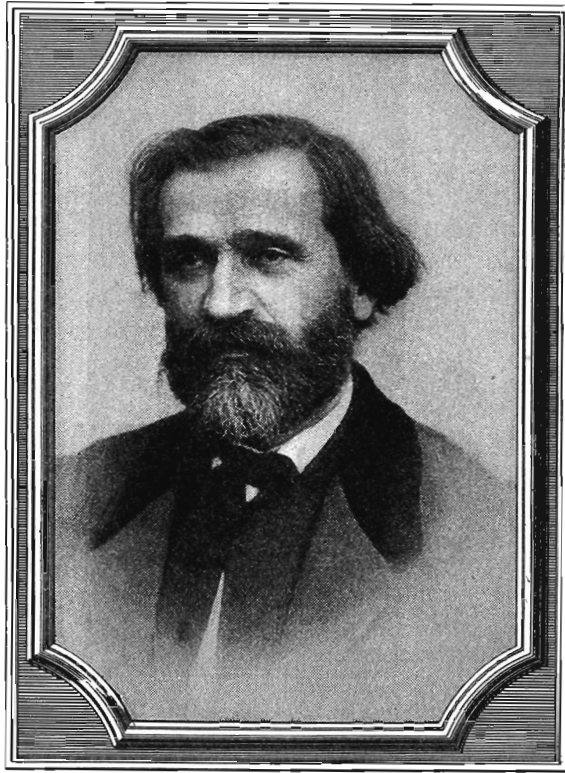
- 52683D MEMORIES . . . *Kmita* 1.00
‡

BRAM VAN DEN BERG

- 63661G DANSE VIENNOIS (Viennese Dance) *Van den Berg* 1.75
‡

FREDERICK W. VANDERPOEL

- 58212F I DID NOT KNOW (Accompaniment only), E Flat, Baritone . *Pollock* 1.50



Giuseppe Verdi

(Pronounced Vair-dee)

Born at Roncole, Italy, October 10, 1813
Died at Milan, Italy, January 27, 1901



VERDI was one of the greatest and most popular operatic composers that ever lived. He had a remarkable number of works to his credit, a considerable portion of which found permanent places in the repertoire of opera houses throughout the world, and today find equal and even greater favor than when they were originally produced.

He was the son of an inn-keeper. A ragged beggar, named Bagassett, told his father that the baby boy would be a great musician. Verdi never forgot this man and whenever he visited the region about his home took pains to seek him out and bestow upon him small gifts of money. Verdi's father bought him a spinet, which is still in existence, and the boy's musical talents developed rapidly.

A wine merchant of Busseto, named Barezzi, interested himself in the young musician and took him to Milan where application was made for admission to the Milan Conservatory. This, however, was refused, the lad being, in the opinion of the committee, without sufficient talent. But there was talent aplenty, and he soon made it evident to the Milan professors that they had made a mistake.

He married the daughter of his benefactor. She bore him two children, but his happiness was short-lived, for a mysterious illness took first his wife and then his children. It was a crushing blow, and it is significant that thereafter Verdi's writings were until the creation of "Falstaff" invariably of a serious or tragic vein.

From the beginning he was successful. His fame was established when he was thirty, and he lived to be eighty-eight. His faculties remained with him to the end and in his eightieth year he created "Falstaff," by many regarded as his masterpiece. It would be difficult to say which is the greatest of his operas. Throughout his career he kept pace with the times, his last opera, "Falstaff," being completely in the modern vein. In the public mind he is loved and remembered for the tuneful beauties which adorn his best known operas such as "Aïda," "Rigoletto," "La Traviata," "Il Trovatore," "Othello" and others.

**RECORDINGS FROM THE
OPERAS OF VERDI**

- 56774G AÏDA, "Celeste Aïda"
Brockway 1.75
- 61403G AÏDA, "Ritorna Vincitor"
(Accompaniment only),
A Flat . . . *Suskind* 1.75
- 52004F AÏDA, "Triumphal Scene and
March" . . . *Brockway* 1.50
- 52523F TROVATORE, IL, "Anvil
Chorus" . . . *Brockway* 1.50
- 58377H TROVATORE IL, "Potpourri"
Brockway 2.00
- 51054F FORZA DEL DESTINO, LA
(The Force of Destiny),
"In This Solemn Hour"
Brockway 1.50
- 51417H TRAVIATA, LA, "Potpourri"
Brockway 2.00
- 51477H RIGOLETTO, "Potpourri"
Brockway 2.00

VERDI-LISZT

- 50676H RIGOLETTO PARAPHRASE
Busoni 2.00

KATE VANNAH

- 52444F GOOD-BYE, SWEET DAY
Kmita 1.50

PAUL VAN KATWIJK

- 61251E GAVOTTE ET AIR (Gavotte
and Air) . *Van Katwijk* 1.25

†

HANNA VAN VOLLENHOVEN

- 30113G VISIT FROM ST NICHOLAS, A,
Music for Recitation
Van Vollenhoven 1.75

†

G. VARGAS

- 63581F GARDEN DANCE, A *Fairchild* 1.50
- 57493G SPIRIT OF THE NILE
Fairchild 1.75
- 57104F VALSE MIGNON . *Kmita* 1.50
- 63681G WHISPERS OF LOVE *Lefèvre* 1.75
- 63783G WOODLAND DREAMS *Lane* 1.75

†

MAX VOGRICH

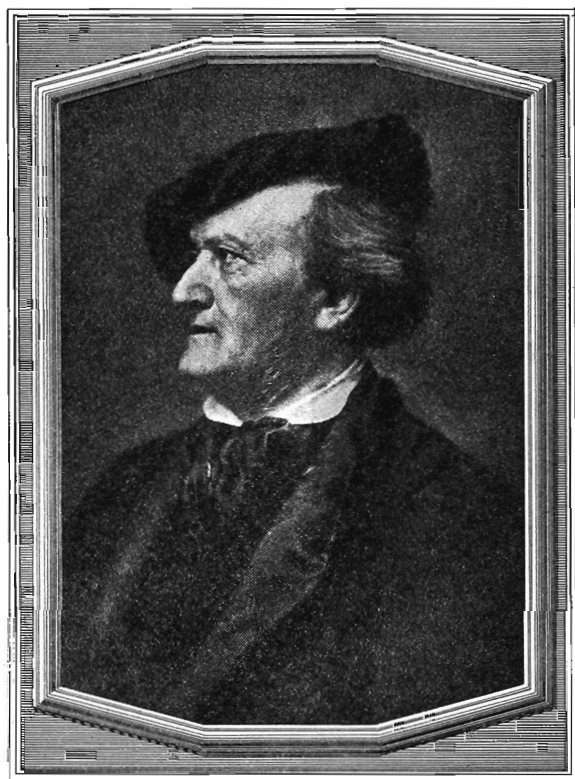
- 50183F STACCATO CAPRICE *Volavy* 1.50
- 62861G STACCATO CAPRICE *Boshko* 1.75

†

M. VUILLEMIN

(Pronounced *Vee-a-man*)

- 54324H CARILLONS DANS LA BAIE
(Bells in the Bay)
Dumesnil 2.00



Wilhelm Richard Wagner

(Pronounced *Vahg-nehr*)

Born at Leipzig, Germany, May 22, 1813

Died at Venice, Italy, February 13, 1883

WAGNER'S ancestors were well to do natives of Saxony. He was the youngest of nine children. His father died when he was five months old and his mother was left in sad straits with a large family, the oldest boy only fourteen, without private means and only a small pension on which to live. She married again two years later Ludwig Guyer, an actor. Wagner regarded his foster father with affection, and treasured his portrait beside that of his mother.

The boy bethought himself to be a poet and it was not until his twentieth year that he was fairly embarked upon a musical career. He came under the influence of von Weber, and his earlier operas, "Rienzi," "Der Fliegende Holländer," and "Tannhäuser," show influence of the style of writing prevalent at that time. But Wagner had ideas regarding music for the stage, a combination of music and drama on entirely new lines. These ideas he developed, and we find them flowering magnificently in the splendid dramas of "Der Ring des Nibelungen," "Tristan und Isolde," "Die Meistersinger," and "Parsifal" in which his theories are set forth with magnificent effect and complete justification.

His life was far from happy, a constant struggle against poverty and existing political conditions.

He was twice married—first to Minna Planer, who was an unsympathetic helpmate. After her death he married Frau Cosima von Bülow, who was a daughter of Liszt and the Countess d'Agoult. Wagner was assisted greatly by the patronage of King Ludwig II of

Bavaria, whose first act upon ascending the throne was to send for Wagner instructing him to complete his great work, the Nibelungen Ring, and completed it was, in spite of desperate efforts by disapproving musicians to oust Wagner from the King's favor. The work was triumphantly performed in Bayreuth in the summer of 1876, in a theatre built especially for its performance in accordance with the composer's ideas—ideas which were realized after twenty-eight years of waiting.

Wagner was a great reader and also a prolific writer, largely on political subjects, although there are many works expounding his theories of music. He was passionately fond of music of Beethoven, the Preludes of Bach's "Well Tempered Clavichord," and the Mozart "Symphonies," as well as the operas of von Weber by which he was profoundly influenced in the early years of his career.

Wagner is undoubtedly one of the greatest composers of all time. During his life regarded as a revolutionary and a despot, it was not until just before its close that the appreciation which has since been accorded him began to show itself. His works are all of the noblest description, and his later music dramas possess an elemental power which appeals even to one entirely unlettered in music. A master of orchestration, a musician of the most profound knowledge and skill, he has given the world immortal creations which have served as models for the works of almost every composer since his time.

RECORDINGS FROM THE OPERAS AND MUSIC DRAMAS OF WAGNER

60783H	FLIEGENDEHOLLÄNDER, DER (The Flying Dutchman), "Overture" <i>Conducted by Artur Bodanzky Pelletier and Loesser</i>	2.00	54915H	TANNHÄUSER, "Pilgrim's Chorus" . . .	<i>Brockway</i> 2.00
			56784G	TRÄUME (Dreams)	<i>Brockway</i> 1.75
52166H	GÖTTERDÄMMERUNG (Twilight of the Gods), "Funeral March" <i>Brockway</i>	2.00	55345H	TRISTAN UND ISOLDE (Tristan and Isolda), "Liebestod" (Isolda's Love Death) <i>Brockway</i>	2.00
55363F	LOHENGRIN, "Elsa's Dream" <i>Brockway</i>	1.50	52817H	TRISTAN UND ISOLDE (Tristan and Isolda), "Pre- lude" . . .	<i>Brockway</i> 2.00
56985H	LOHENGRIN, "Potpourri" <i>Brockway</i>	2.00	51995H	WALKÜRE, DIE (The Valkyrie), "Magic Fire Scene" . . .	<i>Brockway</i> 2.00
53063F	LOHENGRIN, "Wedding March" . . .	<i>Brockway</i> 1.50	55674H	WALKÜRE, DIE (The Valkyrie), "Siegmund's Love Song" . . .	<i>Brockway</i> 2.00
56804H	MEISTERSINGER, DIE (The Master Singer), "Walter's Prize Song" . . .	<i>Brockway</i> 2.00	54013F	WALKÜRE, DIE (The Valkyrie), "The Ride of the Valkyries" . . .	<i>Brockway</i> 1.50
52535H	PARSIFAL, "March of the Knights" and "End of Act I"	<i>Brockway</i> 2.00			*
54107H	PARSIFAL, "Prelude" <i>Brockway</i>	2.00			WAGNER-LISZT
52274F	TANNHÄUSER, "Dich Theure Halle" (Hail, Hall of Song) (Accompaniment only), G Major . . .	<i>Rivers</i> 1.50	56884G	TANNHÄUSER, "Oh! Thou Sublime Sweet Evening Star" . . .	<i>Brockway</i> 1.75
50557H	TANNHÄUSER, "Overture" <i>Hofmann</i>	2.00	54336H	TRISTAN UND ISOLDE (Tristan and Isolda), "Liebestod" (Isolda's Love Death) <i>Dumesnil</i>	2.00

WAGNER-RYBNER

- 58857H MEISTERSINGER, DIE (The Master Singer) "Concert Paraphrase" . . . *Rybner* 2.00
- 63263G TRISTAN UND ISOLDE (Tristan and Isolda), "Liebestod" (Isolda's Love Death) *Rybner* 1.75
- 59963H WALKÜRE, DIE (The Valkyrie), "Magic Fire Scene" . . . *Rybner* 2.00
- 60153H WALKÜRE, DIE (The Valkyrie), "Siegmund's Love Song" . . . *Rybner* 2.00
- 59943H WALKÜRE, DIE (The Valkyrie), "Wotan's Farewell" . . . *Rybner* 2.00

EMIL WALDTEUFEL

- 63173G PATINEURS, LES (The Ice Skaters), "Waltzes" *Loth* 1.75

EDWARD J. WALT

- 59801F LASSIE O'MINE (Accompaniment only), E Flat, Baritone . . . *Beebe* 1.50

WARD-STEPHENS

- 56103F HAVE YOU SEEN HIM IN FRANCE?(Brother o'Mine) (Accompaniment only), Key of F, Soprano or Tenor . . . *Ward-Stephens* 1.50
- 58903F HAVE YOU SEEN HIM IN FRANCE?(Brother o'Mine) (Accompaniment only), Key of D, Alto or Baritone *Ward-Stephens* 1.50
- 56224H ROSSIGNOL, LE (The Nightingale) (Accompaniment only), A Flat, Soprano *Ward-Stephens* 2.00
- 58974H ROSSIGNOL, LE (The Nightingale) (Accompaniment only), E Flat, Alto *Ward-Stephens* 2.00

MICHAEL WATSON

- 233G ANCHORED, Ballad, Key of G (with words) . . . *Kmita* 1.75

HENRI WIENIAWSKI

(Pronounced Win-e-ow'-skee)

- 59893G OBERTASS, *Arr. by Charles Cooper* . . . *Cooper* 1.75
- 62213G ROMANCE, from Second Concerto, Op. 22 (Violin accompaniment only) *Duke* 1.75
- 63093G SOUVENIR DE MOSCOU, "Russian Airs," Op. 6 (Violin accompaniment only) . . . *Duke* 1.75
- 60763G VALSE DE CONCERT, Op. 3, No. 1 . . . *Volavay*

ALVIN S. WIGGERS

- 101F BAREFOOT TRAIL, THE, Ballad, Key of G (with words) *Pollock* 1.50

H. LANE WILSON

- 57114F CARMENA . . . *Sterling* 1.50

FELIX WINTERITZ

- 61281G DREAM OF YOUTH, A *Kreisler* 1.75

HAYDN WOOD

- 1181F ROSES OF PICARDY, Ballad, Key of C (with words) *Delcamp* 1.50

AMY WOODFORDE-FINDEN

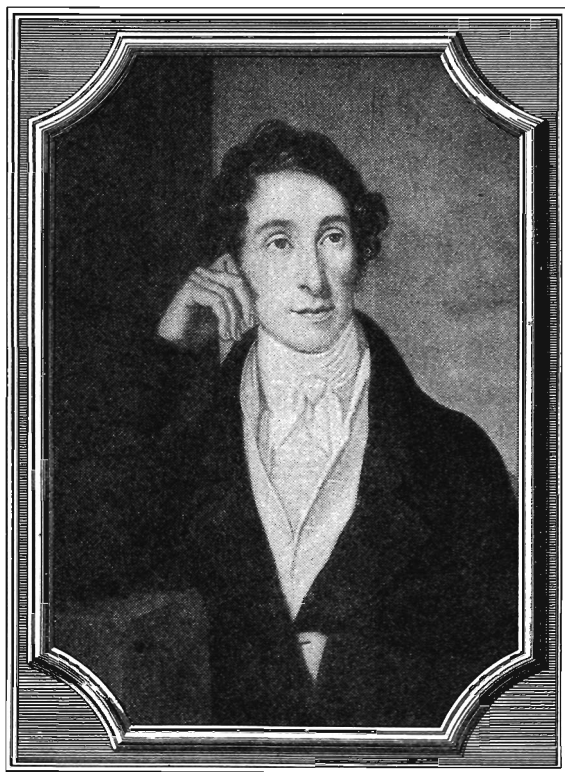
- 55435F INDIAN LOVE LYRICS, "Kashmiri Song" *Kmita* 1.50
- 981F INDIAN LOVE LYRICS, "Kashmiri Song," Ballad, B Flat (with words) *Kmita* 1.50

WOLF-FERRARI

- 61753G GIOJELLI DELLA MADONNA (The Jewels of the Madonna), "Intermezzo," No. 2 *Pelletier* 1.75

A. P. WYMAN

- 57124F WHEN YOU AND I WERE YOUNG, MAGGIE . . . *Gerdtz* 1.50



Carl Maria von Weber

(Pronounced Vay-burr)

Born at Eutin, Germany, December, 1786

Died at London, June 5, 1826



ON WEBER comes of a long line of musical ancestry. There is but one musician of longer musical pedigree, and that is John Sebastian Bach. Surrounding him there is something akin to the romance and pathetic interest attached to Chopin, for he, too, was a consumptive and suffered all his life from a disease of the hip bone which caused his lameness.

His father had always longed to have a child who would turn out a prodigy such as Mozart had been, but at first his little Carl Maria was a sad disappointment. The genius so ardently longed for seemed entirely lacking in the delicate, nervous child. He was nine years old before he showed any signs of the musical talents which subsequently made him one of the world's greatest masters of music. Talents were there, but they developed slowly. He was directed particularly toward music for the stage owing to the influences of his early life, his father being the director of a dramatic troupe, consisting mainly of his grown up children.

After a stormy courtship he married Caroline Brandt, an actress, who upon her marriage forsook the stage and became an ideal *hausfrau*. Their wedded life was very happy.

Von Weber is one of the few great musicians who achieved success during his lifetime and was highly regarded throughout Europe.

In the spring of 1826 he was invited to London to conduct the production of his "Oberon." He was really too ill for the undertaking but went in spite of the protests of friends and

family. After his exertions there he was in a deplorable condition and feared the worst, but hoped he might have strength to return to Dresden to embrace once more his dear Caroline and his boys. But it was not to be. He died in his sleep at the house of Sir George Smart in London. He was buried there but the Fatherland longed to have his remains, and in 1844, mainly through the instrumentation of Wagner, they were exhumed and taken to Dresden, where they now lie.

**RECORDINGS OF THE
COMPOSITIONS OF VON WEBER**

- 60833H FREISCHÜTZ, DER (The
Freeshooter), "Overture"
*Conducted by Artur Bodanzky
Pelletier and Loesser* 2.00
- 60603H INVITATION TO THE DANCE,
Op. 65 . . . *Schnabel* 2.00
- 1081E MY JESUS, AS THOU WILT!
E Flat (with words)
Arranged by Marvin 1.25
- 51036H OBERON, "Overture"
Volavý and Brockway 2.00
- 63273G PERPETUAL MOTION, Rondo
from "Sonata," Op. 24
* *Gordon* 1.75

PIETRO YON

- 62683G GESU BAMBINO (The Infant
Jesus), Pastorale . *Yon* 1.75
- 62341G NEÑA (Spanish Fantasy)
* *Yon* 1.75

M. YRADIÉ

- 1381F PALOMA, LA (The Dove),
Ballad, D Flat (with words)
Lavarro 1.50
- *

YRADIÉ-TREHDE

(Pronounced *Yad-é-a Trade*)

- 50682E PALOMA, LA (The Dove)
* *Kmita* 1.25

REDENTO ZARDO

- 62401F ALL 'AVE DI SERA (Even-
song) . . . *Zardo* 1.50
- *

C. W. ZECKWER

- 57243H EN BATEAU (In a Boat)
* *Ornstein* 2.00

A. ZITA

- 53864F SLAVERY DAYS . *Sterling* 1.50

MANA ZUCCA

- 63071F BIG BROWN BEAR, THE (Ac-
companiment only), Key
of F, Soprano or Tenor
Zucca 1.50
- 61541F IF FLOWERS COULD SPEAK,
Op. 6 (Accompaniment
only), E Flat, Mezzo-
Soprano or Tenor *Zucca* 1.50
- 61481F IF FLOWERS COULD SPEAK,
Op. 6 (Accompaniment
only), Key of G, Soprano
Zucca 1.50
- 61553G MERCY (Rachem), Op. 60,
No. 1 (Accompaniment
only), E Minor, Soprano
or Tenor . . . *Zucca* 1.75
- 61443G MERCY (Rachem) Op. 60,
No. 1 (Accompaniment
only), C Minor, Alto or
Baritone . . . *Zucca* 1.75
- 61561F MOTHER DEAR, "A Child's
Day in Song," Op. 16
(Accompaniment only),
Key of E, Alto or Baritone
Zucca 1.50
- 61451F MOTHER DEAR, "A Child's
Day in Song," Op. 16
(Accompaniment only),
Key of G, Soprano *Zucca* 1.50
- 52752F SCENE DE BALLET, Op. 5
Zucca 1.50
- 61461F SPRING CAME WITH YOU, Op.
42, No. 2 (Accompaniment
only), A Flat, Soprano
Zucca 1.50
- 52764F VALSE BRILLANTE, Op. 20
Zucca 1.50
- 57633F WISTARIA, Op. 38, No. 1
* *Zucca* 1.50

RAMON ZUERA

- 62113H IGUALADA (Spanish Dance)
Copeland 2.00



PART V

AMPICO RECORDINGS LISTED ALPHABETICALLY

IMPORTANT NOTICE

None of the current popular, musical comedy, and music for dancing, is listed in this catalogue. The complete list of all the latest music of this character will be found in the current bulletins.



ALPHABETICALLY ARRANGED

841E	ABIDE WITH ME (with words)— <i>Monk</i>	Russell	1.25
	ABIDE WITH ME, <i>See</i> "Favorite Hymns"		
201F	ABSENT, Ballad, Key of G (with words)— <i>Metcalf</i>	Kmita	1.50
59003F	A DES OISEAUX (To the Birds) (Accompaniment only), E Flat, Alto— <i>Hüe</i>	Ward-Stephens	1.50
56093F	A DES OISEAUX (To the Birds) (Accompaniment only), Key of F, Soprano <i>Hüe</i>	Ward-Stephens	1.50
451F	ADESTE FIDELES (O Come All Ye Faithful), and HARK! THE HERALD ANGELS SING (with words)	Joiner	1.50
61373F	ADIEU— <i>Friml</i>	Delcamp	1.50
	A.D. 1620, <i>See</i> "Sea Pieces"		
	AFTERNOON OF A FAUN, <i>See</i> "Après Midi d'un Faune"		
	AH! MOON OF MY DELIGHT, <i>See</i> "In a Persian Garden"		
56774G	AÏDA, "Celeste Aïda"— <i>Verdi</i>	Brockway	1.75
61403G	AÏDA, "Ritorna Vincitor" (Accompaniment only), A Flat— <i>Verdi</i>	Suskind	1.75
52004F	AÏDA, "Triumphal Scene and March"— <i>Verdi</i>	Brockway	1.50
61583F	AIR (On the G String) (Violin Accompaniment only)— <i>Bach</i>	Jones	1.50
56562E	AIR DE BALLET— <i>Herbert</i>	Ellis	1.25
56552E	AIR DE BALLET, No. 2, "Pas des Amphores"— <i>Chaminade</i>	Kmita	1.25
59813G	AIR DE BALLET, No. 3, "Scarf Dance"— <i>Chaminade</i>	Adler	1.75
55792E	AIR DE BALLET, No. 4, "Callirhoe"— <i>Chaminade</i>	Kmita	1.25
55774F	A LA BIEN AIMÉE (To the Well Beloved), Op. 50, No. 2— <i>Schütt</i>	Brockway	1.50
51233F	A LA GAVOTTE, Op. 84, No. 2— <i>Schütt</i>	Volavy	1.50
54824H	ALBUMBLATT (Album Leaf), Op. 28, No. 2— <i>Grieg</i>	Grieg	2.00
54344F	ALBUM FÜR DER JUGEND (Album for the Young): 1. Soldaten Marsch (Soldier March); 2. Fröhlicher Landmann (Jolly Farmer); 3. Rundgesang (Roundelay); 4. Hasche-Mann (Tag)— <i>Schumann</i>	Brockway	1.50
57687H	ALCESTE, "Caprice," Airs from the Ballet Music— <i>Gluck-Saint-Saëns</i>	Steeb	2.00

61033G	ALICE (<i>Transcription</i>)— <i>Ascher</i>	Kmita	1.75
	ALICE BLUE GOWN, <i>See</i> "Dinner Music," Series No. 2		
	ALLAH'S HOLIDAY, <i>See</i> "Dinner Music," Series No. 1		
62401F	ALL 'AVE DI SERA (Evensong)— <i>Zardo</i>	Zardo	1.50
61503F	ALLEGRO APPASSIONATO, Op. 43 ('Cello accompaniment only), B Minor— <i>Saint-Saëns</i>	Wiswell	1.50
60431G	ALLERSEELEN (All Souls' Day), Op. 10, No. 8 (Accompaniment only), Key of B, Baritone— <i>Strauss</i>	Strauss	1.75
60441G	ALLERSEELEN (All Souls' Day), Op. 10, No. 8 (Accompaniment only), E Flat, Soprano— <i>Strauss</i>	Strauss	1.75
	ALL SOULS' DAY, <i>See</i> "Allerseelen"		
57052D	ALOHA OE (Farewell to Thee)— <i>H. M. Queen Liliuokalani</i>	Kmita	1.00
50053D	ALONE AT LAST, "Nature Divine"— <i>Lehar</i>	Brockway	1.00
50153E	ALONE AT LAST, "Pretty Edelweiss"— <i>Lehar</i>	Brockway	1.25
51796H	ALOUETTE, L' (The Lark)—(<i>Transcribed by Balakirew</i>) <i>Glinka</i>	Buhlig	2.00
1441F	ALS DIE ALTE MÜTTER (Songs My Mother Taught Me), Ballad, Key of D (with words)— <i>Dvořák</i>	de Bert	1.50
59601F	ALS DIE ALTE MÜTTER (Songs My Mother Taught Me) (Accompani- ment only), Key of A, Soprano or Tenor— <i>Dvořák</i>	Hageman	1.50
59771F	ALS DIE ALTE MÜTTER (Songs My Mother Taught Me)— <i>Dvořák</i>	Robinson	1.50
	ALT WIEN, <i>See</i> "Triakontameron"		
59561H	ALT WIENER TANZWEISEN (Old Viennese Dance Melodies), No. 1, "Liebesfreud (Love's Delight) (Violin accompaniment only), Key of C— <i>Kreisler</i>	Allen	2.00
50584F	ALT WIENER TANZWEISEN (Old Viennese Dance Melodies), No. 1, "Liebesfreud" (Love's Delight)— <i>Kreisler</i>	Brockway	1.50
57354H	ALT WIENER TANZWEISEN (Old Viennese Dance Melodies), No. 1, "Liebesfreud" (Love's Delight)— <i>Kreisler</i>	Kreisler	2.00
62103H	ALT WIENER TANZWEISEN (Old Viennese Dance Melodies), No. 2, "Liebeslied" (Love's Sorrow)— <i>Kreisler-Rachmaninoff</i>	Rachmaninoff	2.00
52022F	ALT WIENER TANZWEISEN (Old Viennese Dance Melodies), No. 3, "Schön Rosmarin" (Sweet Rosmarin)— <i>Kreisler</i>	Brockway	1.50
63731G	ALT WIENER TANZWEISEN (Old Viennese Dance Melodies), No. 3, "Schön Rosmarin" (Sweet Rosmarin)— <i>Kreisler-Stefaniai</i>	Dumesnil	1.75
57363H	ALT WIENER TANZWEISEN (Old Viennese Dance Melodies), No. 3, "Schön Rosmarin" (Sweet Rosmarin)— <i>Kreisler</i>	Kreisler	2.00
57213E	AMARYLLIS— <i>Seger</i>	Gerdts	1.25
1141F	AMERICA, Ballad (with words)	Levitzki	1.50
52192D	AMERICA (4 Verses)— <i>Smith and Carey</i>	Kmita	1.00
58272E	AMERICAN LIFE, March, Introducing: 1. Turkey in the Straw; 2. Auld Lang Syne; 3. Mocking Bird	Shipman and Fairchild	1.25
58024F	AMERICAN PATROL, March— <i>Meacham</i>	Shipman and Fairchild	1.50
56354G	AM GENFER SEE (On Lake Geneva), Op. 139, No. 1, "Sunday Morning"— <i>Bendel</i>	Kmita	1.75
51256H	AM GENFER SEE (On Lake Geneva), Op. 139, No. 3, "By Moonlight"— <i>Bendel</i>	Gerdts	2.00
55205G	AMOUREUSE— <i>Berger</i>	Kmita	1.75

233G	ANCHORED, Ballad, Key of G (with words)	Kmita	1.75
59292G	ANDANTE CANTABILE (from String Quartet, Op. 11)— <i>Tschaikowsky-Klindworth</i>	Gordon	1.75
55424F	ANDANTE, No. 2, "Offertoire de Ste. Cécile," D Major— <i>Batiste</i>	Brockway	1.50
52145F	ANDANTE, Op. 7— <i>Grieg</i>	Adler	1.50
56084H	ANDANTE SPIANATO, Op. 22— <i>Chopin</i>	Godowsky	2.00
55513F	AN DEN FRÜHLING (To Spring)— <i>Grieg</i>	Adler	1.50
52327H	AN DEN SCHÖNEN BLAUEN DONAU (On the Beautiful Blue Danube)— <i>Strauss</i>	Brockway	2.00
53927H	AN DEN SCHÖNEN BLAUEN DONAU (On the Beautiful Blue Danube) (Concert Arabesques on Waltz by Johann Strauss)— <i>Schulz-Evler</i>	Leginska	2.00
63233H	AN DEN SCHÖNEN BLAUEN DONAU (On the Beautiful Blue Danube) (Concert Arabesques on Waltz by Johann Strauss)— <i>Schulz-Evler</i>	Levitzki	2.00
60251H	AN EINSAMER QUELLE (Beside the Spring), Op. 9, No. 2— <i>Strauss</i>	Strauss	2.00
111G	ANGEL FACE, "I Might be Your Once-in-a-While," Ballad, Key of F (with words)— <i>Herbert</i>	Herbert	1.75
62423G	ANGEL'S SERENADE— <i>Braga</i>	Fairchild	1.75
57584H	ANNÉES DE PÉLERINAGE (Years of Pilgrimage), No. 2, A Flat, "Au Lac de Wallenstadt" (On Lake Wallenstadt)— <i>Liszt</i>	La Croix	2.00
51537H	ANNÉES DE PÉLERINAGE (Years of Pilgrimage), No. 6, A Flat, "Sonetto del Petrarca" (Sonnet of Petrarch)— <i>Liszt</i>	Buhlig	2.00
241F	ANNIE LAURIE, Ballad, Key of C (with words), <i>See also</i> "Scotch Song Favorites"— <i>Anonymous</i>	Kmita	1.50
1411H	ANNIE LAURIE, Ballad, E Flat (with words), <i>See also</i> "Scotch Song Favorites"— <i>Anonymous</i>	Levitzki	2.00
221F	ANSWER, Ballad, Key of F (with words)— <i>Robyn</i>	Kmita	1.50
	ANVIL CHORUS, <i>See</i> "Trovatore"		
631G	APPLE BLOSSOMS, "I'm in Love," Ballad (with words)— <i>Kreisler</i>	Kreisler	1.75
11F	APPLE BLOSSOMS, "Nancy's Farewell," Ballad (with words)— <i>Kreisler</i>	Kreisler	1.50
56027H	APRÈS MIDI D'UN FAUNE, L' (Afternoon of a Faun)— <i>Debussy</i>	Copeland	2.00
51004F	ARABESQUE, Op. 59, No. 2— <i>Arnold</i>	Volavy	1.50
61233H	ARABESQUE, No. 1— <i>Debussy</i>	Ornstein	2.00
55863H	ARABESQUE, No. 2— <i>Debussy</i>	Goodson	2.00
63503H	ARABESQUE, No. 2— <i>Debussy</i>	Schmitz	2.00
62791G	ARABESQUE IN ETUDE FORM— <i>Leschetizky</i>	Moiseiwitsch	1.75
56166H	ARABESQUE, Op. 18, C Major— <i>Schumann</i>	Ornstein	2.00
63561G	ARKANSAS TRAVELER, THE— <i>Burg</i>	Burg	1.75
51133F	ARLÉSIENNE, L' (The Woman of Arles), "Minuet"— <i>Bizet</i>	Zadora	1.50
61601H	ARLÉSIENNE, L' (The Woman of Arles), "Minuet"— <i>Bizet-Rachmaninoff</i>	Rachmaninoff	2.00
57203F	ARLEQUIN— <i>Chaminade</i>	Adler	1.50
51357H	AROUND THE CHRISTMAS TREE— <i>Arr. by Tobani</i>	Kmita	2.00
	ARTIST'S LIFE, <i>See</i> "Künstler Leben"		
1413F	ASLEEP IN THE DEEP, Ballad, Key of F (with words)— <i>Petrie</i>	de Bert	1.50

57723G	ASOMBRO DE DA-ASCO, EL (The Wonder of Da-Asco), Tango— <i>Pina</i>	Manecoles	1.75
	AT AN OLD TRYSTING PLACE, See "Woodland Sketches"		
311F	AT DAWNING (I Love You), Ballad, Key of F (with words)— <i>Cadman</i>	Dilworth	1.50
	AT DAWNING, See "Dinner Music," Series No. 1		
53595G	ATHALIA, "Priest's March"— <i>Mendelssohn</i>	Brockway	1.75
59591F	AT THE WELL (Accompaniment only), G Flat, Soprano— <i>Hageman</i>	Hageman	1.50
	AT THY FEET, See "Zu Deinen Füßen"		
61023H	AUF DEM WASSER ZU SINGEN (To be Sung on the Water), "Barcarolle"— <i>Schubert-Liszt</i>	Reyes	2.00
58255H	AUF FLÜGELN DES GESANGES (On the Wings of Song)— <i>Mendelssohn-Liszt</i>	Glass	2.00
63513H	AUF FLÜGELN DES GESANGES (On the Wings of Song)— <i>Mendelssohn-Liszt</i>	Lhévinne	2.00
53384F	AUF FLÜGELN DES GESANGES (On the Wings of Song)— <i>Mendelssohn</i>	Randegger	1.50
	AUFSCHWUNG, See "Fantasiestücke"		
	AUF WEIDERSEHN, See "Dinner Music," Series No. 1		
	AU LAC DE WALLENSTADT, See "Années de Pèlerinage"		
	AULD LANG SYNE, See "American Life, March" also "Scotch Song Favorites"		
51775G	AU MATIN (To the Morning), Op. 83— <i>Godard</i>	Volavy	1.75
52394F	AU PRINTEMPS (To Spring)— <i>Gounod-Kuhe</i>	Brockway	1.50
56055G	AUS DEM CARNEVAL (From the Carnival), Op. 19, No. 3— <i>Grieg</i>	Sutherland	1.75
50087H	AUTUMN, Op. 35, No. 2— <i>Chaminade</i>	Volavy	2.00
62573G	AUX CHAMPS (In the Fields)— <i>Arensky</i> , and VALSE CAPRICIEUSE— <i>Grodzki</i>	Chapman	1.75
63081F	AVE MARIA (Accompaniment only), E Flat, Alto or Baritone— <i>Bach-Gounod</i>	Hageman	1.50
59611F	AVE MARIA (Accompaniment only), Key of G, Soprano— <i>Bach-Gounod</i>	Hageman	1.50
491G	AVE MARIA, Key of G (with words)— <i>Bach-Gounod</i>	Hanke	1.75
50164F	AVE MARIA— <i>Schubert</i>	Brockway	1.50
59372H	AVE MARIA (Violin accompaniment only), Key of C— <i>Schubert-Wilhelmj</i>	Piastro	2.00
61171E	AZALIA (Almack's), "Waltz"— <i>Beethoven</i>	Thompson	1.25
	BAA, BAA, BLACK SHEEP, See "Mother Goose's Nursery Rhymes"		
58115H	BABES IN TOYLAND SELECTIONS: 1. Toyland; 2. Floretta; 3. I Can't do That Sum; 4. Never Mind; 5. Bo Peep; 6. Children's Theme; 7. Toy March; 8. Trio— <i>Herbert</i>	Herbert	2.00
1483F	BABES IN TOYLAND, "Toyland," Ballad, Key of F (with words)— <i>Herbert</i>	Lefèvre	1.50
52054F	BABILLAGE— <i>Durand</i>	Gerdtts	1.50
56502E	BACIO, IL (The Kiss Waltz)— <i>Arditi</i>	Kmita	1.25
57194F	BADINAGE— <i>Herbert</i>	Kmita	1.50
60701H	BADINAGE— <i>MacFadyen</i>	MacFadyen	2.00
51642F	BAEKKEN, "Bächlein" (The Elf), Op. 62, No. 4— <i>Grieg</i>	Mérö	1.50

56156H	BALLADE, "Edward," D Minor— <i>Brahms</i>	Landow	2.00
62903H	BALLADE, No. 3, G Minor— <i>Brahms</i>	Ney	2.00
50047H	BALLADE, No. 1, Op. 23, G Minor— <i>Chopin</i>	Busoni	2.00
51126H	BALLADE, No. 3, Op. 47, A Flat— <i>Chopin</i>	Godowsky	2.00
59273H	BALLADE, No. 3, Op. 47, A Flat— <i>Chopin</i>	Levitzi	2.00
63153H	BALLADE, No. 4, Op. 52, F Minor— <i>Chopin</i>	Ornstein	2.00
63253H	BALLADE, No. 1, D Flat— <i>Liszt</i>	Nyiregyhazi	2.00
	BALLATELLA, See "Pagliacci"		
51695F	BALLERINA, LA (The Ballet Dancer), "Valse"— <i>Sternberg</i>	Gerdts	1.50
	BANJO-PICKER AT THE FAIR, THE, See "Sketches of American Fun"		
	BARBER OF SEVILLE, THE, See "Barbieri di Siviglia"		
59783H	BARBIERE DI SIVIGLIA, IL (The Barber of Seville), "Overture"— <i>Rossini</i>	Pelletier and Loesser, conducted by Artur Bodanzky	2.00
52916H	BARCAROLA (Boat Song), Op. 39, No. 1— <i>Leschetizky</i>	Klemen	2.00
	BARCAROLLE, See "Auf dem Wasser zu Singen," also "Contes d'Hoffman"		
61643G	BARCAROLLE (Boat Song), F Sharp Major— <i>Chopin</i>	Chaloff	1.75
63453H	BARCAROLLE (Boat Song), Op. 26— <i>Fauré</i>	Chaloff	2.00
62151G	BARCAROLLE (Boat Song), F Sharp— <i>Glazounow</i>	Seligman	1.75
53087H	BARCAROLLE (Boat Song), Op. 27, No. 1— <i>Moszkowski</i>	Volavy	2.00
57604H	BARCAROLLE (Boat Song), Op. 10, No. 3, G Minor— <i>Rachmaninoff</i>	Rachmaninoff	2.00
57755H	BARCAROLLE (Boat Song), Op. 50, No. 3, C Minor— <i>Rubinstein</i>	Proctor	2.00
57516H	BARCAROLLE (Boat Song), A Minor— <i>Rubinstein</i>	Rubinstein	2.00
63551G	BARCAROLLE (Boat Song), G Minor— <i>Rubinstein</i>	Sklarevski	1.75
101F	BAREFOOT TRAIL, THE, Ballad, Key of G (with words)— <i>Wiggers</i>	Pollock	1.50
60541G	BASKET OF ROSES— <i>Albers</i>	Gerdts	1.75
54533D	BEATRICE— <i>Davis</i>	Davis	1.00
50733E	BEAUTIFUL ISLE OF SOMEWHERE— <i>Fearis</i>	Sterling	1.25
52584F	BEAUTY'S EYES— <i>Tosti</i>	Kmita	1.50
391F	BECAUSE, Ballad, B Flat (with words)— <i>d'Hardelot</i>	Fairchild	1.50
	BECAUSE YOU'RE YOU, See "Victor Herbert Favorites"		
54974F	BEIDEN GRENADIÈRE, DIE (The Two Grenadiers) (Accompaniment only), G Minor, Baritone— <i>Schumann</i>	Melamet	1.50
50724F	BEIDEN GRENADIÈRE, DIE (The Two Grenadiers), Transcription— <i>Schumann</i>	Brockway	1.50
51663E	BÉLIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS, Transcription, See also "Irish Songs"	Himmelreich	1.25
51824F	BELLES OF NEW YORK, THE— <i>Satter</i>	Gerdts	1.50
1241F	BELLS OF ST. MARY'S, Ballad, E Flat (with words)— <i>Adams</i>	Fairchild	1.50
	BERCEUSE, See "Jocelyn"		
53045H	BERCEUSE (Cradle Song), Op. 57, D Flat Major— <i>Chopin</i>	Carreño	2.00
50214H	BERCEUSE (Cradle Song), Op. 57, D Flat Major— <i>Chopin</i>	Godowsky	2.00
51953F	BERCEUSE (Cradle Song)— <i>Delbruck</i>	Volavy	1.50
53933H	BERCEUSE (Cradle Song), Op. 38, No. 1— <i>Grieg</i>	Grieg	2.00
50643F	BERCEUSE (Cradle Song)— <i>Ornstein</i>	Ornstein	1.50

56623F	BERCEUSE (Cradle Song), Op. 26, No. 7— <i>Schytte</i>	Brockway	1.50
	BESIDE THE SPRING, <i>See</i> "An Einsamer Quelle"		
63071F	BIG BROWN BEAR, THE (Accompaniment only), Key of F, Soprano or Tenor— <i>Zucca</i>	Zucca	1.50
55255F	BILLET-DOUX (The Love Letter)— <i>Taubert</i>	Henrion	1.50
62191F	BIRD OF THE WILDERNESS, THE (Accompaniment only), B Flat, Mezzo-Soprano— <i>Horsman</i>	Suskind	1.50
62201F	BIRD OF THE WILDERNESS, THE (Accompaniment only), D Flat, Soprano <i>Horsman</i>	Suskind	1.50
	BIRD ON NELLIE'S HAT, THE, <i>See</i> "Old Time Dance Medley," No. 1		
60511E	BIRDS AT DAWN, Op. 2, No. 2— <i>Dillon</i>	Dillon	1.25
471G	BIRTHDAY OF A KING, THE, Ballad, A Flat (with words)— <i>Neidlinger</i>	Brockway	1.75
53245F	BLAZE AWAY (March), <i>See also</i> "Holzmann March Medley"— <i>Holzmann</i>	Sterling	1.50
1231F	BLOSSOM TIME, "Song of Love" (Waltz), Ballad, G Flat (with words)— <i>Romberg</i>	Shipman	1.50
	BLUE BELLS OF SCOTLAND, THE, <i>See</i> "Scotch Song Favorites"		
	BLUE DANUBE, <i>See</i> "An den Schönen Blauen Donau"		
54692E	BLUETTE— <i>Sanford</i>	Kmita	1.25
62371G	BOCETOS— <i>Granados</i>	Copeland	1.75
56733F	BOHÊME, LA, "Musetta's Waltz Song"— <i>Puccini</i>	Brockway	1.50
55597H	BOHÊME, LA, "Potpourri"— <i>Puccini</i>	Brockway	2.00
56653F	BOHEMIAN GIRL, THE, "Then You'll Remember Me" and "I Dreamt That I Dwelt in Marble Halls"— <i>Balfe</i>	Brockway	1.50
51195F	BOHEMIAN FOLK SONGS, Ten Selections	Volavy	1.50
	BOISTEROUS PARTY, <i>See</i> "Winterreigen"		
1463F	BONNIE SWEET BESSIE, Ballad, Key of F (with words)— <i>Gilbert</i>	de Bert	1.50
	BO-PEEP, <i>See</i> "Babes in Toyland"		
63403F	BOUQUET OF ROSES (Fox-Trot), B Flat— <i>Arranged for Lopez</i>	Lopez, Assisted	1.50
50383H	BOURRÉE— <i>Bach</i>	Gabrilowitsch	2.00
52984F	BOWL OF PANSIES— <i>Reynard</i>	Kmita	1.50
	BRABANCONNE, LA, <i>See</i> "National Anthems of the Allies"		
621F	BREAK THE NEWS TO MOTHER, Ballad, B Flat (with words)— <i>Harris</i>	Lambert	1.50
54554F	BROOKLET TO THE SEA, Op. 2— <i>Pulcifer</i>	Pierson	1.50
	BUBBLE, THE, <i>See</i> "High Jinks"		
60491H	BURLESCA, No. 5, G Minor— <i>Scarlatti</i>	d'Indy	2.00
58134H	BURLESQUE, Op. 14, No. 1— <i>Paderewski</i>	Szumowska	2.00
	BUTTERFLIES, <i>See</i> "Papillons"		
52043E	BUTTERFLIES— <i>Johnson</i>	Gerdtz	1.25
53434F	BUTTERFLIES— <i>Pascal</i>	Kmita	1.50
	BUTTERFLY DANCE, <i>See</i> "O Mitake San"		
	BY MOONLIGHT, <i>See</i> "Am Genfer See"		
62243G	BY THE SEA— <i>Schubert-Stoye</i>	Brinkman	1.75
891F	BY THE WATERS OF MINNETONKA, Ballad, G Flat (with words)— <i>Lieurance</i>	Suskind	1.50

51832D	CABALETTA— <i>Lack</i>	Kmita	1.00
61411F	CÄCILIE (Cecily) (Accompaniment only), Op. 27, No. 2, Key of C, Mezzo-Soprano or Tenor— <i>Strauss</i>	Brockway	1.50
61571F	CÄCILIE (Cecily) (Accompaniment only), Op. 27, No. 2, Key of E, Soprano— <i>Strauss</i>	Brockway	1.50
60411G	CALESERA, "Rhythms Espagnols," No. 4— <i>Laparra</i>	Berliner	1.75
	CALLIRHOE, <i>See</i> "Air de Ballet"		
	CALM AS THE NIGHT, <i>See</i> "Still wie die Nacht"		
	CALM ON THE LIST'NING EAR OF NIGHT, <i>See</i> "Christmas Hymns"		
54296H	CAMPANELLA, LA, No. 3— <i>Paganini-Liszt</i>	Dumesnil	2.00
58044F	CANARY'S AND NIGHTINGALE'S WARBLE, THE— <i>Holst</i>	Simon	1.50
	CANTIQUÉ D'AMOUR, <i>See</i> "Harmonies Poétiques et Religieuses"		
211E	CANTIQUÉ DE NOËL (Christmas Song), Key of C (with words)— <i>Adams</i>	Brockway	1.25
63183G	CANZONETTA— <i>d' Ambrosio</i>	Nash	1.75
62411G	CANZONETTA— <i>Godard</i>	Gruen	1.75
60331F	CANZONETTA, Op. 28, No. 2— <i>Schütt</i>	Hanke	1.50
54304F	CAPRICCIETTO, Op. 40, No. 6— <i>Klein</i>	Schnabel-Tollefsen	1.50
61243G	CAPRICCIO, Op. 76, No. 1— <i>Brahms</i>	Van den Berg	1.75
59084H	CAPRICCIO, Op. 76, No. 2, B Minor— <i>Brahms</i>	Moiseiwitsch	2.00
62831G	CAPRICCIO— <i>Scarlatti-Tausig</i>	Hillsberg	1.75
60993H	CAPRICCIO BRILLANTE, Op. 22, B Minor— <i>Mendelssohn</i>	Steeb	2.00
52315H	CAPRICE BURLESQUE— <i>Gabrilowitsch</i>	Samaroff	2.00
58245H	CAPRICE CÉLÈBRÉ (Celebrated Caprice), Op. 3, No. 2— <i>Paganini-Schumann</i>	Mirovitch	2.00
53227H	CAPRICE ESPAGÑOL (Spanish Caprice), Op. 37— <i>Moszkowski</i>	Suskind	2.00
58145H	CAPRICE VIENNOISE, Op. 2— <i>Kreisler</i>	Kreisler	2.00
54324H	CARILLONS DANS LA BAIE (Bells in the Bay)— <i>Vuillemin</i>	Dumesnil	2.00
781F	CARISSIMA, Ballad, Key of G (with words)— <i>Penn</i>	Kmita	1.50
61883G	CARMEN, "Ballet Music"— <i>Bizet</i>	Pelletier	1.75
60231H	CARMEN, "Habanera" (Accompaniment only), Key of D— <i>Bizet</i>	Suskind	2.00
60963H	CARMEN, "Potpourri," No. 1— <i>Bizet</i>	Brockway	2.00
61421F	CARMEN, "Seguidilla" (Accompaniment only), Key of D— <i>Bizet</i>	Suskind	1.50
52505G	CARMEN, "Toreador's Song"— <i>Bizet</i>	Brockway	1.75
57114F	CARMENA— <i>Wilson</i>	Sterling	1.50
60793F	CARNATIONS, Novelette— <i>Albers</i>	Lane	1.50
56233H	CARNAVAL (Accompaniment only), Key of A, Soprano or Tenor— <i>Fourdrain</i>	Ward-Stephens	2.00
58883H	CARNAVAL (Accompaniment only), Key of F, Alto or Baritone— <i>Fourdrain</i>	Ward-Stephens	2.00
54024F	CARNIVAL MIGNON, Op. 48, No. 1, "Prelude"— <i>Schütt</i>	Brockway	1.50
521G	CARRY ME BACK TO OLD VIRGINNY, Ballad, A Flat (with words)— <i>Bland</i>	Kmita	1.75
61613H	CASSE NOISSETTE (Nutcracker Suite), "Valse des Fleurs" (Flower Waltz)— <i>Tschaikowsky-Grainger</i>	Nyiregyhazi	2.00
53404F	CATHEDRAL CHIMES— <i>Arnold-Brown</i>	Gerds	1.50

57667H	CATHÉDRALE ENGLOUTIE, LA (The Submerged Cathedral)— <i>Debussy</i>	Rubinstein	2.00
50633H	CAVALLERIA RUSTICANA, "Intermezzo"— <i>Mascagni</i>	Mascagni	2.00
55607H	CAVALLERIA RUSTICANA, "Prelude" and "Siciliana"— <i>Mascagni</i>	Brockway	2.00
62913H	CAVALLERIA RUSTICANA, "Prelude" and "Siciliana"— <i>Mascagni</i>	Mascagni	2.00
61433F	CAVALLERIA RUSTICANA, "Romance" (Accompaniment only), Key of E— <i>Mascagni</i>	Suskind	1.50
50544F	CAVATINA— <i>Raff</i>	Adler	1.50
61123G	CAVATINA— <i>Raff</i>	MacFadyen	1.75
56633F	CECILE WALTZ— <i>McKee</i>	Winternitz	1.50
	CECILY, <i>See</i> "Cäcilie"		
	CELESTE AÏDA, <i>See</i> "Aïda"		
	CE LUI DONT LA PAROLE, <i>See</i> "Herodiade"		
60281H	CHANSON (Song)— <i>Friml</i>	Dilworth	2.00
60421H	CHANSON DANOISE (Danish Song)— <i>Sandby</i>	Suskind	2.00
59463G	CHANSON HONGROISE (Hungarian Song), Op. 27— <i>Dupont</i>	Suskind	1.75
57473F	CHANSON INDOUE (Song of India)— <i>Rimsky-Korsakoff</i>	Suskind	1.50
20249IF	CHANSON INDOUE (Song of India) (Fox-Trot for Dancing)— <i>Rimsky-Korsakoff</i>	Original Piano Trio	1.50
52093F	CHANSON TRISTE, Op. 40, No. 2— <i>Tschaikowsky</i>	Brockway	1.50
52205F	CHANT D'AMOUR (Love Song), Op. 26, No. 3— <i>Stojowski</i>	Whittaker	1.50
62803H	CHANT POLONAISE (Polish Song), "Mädchens Wunsch" (The Maiden's Wish), Op. 74, No. 1— <i>Chopin-Liszt</i>	Rachmaninoff	2.00
50574F	CHANT POLONAISE (Polish Song), "Mes Joies" (My Delight), Op. 74, No. 5— <i>Chopin-Liszt</i>	Wittgenstein	1.50
57446H	CHANTS D'ESPAGNE (Songs of Spain), Op. 232, No. 4, "Cordoba"— <i>Albeniz</i>	Rubinstein	2.00
56033H	CHANTS D'ESPAGNE (Songs of Spain), Op. 232, No. 5, "Seguidilla"— <i>Albeniz</i>	Copeland	2.00
1281F	CHARITY, Ballad, Key of C (with words)— <i>MacDermid</i>	MacDermid	1.50
58584F	CHARME D'AMOUR (Love's Spell), "Valse Lente," Key of G— <i>Kendall</i>	Kendall	1.50
52107H	CHAUNCEY OLCOTT FAVORITES: 1. Mother Machree; 2. Day Dreams; 3. I Love the Name of Mary; 4. My Wild Irish Rose; 5. A Laugh with a Tear in It— <i>Olcott</i>	Kmita	2.00
30041G	CHÈRE NUIT (Night Beloved) (Accompaniment only), D Flat, Soprano— <i>Bachelet</i>	Suskind	1.75
	CHILDREN'S PIECES, <i>See</i> "Album für der Jugend"		
	CHILDREN'S THEME, <i>See</i> "Babes in Toyland"		
53527H	CHIMES OF NORMANDY (Selections)— <i>Planquette</i>	Brockway	2.00
52953E	CHIMES OF VENICE— <i>Decker</i>	Sterling	1.25
	CHOCOLATE SOLDIER, THE, "My Hero," <i>See</i> "Favorite Light Opera Selections"		
54396H	CHRISTIAN SCIENCE HYMNS: 1. Sheherd, Show Me How to Go; 2. Saw Ye My Saviour? (Communion Hymn); 3. O'er Waiting Harpstrings of the Mind; 4. O Gentle Presence; 5. Eddy	Kmita	2.00

463H	CHRISTMAS CAROLS: 1. Christmas Message; 2. A Sprig Arose to Glory; 3. Tomorrow Will be Christmas; 4. Rejoice in Your Redeemer's Birth; 5. Once in Royal David's City; 6. While Shepherds Watched Their Flocks by Night (with words)	Kmita	2.00
721F	CHRISTMAS HYMNS: 1. It Came Upon the Midnight Clear; 2. O Little Town of Bethlehem; 3. While Shepherds Watched Their Flocks by Night; 4. Calm on the List'ning Ear of Night (with words)	Kmita	1.50
	CHRISTMAS MESSAGE, <i>See</i> "Christmas Carols"		
941E	CHRISTMAS MORN (Christian Science Hymn), Key of F (with words)— <i>Conant</i>	Joiner	1.25
50233E	CHRYSANTHEMUMS— <i>Penn</i>	Gerdts	1.25
	CIELO E MAR, <i>See</i> "Gioconda"		
52305H	CLAIR DE LUNE (Moonlight)— <i>Debussy</i>	Samaroff	2.00
53035F	CLOCHETTES D'OR, LES (The Golden Bells)— <i>Ketterer</i>	Gerdts	1.50
	COLLINES D'ANACAPRI, LES, <i>See</i> "Prelude"		
61723F	COLONIAL SONG and ONE MORE DAY, MY JOHN— <i>Grainger</i>	Morrey	1.50
	COME BACK TO ERIN, <i>See</i> "Irish Songs"		
30051G	COME OUT IN THE SWEET SPRING NIGHT (Accompaniment only), E Flat, Mezzo-Soprano— <i>Gilberté</i>	Suskind	1.75
	COMIN' THRO' THE RYE, <i>See</i> "Scotch Song Favorites"		
	COMPARSA, LA, <i>See</i> "Two Cuban Dances"		
	COMRADES, <i>See</i> "Old Time Waltz Medley"		
58464F	COMRADES OF THE LEGION (March)— <i>Sousa</i>	Clair and Pollock	1.50
56814H	CONCERT ETUDE, Op. 36— <i>MacDowell</i>	Volavy	2.00
57135G	CONCERT WALTZ, Op. 12— <i>Friml</i>	Volavy	1.75
51027H	CONCERTO, Op. 16, A Minor, 1st Movement— <i>Grieg</i>	Volavy	2.00
60723F	CONCERTO, Op. 16, A Minor, 2nd Movement— <i>Grieg</i>	Volavy	1.50
60733H	CONCERTO, Op. 16, A Minor, 3rd Movement— <i>Grieg</i>	Volavy	2.00
60293H	CONCERTO, E Flat Major, 1st and 2nd Movements— <i>Liszt</i>	Volavy	2.00
53717H	CONCERTO, Op. 22, G Minor, 1st Movement, <i>Andante Sostenuto</i> — <i>Saint-Saëns</i>	Wittgenstein	2.00
53995H	CONCERTO, Op. 22, G Minor, 2nd Movement, <i>Allegro Scherzando</i> — <i>Saint-Saëns</i>	Wittgenstein	2.00
54066H	CONCERTO, Op. 22, G Minor, 3rd Movement, <i>Presto</i> — <i>Saint-Saëns</i>	Wittgenstein	2.00
58417H	CONCERTO, B Flat Minor, 1st Movement— <i>Tschaikowsky</i>	Souvaine	2.00
	CONSOLATION, <i>See</i> "Songs Without Words"		
50824F	CONSOLATION, No. 3, D Flat— <i>Liszt</i>	Wittgenstein	1.50
56184F	CONSOLATION, No. 4, D Flat Major— <i>Liszt</i>	Landow	1.50
62561G	CONSOLATION, E Flat— <i>Soro</i>	Dumesnil	1.75
60683H	CONTES D'HOFFMAN, LES (Tales of Hoffman), "Barcarolle"— <i>Offenbach</i>	Pelletier	2.00
58034F	COPPÉLIA, "Valse Lente"— <i>Delibes</i>	Brockway	1.50
57785G	COQ D'OR, LE (The Golden Cockerel), "Hymn to the Sun"— <i>Rimsky-Korsakoff</i>	Suskind	1.75
	CORDOBA, <i>See</i> "Chants d'Espagne"		
	CORONATION MARCH, <i>See</i> "Prophète"		
52553F	COUCOU, LE (The Cuckoo)— <i>Daquin</i>	Leginska	1.50

59143E	COUNTRY DANCE, No. 1— <i>Beethoven-Seiss</i>	Gordon	1.25
60401G	COUNTRY GARDENS— <i>Grainger</i>	Souvaine	1.75
55954G	COUPLET SANS PAROLES (Couplet Without Words)— <i>Sauer</i>	Volavy	1.75
52364F	CRACOVIENNE FANTASTIQUE— <i>Paderewski</i>	d'Alexandrowska	1.50
	CRADLE SONG, <i>See</i> "Refrain de Berceau"		
59851G	CRADLE SONG— <i>MacFadyen</i>	MacFadyen	1.75
58554H	CRAP SHOOTERS, THE (Negro Dance)— <i>Lane</i>	Copeland	2.00
58455H	CRÉPUSCULE, LE (Twilight Reverie)— <i>Guy</i>	Kmita	2.00
56592F	CRESCENDO— <i>Lassen</i>	Adler	1.50
52434F	CROQUIS ET SILHOUETTES (Sketches and Silhouettes), Op. 87, No. 1— <i>Schütt</i>	Adler	1.50
54982F	CUCK-COO CLOCK, THE (Accompaniment only), E Flat, Soprano— <i>Schaefer</i>	Brockway	1.50
61003F	CUPID'S FROLIC— <i>Miles</i>	Kmita	1.50
	CURIOUS STORY, <i>See</i> "Kuriöse Geschichte"		
58823F	CYCLE OF LIFE, "Prelude"— <i>Ronald</i>	La Farge	1.50
56472E	CYGNE, LA (The Swan)— <i>Saint-Saëns</i>	Volavy	1.25
60203H	CZARINA, LA, "Mazurka Russe" (Russian Mazurka)— <i>Ganne</i>	Cooper	2.00
60981G	DANCE CAPRICE, Op. 28, No. 3— <i>Grieg</i>	McManus	1.75
52572E	DANCE CREOLE— <i>Chaminade</i>	La Forge	1.25
	DANCE OF THE BAYADERES, <i>See</i> "Feramors"		
52694F	DANCE OF THE DEMON— <i>Holst</i>	Gerdts	1.50
	DANCE OF THE GNOMES, <i>See</i> "Gnomenreigen"		
	DANCE OF THE GOBLINS, <i>See</i> "Ronde des Lutins"		
	DANCE OF THE HOURS, <i>See</i> "Gioconda"		
60841G	DANCE OF THE MANIKINS— <i>Duke</i>	Duke	1.75
60771F	DANCE OF THE POPINJAYS— <i>Shewell</i>	Gerdts	1.50
55004F	DANCE OF THE WOOD NYMPHS— <i>Fitzgerald</i>	Kmita	1.50
63343G	DANCES: "German Dances," Op. 33, Nos. 1 to 7 inc., "Waltzes," Op. 9a, Nos. 1 and 2— <i>Schubert</i>	Loesser	1.75
50473E	DANCING LEAVES— <i>Miles</i>	Gerdts	1.25
62163G	DANCING MARIONETTE, THE— <i>Henry</i>	Dumesnil	1.75
58444F	DANCING NYMPHS, "Intermezzo"— <i>Braine</i>	Fairchild	1.50
	DANISH SONG, <i>See</i> "Chanson Danoise"		
57312H	DANSE DE PUCK (Dance of Puck)— <i>Debussy</i>	Copeland	2.00
60653H	DANSE DES ELFES (Elfin Dance), Op. 3— <i>Sapellnikoff</i>	Nash	2.00
63371G	DANSE ESPAGNOLE, In 5-4 tempo— <i>Ilgenfritz</i>	Ilgenfritz	1.75
54767H	DANSE MACABRE (Dance of Death)— <i>Saint-Saëns</i>	Henrion	2.00
53723F	DANSE NÈGRE (Negro Dance), Op. 58, No. 5— <i>Scott</i>	Adler	1.50
58003H	DANSE NÈGRE (Negro Dance), Op. 58, No. 5— <i>Scott</i>	Ornstein	2.00
54354F	DANSE ORIENTALE, "à la Chinoise"— <i>Cady</i>	Cady	1.50
63661G	DANSE VIENNOIS (Viennese Dance)— <i>Van den Berg</i>	Van den Berg	1.75
	DANZA, <i>See</i> "Two Cuban Dances"		
54125F	DANZAS ESPAÑOLAS (Spanish Dances), No. 5— <i>Granados</i>	Navas	1.50
62953G	DANZAS ESPAÑOLAS (Spanish Dances), Nos. 5 and 7— <i>Granados</i>	Tovar	1.75
59551F	DAWN (Accompaniment only), D Flat, Soprano or Tenor— <i>Curran</i>	Noe	1.50
54115F	DAWN, Op. 12— <i>Farwell</i>	Navas	1.50

61531F	DAWN IN THE DESERT (Accompaniment only), Key of C, Mezzo-Soprano or Tenor— <i>Ross</i>	Ross	1.50
61471F	DAWN IN THE DESERT (Accompaniment only), Key of D, Soprano— <i>Ross</i>	Ross	1.50
	DAY DREAMS, <i>See</i> "Chauncey Olcott Favorites"		
52033F	DAY IN VENICE, A, Op. 25, No. 2, "Gondoliers"— <i>Nevin</i>	Volavy	1.50
50523F	DAY IN VENICE, A, Op. 25, No. 3, "Venetian Love Song"— <i>Nevin</i>	Brockway	1.50
1011E	DAY OF RESURRECTION, THE, D Flat (with words)— <i>Smart</i>	Marvin	1.25
131F	DEAR OLD PAL OF MINE, Ballad, Key of D (with words)— <i>Gitz-Rice</i>	Gitz-Rice	1.50
1221F	DEEP RIVER, Ballad, D Flat (with words)— <i>Arranged by Burleigh</i>	de Bert	1.50
52672E	DEMON OF THE WOOD— <i>Holst</i>	Gerdts	1.25
58753F	DE OL' ARK'S A-MOVERIN' (Accompaniment only), Key of F, Soprano or Tenor— <i>Guion</i>	Hejtmanek	1.50
59063F	DE OL' ARK'S A-MOVERIN' (Accompaniment only), D Flat, Alto or Baritone— <i>Guion</i>	Hejtmanek	1.50
	DES ABENDS, <i>See</i> "Fantasiestücke"		
	DESERTED FARM, THE, <i>See</i> "Woodland Sketches"		
55474F	DEUX ALOUETTES, LES (The Two Skylarks)— <i>Leschetizky</i>	Harrison	1.50
	DEVOTION, <i>See</i> "Zueignung"		
	DICH, THEURE HALLE (Hail, Hall of Song), <i>See</i> "Tannhäuser"		
63303H	DINNER MUSIC, Series No. 1: 1. At Dawning; 2. I'm Falling in Love with Someone; 3. Poor Butterfly; 4. Kiss Me Again; 5. Sympathy; 6. Auf Wiederseh'n; 7. Allah's Holiday	Delcamp	2.00
63593H	DINNER MUSIC, Series No. 2: 1. Sweethearts; 2. Irene; 3. Alice Blue Gown; 4. When a Maid Comes Knocking at Your Heart; 5. Some Time; 6. The Tickle Toe	Delcamp	2.00
56522E	DIXIE and MY MARYLAND	Kmita	1.25
52934F	DO YOU REMEMBER? and I LOVE YOU TRULY— <i>Bond</i>	Bond	1.50
	DREAM, A, <i>See</i> "Traum"		
441G	DREAM, A, Ballad, Key of F (with words)— <i>Bartlett</i>	Brockway	1.75
	DREAM IN THE TWILIGHT, <i>See</i> "Traum durch die Dämmerung"		
	DREAM OF YOUTH, <i>See</i> "Rêve de Jeunesse"		
	DREAM VISIONS, <i>See</i> "Fantasiestücke"		
56603F	DREAMING (Waltz for Dancing)— <i>Joyce</i>	Winternitz	1.50
	DREAMS, <i>See</i> "Träume"		
55973F	DREAMS— <i>Pascal</i>	Kmita	1.50
55133E	DREAMY MOON (Waltz)— <i>Smith</i> Arden, Assisted by W. E. D.		1.25
	DRIGO SERENADE, <i>See</i> "Millions d'Arlequin"		
41F	DRINK TO ME ONLY WITH THINE EYES, Ballad, E Flat (with words)— <i>Anonymous</i>	Brockway	1.50
50614H	DU BIST DIE RUH (Thou Art Repose)— <i>Schubert-Liszt</i>	Bachaus	2.00
	DUET, <i>See</i> "Songs Without Words"		
62183G	DYING POET, THE— <i>Gottschalk</i>	Gruen	1.75
	EAGLE, THE, <i>See</i> "Woodland Sketches"		
53096H	ECHO DE VIENNE (Echo of Vienna)— <i>Sauer</i>	Pyle	2.00

	EDDY, See "Christian Science Hymns"		
	EDWARD, See "Ballade"		
58076H	EGERIA, Op. 35— <i>Kroeger</i>	Kroeger	2.00
62331F	EGYPTIAN DANCE— <i>Friml</i>	Fairchild	1.50
1111F	EILI, EILI (Invocation), Key of C, <i>After the notation of Shalitt by Kurt Schindler</i>	Suskind	1.50
53556F	ELDORADO— <i>Bartlett</i>	Gerdts	1.50
57063E	ELEANOR (A Serenade)— <i>Deppen</i>	Kmita	1.25
51903F	ELEGY, Op. 10— <i>Massenet</i>	Brockway	1.50
63883H	ELEMENTS OF MUSIC OR MUSICAL DIRECTIONS	Suskind	2.00
50172E	ELÉVATION, Op. 76, No. 2— <i>Chaminade</i>	Volavy	1.25
	ELFIN DANCE, See "Danse des Elfes"		
51684F	ELISIR D'AMOUR, L' (The Elixir of Love), "Una Furtiva Lagrima" (When Stealing Down Her Pallid Cheek)— <i>Donizetti</i>	Brockway	1.50
63741G	ELLE DANSE (She Dances), Op. 10, No. 5— <i>Friedman</i>	Chaloff	1.75
	ELSA'S DREAM, See "Lohengrin"		
55943G	EN AUTOMNE (In Autumn), Op. 36, No. 4— <i>Moszkowski</i>	Volavy	1.75
51932E	EN BADINANT— <i>d'Ambrosio</i>	Volavy	1.25
55496G	EN BATEAU (In a Boat)— <i>Debussy</i>	Henneman	1.75
62093F	EN BATEAU (In a Boat) ('Cello accompaniment only), Key of G— <i>Debussy</i>	Wiswell	1.50
57243H	EN BATEAU (In a Boat)— <i>Zeckwer</i>	Ornstein	2.00
63023G	EN ROUTE, Op. 107, No. 12— <i>Godard</i>	Cooper	1.75
59173E	ENR'ACTE GAVOTTE— <i>Gillet</i>	Kmita	1.25
62751G	ENR'ACTE— <i>Kramer-Kreisler</i>	Kreisler	1.75
59711F	ERINNERUNG (Remembrance), Op. 68, No. 28— <i>Schumann</i>	Eustis	1.50
	ERL KING, THE, See "Erlkönig"		
56217H	ERLKÖNIG (The Erl King)— <i>Schubert-Liszt</i>	Loesser	2.00
261F	ERMINIE, "Lullaby," Ballad, Key of F (with words)— <i>Jakobowski</i>	Kmita	1.50
53125F	ERNEST R. BALL FAVORITES: 1. My Wonderful Love for Thee; 2. Good-Bye, Good-Luck, God Bless You; 3. If it Takes a Thousand Years— <i>Ball</i>	Kmita	1.50
50753H	EROTIK— <i>Grieg</i>	Grieg	2.00
58526H	ESPAÑA— <i>Chabrier-Copeland</i>	Copeland	2.00
62501G	ESPAÑA— <i>Lecuona</i>	Lecuona	1.75
57613F	ESTRELLITA— <i>Ponce</i>	Elizondo	1.50
52404F	ETINCELLES (Sparks)— <i>Moszkowski</i>	La Forge	1.50
	ETUDE, See "Satyr and Nymphs"		
55704F	ETUDE, F Sharp Minor— <i>Arensky</i>	Sutherland	1.50
60051H	ETUDE, A Flat Major (Trois Etudes, No. 2)— <i>Chopin</i>	Schnitzer	2.00
56135H	ETUDE, Op. 10, No. 3, E Major— <i>Chopin</i>	Borchard	2.00
54156F	ETUDE, Op. 10, No. 3, E Major— <i>Chopin</i>	Ecker	1.50
57775H	ETUDE, Op. 10, No. 3, E Major— <i>Chopin</i>	Rubinstein	2.00
55502F	ETUDE, Op. 10, No. 5, G Flat Major (Black Keys)— <i>Chopin</i>	Hambourg	1.50
57982H	ETUDE, Op. 10, No. 5, G Flat Major (Black Keys)— <i>Chopin</i>	Levitzki	2.00
51873F	ETUDE, Op. 10, No. 12, C Minor, "Revolutionary"— <i>Chopin</i>	Borchard	1.50

6262IG	ETUDE, Op. 10, No. 12, C Minor, "Revolutionary"— <i>Chopin</i>	Münz	1.75
50922D	ETUDE, Op. 25, No. 1, A Flat Major— <i>Chopin</i>	Brockway	1.00
54373E	ETUDE, Op. 25, No. 3, F Major— <i>Chopin</i>	Suskind	1.25
61333G	ETUDE, Op. 25, No. 5, E Minor— <i>Chopin</i>	Chiapusso	1.75
6296IH	ETUDE, Op. 25, No. 6, G Sharp Minor— <i>Chopin</i>	Rosenthal	2.00
57816H	ETUDE, Op. 25, No. 7, C Sharp Minor— <i>Chopin</i>	Proctor	2.00
57702H	ETUDE, Op. 25, No. 9, G Flat, "Butterfly"— <i>Chopin</i>	Levitzki	2.00
51612D	ETUDE, Op. 25, No. 9, G Flat, "Butterfly"— <i>Chopin</i>	Whittaker	1.00
57594H	ETUDE, Op. 25, No. 11, A Minor— <i>Chopin</i>	La Croix	2.00
54494E	ETUDE DE CONCERT— <i>Hoschke</i>	Hoschke	1.25
6228IH	ETUDE HÉROÏQUE— <i>Leschetizky</i>	Nyiregyhazi	2.00
6289IG	ETUDE, Op. 37, Key of F— <i>Liadow</i>	Mirovitch	1.75
55574H	ETUDE, D Flat— <i>Liszt</i>	Hambourg	2.00
59753H	ETUDE, D Flat— <i>Liszt</i>	Steeb	2.00
62843G	ETUDE DE CONCERT, No. 1, A Flat— <i>Liszt</i>	Scionti	1.75
51164H	ETUDE DE CONCERT, No. 2, F Minor— <i>Liszt</i>	Godowsky	2.00
63703H	ETUDE TRANSCENDENTE, No. 4, D Minor, "Mazeppa"— <i>Liszt</i>	Nyiregyhazi	2.00
61623G	ETUDE TRANSCENDENTE, No. 8, "Wilde Jagd" (Wild Hunt)— <i>Liszt</i>	Chiapusso	1.75
56277H	ETUDE TRANSCENDENTE, No. 9, A Flat, "Ricordanza" (Memories)— <i>Liszt</i>	Landow	2.00
60063H	ETUDE TRANSCENDENTE, No. 10, F Minor— <i>Liszt</i>	Gordon	2.00
50026H	ETUDE TRANSCENDENTE, No. 11, D Flat, "Harmonies du Soir" (Evening Harmonies)— <i>Liszt</i>	Friedheim	2.00
6014IH	ETUDE MELODIQUE, Op. 22, No. 2— <i>MacFadyen</i>	MacFadyen	2.00
60033H	ETUDE, Op. 24, No. 1— <i>Moszkowski</i>	Fox	2.00
55642F	ETUDE DE CONCERT, Op. 64, No. 1— <i>Moszkowski</i>	Lambert	1.50
61993H	ETUDE, No. 2, E Flat— <i>Paganini-Liszt</i>	Münz	2.00
53073F	ETUDE JAPONAISE (Japanese Study), Op. 27, No. 2— <i>Poldini</i>	Pyle	1.50
6089IH	ETUDE TABLEAU, Op. 39, No. 6— <i>Rachmaninoff</i>	Rachmaninoff	2.00
60813H	ETUDE EN FORME D'UN VALSE (Etude in Waltz Form), Op. 52, No. 6— <i>Saint-Saëns</i>	Nash	2.00
6075IH	ETUDE DE CONCERT, Op. 1, No. 1, E Flat— <i>Schlözer</i>	Suskind	2.00
55284G	ETUDE DE CONCERT, Op. 12, No. 2— <i>Schlözer</i>	Adler	1.75
6371IH	ETUDE, Op. 2, No. 1, C Sharp Minor— <i>Scriabine</i>	Ornstein	2.00
56193E	ETUDE, Op. 8, No. 5, E Major— <i>Scriabine</i>	Winogradoff	1.25
60523H	ETUDE DE CONCERT, Op. 103, No. 3— <i>Sternberg</i>	Winston	2.00
6401IH	ETUDE, Op. 7, No. 4, F Sharp Major— <i>Stravinsky</i>	Brailowsky	2.00
58505H	ETUDE, Op. 4, No. 3, B Minor— <i>Szymanowski</i>	Zygmant	2.00
60873H	EUGÈNE ONÉGUINE, Paraphrase de Concert— <i>Tschaikowsky-Pabst</i>	Reyes	2.00
	FABEL, See "Fantasiestücke"		
117IF	FACE TO FACE, Ballad, Key of F (with words)— <i>Johnson</i>	Kmita	1.50
52013E	FAIRY FINGERS, Op. 24— <i>Mills</i>	Gerdts	1.25
63623H	FANTASIE, Op. 49, F Minor, Part I— <i>Chopin</i>	Levitzki	2.00
63633H	FANTASIE, Op. 49, F Minor, Part II— <i>Chopin</i>	Levitzki	2.00

52486H	FANTASIE-IMPROMPTU, Op. 66, C Sharp Minor— <i>Chopin</i>	Ariani	2.00
60743H	FANTASIE-IMPROMPTU, Op. 66, C Sharp Minor— <i>Chopin</i>	Schnitzer	2.00
55115G	FANTASIE, No. 23— <i>Mozart</i>	Hyde	1.75
50113F	FANTASIESTÜCKE (Fantasie Pieces), Op. 12, No. 1, "Des Abends" (At Evening)— <i>Schumann</i>	Volavy	1.50
57304H	FANTASIESTÜCKE (Fantasie Pieces), Op. 12, No. 1, "Des Abends" (At Evening)— <i>Schumann</i>	Rubinstein	2.00
55784H	FANTASIESTÜCKE (Fantasie Pieces), Op. 12, No. 2, "Aufschwung" (Soaring)— <i>Schumann</i>	Goodson	2.00
62221H	FANTASIESTÜCKE (Fantasie Pieces), Op. 12, No. 2, "Aufschwung" (Soaring)— <i>Schumann</i>	Levitzki	2.00
62811H	FANTASIESTÜCKE (Fantasie Pieces), Op. 12, No. 4, "Grillen" (Whims)— <i>Schumann</i>	Ornstein	2.00
57384H	FANTASIESTÜCKE (Fantasie Pieces), Op. 12, No. 5, "In der Nacht" (In the Night)— <i>Schumann</i>	Rubinstein	2.00
62611H	FANTASIESTÜCKE (Fantasie Pieces), Op. 12, No. 6, "Fabel" (Fable)— <i>Schumann</i>	Lisznewska	2.00
53324G	FANTASIESTÜCKE (Fantasie Pieces), Op. 12, No. 7, "Träumeswirren" (Dream Visions)— <i>Schumann</i>	Volavy	1.75
53454F	FAR AWAY ISLES, "Midsummer" (Entr'acte)— <i>Maquarre</i>	Kmita	1.50
351F	FARE THEE WELL, LOVE, FARE THEE WELL, Ballad, B Flat (with words)— <i>Keith</i>	Fairchild	1.50
	FAREWELL TO THEE, See "Aloha Oe"		
	FAUNS, THE, See "Sylvains"		
63013G	FAUST, "Ballet Music"— <i>Gounod</i>	Pelletier	1.75
51862E	FAUST, "Flower Song"— <i>Gounod</i>	Brockway	1.25
56754F	FAUST, "Salve Dimora"— <i>Gounod</i>	Brockway	1.50
50814F	FAUTE DES ROSES, LA— <i>Berger</i>	Sterling	1.50
52994F	FAVORITE HYMNS, No. 1: 1. Lead Kindly Light; 2. Abide With Me; 3. Rock of Ages; 4. Jesus, Lover of My Soul; 5. Old Hundred	Joiner	1.50
56063F	FAVORITE LIGHT OPERA SELECTIONS, No. 1: 1. My Hero, "The Choco- late Soldier"; 2. My Beautiful Lady, "The Pink Lady"; 3. My Wonderful Dream Girl, "The Tik-Tok Man of Oz"	Kmita	1.50
54314G	FÉE DE LA FONTAINE, LA (The Fairy of the Fountain), Op. 65, No. 1, "Les Rêves de Colombine" (The Dreams of Columbine)— <i>Beach</i>	Schnabel-Tollefsen	1.75
59473H	FERAMORS, Ballet Music, "Dance of the Bayaderes," No. 1— <i>Rubinstein</i>	Pelletier and Loesser, conducted by Artur Bodanzky	2.00
56945G	FIFTH NOCTURNE, Op. 52— <i>Leybach</i>	Kmita	1.75
50594F	FILEUSE, LA (The Spinning Girl), "Etude," Op. 157, No. 2— <i>Raff</i>	Zadora	1.50
	FILLE AUX CHEVEUX DE LIN, LA, See "Prelude"		
56794H	FIREFLY SELECTIONS— <i>Friml</i>	Ellis	2.00
63861F	FIRST NOWELL, THE, <i>Transcription</i> — <i>Howard</i>	Howard	1.50
	FLATTERER, THE, See "Lisonjera"		
60783H	FLIEGENDE HOLLÄNDER, DER (The Flying Dutchman)— <i>Wagner</i>	Pelletier and Loesser, conducted by Artur Bodanzky	2.00
50874F	FLORENCE, "Grande Valse Brillante"— <i>Liebling</i>	Gerdts	1.50
	FLORETTA, See "Babes in Toyland"		

581F	FLORODORA, "Sextette," "Tell Me Pretty Maiden," Ballad, E Flat (with words)— <i>Stuart</i>	Clair and Pollock	1.50
51844F	FLOWER SONG, Op. 39, <i>See also</i> "Faust"— <i>Lange</i>	Gerdt	1.50
	FLOWER WALTZ, <i>See</i> "Casse Noisette"		
	FLYING DUTCHMAN, <i>See</i> "Fliegende Holländer"		
61931F	FORELLE, DIE (The Trout) (Accompaniment only), D Flat, Soprano or Tenor— <i>Schubert</i>	Lamson	1.50
61941F	FORELLE, DIE (The Trout) (Accompaniment only), Key of A, Alto or Bass— <i>Schubert</i>	Lamson	1.50
331F	FORGOTTEN, Ballad, Key of F (with words)— <i>Cowles</i>	Fairchild	1.50
51942E	FORSAKEN— <i>Arr. by Rosey</i>	Kmita	1.25
341F	FOR YOU ALONE (Take Thou this Rose), Ballad, E Flat (with words)— <i>Geehl</i>	Kmita	1.50
51054F	FORZA DEL DESTINO, LA, "In this Solemn Hour"— <i>Verdi</i>	Brockway	1.50
	FOUNTAIN, THE, <i>See</i> "Jeux d'Eau"		
60833H	FREISCHÜTZ, DER (The Freeshooter), "Overture"— <i>Weber</i>	Pelletier and Loesser, conducted by Artur Bodanzky	2.00
	FROM AN INDIAN LODGE, <i>See</i> "Woodland Sketches"		
	FROM THE CARNIVAL, <i>See</i> "Aus dem Carneval"		
60311F	FROM THE LAND OF THE SKY-BLUE WATER (Accompaniment only), B Flat, Soprano— <i>Cadman</i>	Suskind	1.50
911F	FROM THE LAND OF THE SKY-BLUE WATER, Ballad, A Flat (with words)— <i>Cadman</i>	Suskind	1.50
	FROM UNCLE REMUS, <i>See</i> "Woodland Sketches"		
50133F	FRÜHLINGSRAUSCHEN (Rustle of Spring), Op. 32, No. 3— <i>Sinding</i>	Adler	1.50
50125H	FRÜHLINGSSTIMMEN (Voices of Spring), Paraphrase on Strauss Waltz— <i>Schütt</i>	Volavy	2.00
	FUNERAL MARCH, <i>See</i> "Götterdämmerung"		
	FUNERAL MARCH OF A MARIONETTE, <i>See</i> "Marche Funèbre d'un Marionette"		
50396H	FUNERAL MARCH (Marche Funèbre), B Flat Minor, <i>See also</i> "Sonata, Op. 35, No. 2"— <i>Chopin</i>	Ariani	2.00
56462D	FÜR ELISE (To Elise)— <i>Beethoven</i>	Gallico	1.00
56413F	GABRIELLE, Valse de Concert— <i>Gilbert</i>	Gilbert	1.50
63581F	GARDEN DANCE, A— <i>Vargas</i>	Fairchild	1.50
	GARIBALDI'S HYMN, <i>See</i> "National Anthems of the Allies"		
801F	GARLAND OF OLD FASHIONED ROSES, Ballad, Key of F (with words)— <i>Keithley</i>	Kmita	1.50
57735H	GAVOTA— <i>Ponce</i>	Elizondo	2.00
51044G	GAVOTTE AND MUSETTE— <i>d'Albert</i>	Brockway	1.75
58704H	GAVOTTE, No. 2, G Minor— <i>Bach</i>	Pattison	2.00
60341H	GAVOTTE IN B MINOR— <i>Bach-Saint-Saëns</i>	Schnitzer	2.00
56663E	GAVOTTE STEPHANIE— <i>Czibulka</i>	Kmita	1.25
50624H	GAVOTTE, Op. 49, No. 3— <i>Glazounow</i>	Gabrilowitsch	2.00
63653G	GAVOTTE, Op. 49, No. 3, and RAYMONDA BALLET, "Pizzicato"— <i>Glazounow</i>	Suskind	1.75
57564H	GAVOTTE— <i>Gluck-Brahms</i>	Levitzki	2.00
53482E	GAVOTTE, F Major— <i>Martini</i>	Laros	1.25

62921H	GAVOTTE, No. 2, E Major— <i>Sapellnikoff</i>	Sapellnikoff	2.00
62981H	GAVOTTE, Op. 14, A Flat Minor— <i>Sgambati</i>	Münz	2.00
61251E	GAVOTTE ET AIR (Gavotte and Air)— <i>Van Katwijk</i>	Van Katwijk	1.25
53987H	GEMS OF SCOTLAND— <i>Rivé-King</i>	Volavy	2.00
55306H	GESCHICHTEN AUS DEM WIENER WALD (Sounds from the Vienna Woods), Paraphrase on Strauss Waltz— <i>Schütt</i>	Volavy	2.00
62683G	GESU BAMBINO (Infant Jesus)— <i>Yon</i>	Yon	1.75
1211F	GIANNINA MIA (My Nina), Ballad, Key of C (with words)— <i>Friml</i>	Lavarro	1.50
56925H	GIOCONDA, LA, "Cielo e Mar" (Heaven and Ocean)— <i>Ponchielli</i>	Brockway	2.00
57027H	GIOCONDA, LA, "Dance of the Hours"— <i>Ponchielli</i>	Brockway	2.00
61753G	GIOJELLI DELLA MADONNA (The Jewels of the Madonna), "Intermezzo," No. 2— <i>Wolf-Ferrari</i>	Pelletier	1.75
58183F	GIVE A MAN A HORSE HE CAN RIDE (Accompaniment only), B Flat, Baritone— <i>O'Hara</i>	Pollock	1.50
53674F	GLAD GIRL, THE (Idyl)— <i>Lampe</i>	Sterling	1.50
60453H	GLOW-WORM, THE— <i>Lincke</i>	Schmitz	2.00
51364H	GNOMENREIGEN (Dance of the Gnomes), "Concert Etude," No. 2, Key of A— <i>Liszt</i>	Busoni	2.00
57323H	GNOSSIENNE, No. 1— <i>Satie</i>	Copeland	2.00
	GOD SAVE THE KING, See "National Anthems of the Allies"		
1421F	GOIN' HOME, Ballad, D Flat (with words)— <i>Fisher-Dvořák</i>	Suskind	1.50
57624G	GOLLIWOGG'S CAKE WALK— <i>Debussy</i>	Souvaine	1.75
1351F	GOLONDRINA, LA (The Swallow), Ballad, E Flat (with words)— <i>Serradell</i>	Lavarro	1.50
53053E	GONDOLA, THE, Op. 13, No. 2— <i>Henselt</i>	Laros	1.25
	GONDOLIERS, See "Day in Venice"		
	GOOD-BYE, GOOD LUCK, GOD BLESS YOU, See "Ernest R. Ball Favorites"		
413H	GOOD-BYE, Ballad, Key of F (with words)— <i>Tosti</i>	Brockway	2.00
52444F	GOOD-BYE, SWEET DAY!— <i>Vannah</i>	Kmita	1.50
52166H	GÖTTERDÄMMERUNG (Twilight of the Gods), "Funeral March"— <i>Wagner</i>	Brockway	2.00
	GRILLEN, See "Fantasiestücke"		
61811F	GRINGO TANGO, A— <i>Lane</i>	Lane	1.50
55233E	GUAYABO, EL (The Guava Tree)— <i>Arrilaga</i>	Tucker	1.25
60103G	GUGLIELMO TELL (William Tell), "Overture," Part I— <i>Rossini</i>	Volavy and Brockway	1.75
60113G	GUGLIELMO TELL (William Tell), "Overture," Part II— <i>Rossini</i>	Volavy and Brockway	1.75
62301G	GUITARRE (Guitar)— <i>Moszkowski</i>	Barth	1.75
	GYPSY LOVE SONG, See "Victor Herbert Favorites"		
1331F	GYPSY LOVE SONG, Ballad, D Flat (with words)— <i>Herbert</i>	Fairchild	1.50
	HABANERA, See "Carmen"		
	HALLELUJAH CHORUS, See "Messiah"		
59731H	HARK! HARK! THE LARK— <i>Schubert-Liszt</i>	Moiseiwitsch	2.00
55653H	HARK! HARK! THE LARK— <i>Schubert-Liszt</i>	Volavy	2.00
451F	HARK! THE HERALD ANGELS SING, and ADESTE FIDELES (with words)— Joiner	Joiner	1.50

55884F	HARLEQUIN, Op. 12, No. 1— <i>Roberts</i>	Gerdts	1.50
	HARMONIES DU SOIR, <i>See</i> "Etude Transcendente"		
50565G	HARMONIES POÉTIQUES ET RELIGIEUSES, No. 10, "Cantique d'Amour" (A Song of Love), Key of E— <i>Liszt</i>	Utz	1.75
	HARP THAT ONCE THROUGH TARA'S HALLS, THE, <i>See</i> "Irish Songs"		
58903F	HAVE YOU SEEN HIM IN FRANCE? (Accompaniment only), Alto or Baritone, Key of D— <i>Ward-Stephens</i>	Ward-Stephens	1.50
56103F	HAVE YOU SEEN HIM IN FRANCE? (Accompaniment only), Key of F, Soprano or Tenor— <i>Ward-Stephens</i>	Ward-Stephens	1.50
51215G	HAWAIIAN SONGS, No. 1	Kmita	1.75
51315G	HAWAIIAN SONGS, No. 2	Kmita	1.75
56004G	HEARTS AND FLOWERS, Op. 245— <i>Tobani</i>	Kmita	1.75
56995H	HEART-THROBS— <i>Bendel</i>	Kmita	2.00
54963F	HEIGH-HO! (Accompaniment only), B Flat, Baritone— <i>Burleigh</i>	Melamet	1.50
58923F	HEIGH-HO! (Accompaniment only), D Flat, Tenor— <i>Burleigh</i>	Melamet	1.50
53024F	HEIMWEH (Longing for Home)— <i>Lange</i>	Kmita	1.50
60383G	HERD GIRL'S DREAM, THE, Op. 45— <i>Labitzky</i>	Kmita	1.75
55005F	HERODIADE, "Ce Lui Dont La Parole" (He Whose Compelling Word) (Accompaniment only), E Flat, Soprano— <i>Massenet</i>	Brockway	1.50
931E	HE THAT HAS GOD HIS GUARDIAN MADE, Christian Science Hymn, E Flat (with words)— <i>Gould</i>	Joiner	1.25
50072D	HIGH JINKS, "The Bubble"— <i>Friml</i>	Kmita	1.00
56854G	HOCHZEITSTAG AUF TROLDHAUGEN (Wedding Day at Trolldhaugen), Op. 65, No. 6— <i>Grieg</i>	Volavy	1.75
56824H	HOLY CITY, THE— <i>Adams</i>	Kmita	2.00
1031E	HOLY GHOST, WITH LIGHT DIVINE, B Flat (with words)— <i>Gottschalk</i>	Marvin	1.25
861E	HOLY, HOLY, HOLY, E Flat (with words)— <i>Dykes</i>	Russell	1.25
52653F	HOLY NIGHT— <i>Gruber</i>	Brockway	1.50
58127H	HOLZMANN MARCH MEDLEY: 1. Winning Fight; 2. Blaze Away; 3. Uncle Sammy; 4. The Whip— <i>Holzmann</i>	Shipman and Fairchild	2.00
60023H	HOME, SWEET HOME— <i>Bishop</i>	Godowsky	2.00
55694F	HOME, SWEET HOME, Op. 72 (Transcription)— <i>Thalberg</i>	Gerdts	1.50
57484G	HOPAK, E Minor— <i>Moussorgsky</i>	Suskind	1.75
60641H	HOPAK— <i>Moussorgsky-Rachmaninoff</i>	Rachmaninoff	2.00
55623F	HUMORESQUE, Op. 101, No. 7— <i>Dvořák</i>	Brockway	1.50
52425H	HUMORESQUE, Op. 101, No. 7— <i>Dvořák</i>	Ornstein	2.00
58233H	HUMORESQUE, "The Miniatures"— <i>Godowsky</i>	Godowsky	2.00
54484E	HUMORESQUE— <i>Hoschke</i>	Hoschke	1.25
57965H	HUMORESQUE, Op. 10— <i>Rachmaninoff</i>	Rachmaninoff	2.00
62491F	HUMORESQUE CAPRICIEUSE— <i>Suskind</i>	Suskind	1.50
61871G	HUNGARIAN— <i>MacDowell</i>	Donahue	1.75
51152E	HUNGARIAN DANCE, No. 5— <i>Brahms</i>	Volavy	1.25
51223F	HUNGARIAN DANCE, No. 6— <i>Brahms</i>	Volavy	1.50
	HUNGARIAN GYPSY DANCES, <i>See</i> "Ungarische Ziegeunerweisen"		
	HUNGARIAN RHAPSODY, <i>See</i> "Rhapsodie Hongroise"		
	HUNTING SONG, <i>See</i> "Songs Without Words"		

HYMN TO THE SUN, *See* "Coq d'Or"

- 57556H IBERIA, "Triana"—*Albeniz* Rubinstein 2.00
 I CAN'T DO THAT SUM, *See* "Babes in Toyland"
 ICE SKATERS, THE, *See* "Patineurs"
- 50343F ICH LIEBE DICH (I Love Thee), Op. 41, No. 3—*Grieg* . . . Brockway 1.50
 IDA, SWEET AS APPLE CIDER, *See* "Old Time Dance Medley," No. 1
- 58212F I DID NOT KNOW (Accompaniment only), E Flat, Baritone—
Vanderpoel Pollock 1.50
- 61671F IDILIO—*Lack* Fairchild 1.50
 I DREAMT THAT I DWELT IN MARBLE HALLS, *See* "Bohemian Girl"
- 54635F IDYLL—*Hoschke* Hoschke 1.50
- 61541F IF FLOWERS COULD SPEAK, Op. 6 (Accompaniment only), E Flat, Mezzo-
 Soprano or Tenor—*Zucca* Zucca 1.50
- 61481F IF FLOWERS COULD SPEAK, Op. 6 (Accompaniment only), Key of G,
 Soprano—*Zucca* Zucca 1.50
 IF IT TAKES A THOUSAND YEARS, *See* "Ernest R. Ball Favorites"
- 1251F IF LOVE WERE ALL, Ballad, E Flat (with words)—*Axt* . . . Fairchild 1.50
 51E I GATHERED A ROSE, Ballad, D Flat (with words)—*Lee* . . . Kmita 1.25
- 62113H IGUALADA—*Zuera* Copeland 2.00
 I HAD A LITTLE DOGGIE, *See* "Mother Goose's Nursery Rhymes"
- 52072E I HEAR YOU CALLING ME—*Marshall* Simon 1.25
 1261F I HEAR YOU CALLING ME, Ballad, A Flat (with words)—
Marshall Suskind 1.50
- 791F I'LL FORGET YOU, Ballad, A Flat (with words)—*Ball* . . . Fairchild 1.50
 I LOVE THE NAME OF MARY, *See* "Chauncey Olcott Favorites"
 I LOVE YOU, *See* "At Dawning"
 I MIGHT BE YOUR ONCE-IN-A-WHILE, *See* "Angel Face"
 I'M FALLING IN LOVE WITH SOMEONE, *See* "Dinner Music," Series No. 1
 I'M IN LOVE, *See* "Apple Blossoms"
- 54054E IMPRESSION, AN—*Gere* Kmita 1.25
- 56905G IMPROMPTU, F Sharp Major, Op. 36—*Chopin* Brockway 1.75
- 52174G IMPROMPTU, Op. 31, No. 2, F Minor—*Fauré* Whittaker 1.75
- 58155H IMPROMPTU, Op. 28, No. 3—*Reinhold* Volavy 2.00
- 53214G IMPROMPTU, Op. 16, No. 1—*Rubinstein* Méro 1.75
- 50015H IMPROMPTU, Op. 90, No. 3, Key of G—*Schubert* Carreño 2.00
- 51517H IMPROMPTU, Op. 90, No. 4, A Flat Major—*Schubert* Bauer 2.00
- 52634G IMPROMPTU, Op. 142, No. 2, A Flat—*Schubert* Zadora 1.75
- 50536H IMPROMPTU, Op. 142, No. 3, B Flat Major—*Schubert* Adler 2.00
- 60363H IMPROMPTU, Op. 142, No. 4, F Minor—*Schubert* Ney 2.00
- 63753H IMPROVISATION, Op. 46, No. 4, and SEA PIECES, "A. D. 1620"—
MacDowell Campbell 2.00
- 61071F I'M TROUBLED IN MIND, Op. 50, No. 14—*Coleridge-Taylor* . . . Tovey 1.50
- 63481G IN A GARDEN—*Browning* Browning 1.75
- 743F IN A PERSIAN GARDEN, "Ah! Moon of My Delight," Ballad, G Major
 (with words)—*Lehmann* Bergé 1.50
 IN BOCCACCIO'S VILLA, *See* "Notturmo"
 IN DER NACHT, *See* "Fantasiestücke"

59763G	INDIAN LAMENT— <i>Dvořák</i>	Cooper	1.75
55435F	INDIAN LOVE LYRICS, "Kashmiri Song"— <i>Woodforde-Finden</i>	Kmita	1.50
981F	INDIAN LOVE LYRICS, "Kashmiri Song," Ballad, B Flat (with words)— <i>Woodforde-Finden</i>	Kmita	1.50
59861F	INDIAN LOVE SONG, Op. 22, No. 3— <i>Grunn</i>	Grunn	1.50
58284G	INDIAN SUMMER (An American Idyl)— <i>Herbert</i>	Herbert	1.75
921E	I NEED THEE EV'RY HOUR, A Flat (with words)— <i>Lowry</i>	Marvin	1.25
61341F	IN ELIZABETHAN DAYS, Op. 32, No. 2— <i>Kramer</i>	Thompson	1.50
54664F	IN MOONLIGHT and RAIN SONG— <i>Goode</i>	Goode	1.50
61101F	IN POPPYLAND— <i>Albers</i>	Gerdts	1.50
52416H	IN SLEEPY HOLLOW: 1. In Sleepy Hollow; 2. On Tappan Zee; 3. Mid- October Afternoon; 4. Katrinka's Waltz— <i>Lane</i>	Lane	2.00
59821G	IN SPRINGTIME— <i>Grunn</i>	Grunn	1.75
	INTERMEZZO, See "Cavalleria Rusticana"		
63543G	INTERMEZZO, Op. 116, No. 4, E Major— <i>Brahms</i>	Scionti	1.75
63163G	INTERMEZZO, Op. 117, No. 2, B Flat Minor— <i>Brahms</i>	Suskind	1.75
60181F	INTER NOS (Accompaniment only), B Minor, Alto or Baritone— <i>MacFadyen</i>	MacFadyen	1.50
	INTERRUPTED REVERY, See "Reverie Interrompue"		
	IN THE GOOD OLD SUMMER TIME, See "Old Time Waltz Medley"		
59281F	IN THE BOTTOMS, "Juba Dance"— <i>Dett</i>	Gunn	1.50
	IN THE FIELDS, See "Aux Champs"		
59631F	IN THE STARLIGHT— <i>Huerter</i>	Kuhler	1.50
	IN THIS SOLEMN HOUR, See "Forza del Destino"		
56915H	INTRODUCTION and VALSE LENTE, Op. 10— <i>Sieveking</i>	Brockway	2.00
30061G	INVICTUS (Accompaniment only), B Flat, Mezzo-Soprano or Baritone— <i>Huhn</i>	Pollock	1.75
60603H	INVITATION TO THE DANCE, Op. 65— <i>Weber</i>	Schnabel	2.00
1401F	I PASSED BY YOUR WINDOW, Ballad, E Flat (with words)— <i>Brahe</i> de Bert		1.50
	IRENE, See "Dinner Music," Series No. 2		
55965H	IRISH SONGS: 1. Killarney; 2. Believe Me if All Those Endearing Young Charms; 3. Kathleen Mavourneen; 4. The Harp That Once Through Tara's Halls; 5. The Pretty Maid Milking Her Cow; 6. Wearin' of the Green; 7. Off to Philadelphia; 8. Come Back to Erin	Kmita	2.00
58013F	IRISH TUNE FROM COUNTY DERRY, E Flat— <i>Grainger</i>	Laros	1.50
57083F	IRRESISTIBLE, EL (Tango for Dancing)— <i>Logatti</i>	Kmita	1.50
54673E	I SET SAIL FROM HOLLAND, and THE MERRY TAVERN— <i>Roentgen</i>	Goode	1.25
62993H	ISLAMEY (Oriental Fantasie)— <i>Balakirew</i>	Chaloff	2.00
	ISOLDA'S LOVE DEATH, See "Tristan und Isolde"		
62721H	ITALIAN CONCERTO, <i>Allegro</i> — <i>Bach</i>	Schnabel	2.00
62733H	ITALIAN CONCERTO, <i>Andante</i> — <i>Bach</i>	Schnabel	2.00
62741H	ITALIAN CONCERTO, <i>Presto</i> — <i>Bach</i>	Schnabel	2.00
	IT CAME UPON THE MIDNIGHT CLEAR, See "Christmas Hymns"		
	IT WAS NOT SO TO BE, See "Trompeter von Säkkingen"		
	I WEPT, BELOVED, AS I DREAMED, See "J'ai Pleuré en Rêve"		
	JACK AND JILL, See "Mother Goose's Nursery Rhymes"		
58932F	J'AI PLEURÉ EN RÊVE (I Wept, Beloved, as I Dreamed) (Accompaniment only), F Sharp Minor, Soprano or Tenor— <i>Hüe</i>	Rivers	1.50

52282F	J'AI PLEURÉ EN RÊVE (I Wept, Beloved, as I Dreamed) (Accompaniment only), G Flat Major, Alto or Baritone— <i>Hüe</i> Rivers	1.50
61261E	JAPANESE SUNSET, A— <i>Deppen</i> Delcamp	1.25
851E	JERUSALEM THE GOLDEN, Key of C (with words)— <i>Ewing</i> Russell	1.25
1021E	JESUS CHRIST IS RISEN TODAY, Key of D (with words) Marvin	1.25
	JESUS, LOVER OF MY SOUL, <i>See</i> "Favorite Hymns"	
57836H	JEUX D'EAU (The Fountain)— <i>Ravel</i> Moiseiwitsch	2.00
	JEWELS OF THE MADONNA, THE, <i>See</i> "Giojelli della Madonna"	
56643F	JOCELYN, "Berceuse" (Cradle Song)— <i>Godard</i> Kmita	1.50
	JOLLY FARMER, <i>See</i> "Album für der Jugend"	
	JONGLEURIN, DIE, <i>See</i> "Jongleuse"	
52662F	JONGLEUSE, LA (The Juggleress)— <i>Moszkowski</i> Brockway	1.50
59901H	JONGLEUSE, LA (The Juggleress)— <i>Moszkowski</i> Levitzki	2.00
59362H	JOTA DE PABLO (Violin accompaniment), Key of G— <i>Sarasate</i> Kerekjarto	2.00
	JUBA DANCE, <i>See</i> "In the Bottoms"	
	JUGGLERESS, THE, <i>See</i> "Jongleuse"	
60851H	JUNE (Barcarolle), Op. 37, No. 6— <i>Tschaikowsky</i> Ayres	2.00
141F	JUST A-WEARYIN' FOR YOU, Ballad, A Flat (with words), <i>See also</i> "Medley Waltz"— <i>Bond</i> Kmita	1.50
58202F	JUST YOU (Accompaniment only), Key of F, Baritone— <i>Burleigh</i> Pollock	1.50
55527H	KAMMENNOI-OSTROW, "Rêve Angélique" (Angelic Dream), Op. 10, No. 22— <i>Rubinstein</i> Brockway	2.00
	KASHMIRI SONG, <i>See</i> "Indian Love Lyrics"	
	KATHLEEN MAVOURNEEN, <i>See</i> "Irish Songs"	
	KATRINKA'S WALTZ, <i>See</i> "In Sleepy Hollow"	
53534E	KEEP THE HOME FIRES BURNING— <i>Novello</i> Kmita	1.25
54543D	"KIDDIE" DREAMS— <i>Davis</i> Davis	1.00
	KILLARNEY, <i>See</i> "Irish Songs"	
	KIMI GA YO, <i>See</i> "National Anthems of the Allies"	
61863H	KINDERSCENEN (Scenes from Childhood), Op. 15: 1. Von Fremden Ländern und Menschen (About Strange Lands and People); 2. Kuriose Geschichte (Curious Story); 3. Hasche-Mann (Playing Tag); 4. Bittendes Kind (Entreating Child); 5. Glückes genug (Contentment)— <i>Schumann</i> Ney	2.00
50774F	KINDERSCENEN (Scenes from Childhood), "Träumerei" and "Romance" <i>Schumann</i> Volavy	1.50
1201F	KISS IN THE DARK, A, Ballad, Key of D (with words)— <i>Herbert</i> Herbert	1.50
371G	KISS ME AGAIN, "M'dlle. Modiste," Ballad, Key of G (with words), <i>See also</i> "Victor Herbert Favorites" and "Dinner Music," Series No. 1— <i>Herbert</i> Herbert	1.75
	KISS WALTZ, THE, <i>See</i> "Bacio," <i>also</i> "Küss Valse"	
1121F	KÖL NIDRE, B Flat (with words)— <i>Trans. by Charles J. Roberts</i> Suskind	1.50
53467H	KÜNSTLER LEBEN (Artist's Life)— <i>Strauss</i> Fink	2.00
61111F	KURIOSE GESCHICHTE (Curious Story), Op. 138, No. 9, <i>See also</i> "Kinderscenen"— <i>Heller</i> McNabb	1.50
61353F	KÜSS VALSE (Kiss Waltz), Paraphrase No. 2— <i>Strauss-Schütt</i> Cooper	1.50
58544F	LACES AND GRACES, Key of F— <i>Salzer and Bratton</i> Gerdts	1.50

63723H	LARGETTO— <i>Mozart-Friedman</i>	Silber	2.00
50094F	LARGO— <i>Handel</i>	Hanke	1.50
63853G	LARGO— <i>Handel</i>	Suskind	1.75
59801F	LASSIE O'MINE (Accompaniment only), E Flat, Baritone— <i>Walt</i>	Beebe	1.50
60163H	LAST HOPE, THE, Op. 16— <i>Gottschalk</i>	Hanke	2.00
55484F	LAST ROSE OF SUMMER, THE (Paraphrase de Concert)— <i>Ascher</i>	Gerdts	1.50
59883H	LAST WALTZ, THE, "The Last Waltz"— <i>Strauss</i>	Godowsky	2.00
	LAUGH WITH A TEAR IN IT, A, See "Chauncey Olcott Favorites"		
30001G	LAZY SONG (Accompaniment only), Key of F, Baritone-Contralto— <i>Lawson</i>	Turpin	1.75
	LEAD, KINDLY LIGHT, See "Favorite Hymns"		
831E	LEAD, KINDLY LIGHT, A Flat (with words)	Russell	1.25
50984F	LEAD, KINDLY LIGHT (Improvisation)	Smith	1.50
52155F	LEGEND, Op. 16, No. 2, A Flat— <i>Paderewski</i>	Cutchin	1.50
63061F	LEGEND OF A ROSE— <i>Reynard</i>	Lefèvre	1.50
53616H	LEGENDE, "St. François de Paule Marchant sur le flots" (St. Francis Walking on the Waves)— <i>Liszt</i>	Randegger	2.00
	LENTO, See "Pierrot Pieces"		
	LIEBESFREUD, See "Alt Wiener Tanzweisen"		
	LIEBESLEID, See "Alt Wiener Tanzweisen"		
	LIEBESTOD, See "Tristan und Isolde"		
63333H	LIEBESTRAUM (Love's Dream), "Nocturne," No. 1, A Flat— <i>Liszt</i>	Ornstein	2.00
50425H	LIEBESTRAUM (Love's Dream), "Nocturne," No. 3, A Flat— <i>Liszt</i>	Ornstein	2.00
55265H	LIEBESTRAUM (Love's Dream), "Nocturne," No. 3, A Flat— <i>Liszt</i>	Brockway	2.00
60583H	LIEBESTRAUM (Love's Dream), "Nocturne," No. 3, A Flat— <i>Liszt</i>	Zeisler	2.00
56975H	LIEBESWALZER (Love Waltz), Op. 57, No. 5— <i>Moszkowski</i>	Adler	2.00
52876H	LIGHT CAVALRY OVERTURE— <i>von Suppé</i>	Brockway	2.00
	LIKE A DREAM BRIGHT AND FAIR, See "Martha"		
61761H	LILACS— <i>Rachmaninoff</i>	Rachmaninoff	2.00
55684E	LISONJERA, LA (The Flatterer)— <i>Chaminade</i>	Hanke	1.25
60321H	LITANY FOR THE FEAST OF ALL SOULS— <i>Schubert</i>	Suskind	2.00
	LITTLE ANNIE ROONEY, See "Old Time Waltz Medley"		
52923E	LITTLE BIT OF HEAVEN, A— <i>Ball</i>	Kmita	1.25
	LITTLE BO PEEP, See "Mother Goose's Nursery Rhymes"		
55063F	LITTLE DAMOZEL, THE (Accompaniment only), Key of D, Baritone— <i>Novello</i>	Melamet	1.50
58943F	LITTLE DAMOZEL, THE (Accompaniment only), Key of F, Tenor— <i>Novello</i>	Melamet	1.50
661F	LITTLE GREY HOME IN THE WEST, Ballad, D Flat (with words)— <i>Lohr</i>	Lane	1.50
	LITTLE LOVE, A, See "Peu d'Amour"		
55124F	LITTLE MOTHER OF MINE— <i>Burleigh</i>	Kmita	1.50
60011F	LITTLE SERENADE— <i>Grünfeld</i>	Brockway	1.50

401F	LITTLE TOWN IN THE OULD COUNTY DOWN, Ballad, Key of F (with words)— <i>Sanders</i>	Fairchild	1.50
61971F	LOCH LOMOND (Accompaniment only), E Flat, Baritone— <i>Kreisler-Warlich</i>	Lamson	1.50
61981F	LOCH LOMOND (Accompaniment only), A Flat, Soprano— <i>Kreisler-Warlich</i>	Lamson	1.50
55363F	LOHENGRIN, "Elsa's Dream"— <i>Wagner</i>	Brockway	1.50
56985H	LOHENGRIN, "Potpourri"— <i>Wagner</i>	Brockway	2.00
53063F	LOHENGRIN, "Wedding March"— <i>Wagner</i>	Brockway	1.50
50953E	LOIN DU BAL (Echoes of the Ball)— <i>Gillet</i>	Kmita	1.25
	LONGING FOR HOME, See "Heimweh"		
62523H	LORELEI, DIE (The Lorelei)— <i>Liszt</i>	Lhévinne	2.00
51175G	LORELEI, DIE (The Lorelei)— <i>Liszt</i>	Volavy	1.75
57154F	LORELEI, THE, Op. 2— <i>Seeling</i>	Hansen	1.50
433H	LOST CHORD, THE, Ballad, Key of F (with words)— <i>Sullivan</i>	Kmita	2.00
61663G	LOTUS LAND, Op. 47, No. 1, E Flat Minor— <i>Scott</i>	Leopold	1.75
59691G	LOUISE, Air, "Depuis le jour"— <i>Charpentier</i>	Brockway	1.75
591G	LOVE, HERE IS MY HEART, Ballad, E Flat (with words)— <i>Silesu</i>	Kmita	1.75
	LOVE IS BEST OF ALL, See "Victor Herbert Favorites"		
561F	LOVE ME AND THE WORLD IS MINE, Ballad, Key of C (with words)— <i>Ball</i>	Fairchild	1.50
62663F	LOVE POEM— <i>Gebhard</i>	Tillotson	1.50
711F	LOVE SENDS A LITTLE GIFT OF ROSES, Ballad, E Flat (with words)— <i>Openshaw</i>	Dilworth	1.50
	LOVE'S DELIGHT, See "Alt Wiener Tanzweisen"		
	LOVE'S DREAM, See "Liebestraum"		
56864F	LOVE'S DREAM AFTER THE BALL— <i>Czibulka</i>	Kmita	1.50
541F	LOVE'S OLD SWEET SONG, Ballad, Key of F (with words)— <i>Molloy</i>	Brockway	1.50
	LOVE'S SPELL, See "Charme d'Amour"		
59303H	LUCIA DI LAMMERMOOR (Fantasie Dramatique)— <i>Donizetti-Liszt</i>	Rybner	2.00
55633F	LUCIA DI LAMMERMOOR, "Sextette"— <i>Donizetti</i>	Brockway	1.50
59511F	LULLABY, Op. 57, No. 2 (Accompaniment only), Key of F, Soprano— <i>Scott</i>	Hageman	1.50
	LULLABY, See "Erminie"		
381F	MACUSHLA, Ballad, A Flat (with words)— <i>MacMurrough</i>	Brockway	1.50
56542E	MADAME BUTTERFLY, "Entrance of Butterfly"— <i>Puccini</i>	Brockway	1.25
55897H	MADAME BUTTERFLY, "Potpourri"— <i>Puccini</i>	Brockway	2.00
54006F	MAGIC BELL, THE (Reverie)— <i>Strakosch</i>	Gerdts	1.50
	MAGIC FIRE SCENE, See "Walküre"		
1271F	MAGIC OF YOUR EYES, THE, Ballad (with words)— <i>Penn</i>	Fairchild	1.50
	MAGUIRE'S KICK, See "March Jig"		
55384F	MAIDEN'S PRAYER, THE— <i>Badarzewska</i>	Gerdts	1.50
	MAIDEN'S WISH, See "Chant Polonaise"		
	MALAGUEÑA, See "Souvenirs de Voyage," also "Suite Española"		
61793G	MAN LEBT NUR EINMAL (One Lives but Once)— <i>Strauss-Tausig</i>	La Croix	1.75
60863H	MANON, "Potpourri"— <i>Massenet</i>	Pelletier	2.00

55734E	MARCH (Democracy Forever)— <i>Moret</i>	Arden and Lambert	1.25
59721H	MARCH HUMORESQUE— <i>Dohnányi</i>	Dohnányi	2.00
62653G	MARCH JIG (Maguire's Kick)— <i>Stanford, Arr. by Grainger</i>	Loesser	1.75
62711G	MARCH WIND— <i>MacDowell</i>	Godowsky	1.75
59951F	MARCH OF THE DWARFS, Op. 54, No. 3— <i>Grieg</i>	Gordon	1.50
57656H	MARCH OF THE INDIAN PHANTOMS— <i>Kroeger</i>	Kroeger	2.00
	MARCH OF THE KNIGHTS OF THE HOLY GRAIL, <i>See "Parsifal"</i>		
57994F	MARCHE FUNÈBRE D'UN MARIONETTE (Funeral March of a Marionette)— <i>Gounod</i>	Brockway	1.50
52825F	MARCHE LORRAINE— <i>Ganne</i>	Lambert	1.50
50882D	MARCHE MIGNONNE, Op. 15, No. 2— <i>Poldini</i>	Volavy	1.00
56955H	MARCHE MILITAIRE, Op. 51, No. 1— <i>Schubert-Tausig</i>	Brockway	2.00
51325H	MARCHE MILITAIRE, Op. 51, No. 1— <i>Schubert-Tausig</i>	Schnitzer	2.00
62481F	MARCHE MINIATURE— <i>Jacobi</i>	Jacobi	1.50
60083H	MARCHE SLAV, Op. 31— <i>Tschaikowsky</i>		
	Pelletier and Loesser, conducted by Artur Bodanzky		2.00
1451F	MARCHÉTA, Ballad, Key of F (with words)— <i>Schertzinger</i>	Fairchild	1.50
61741F	MARIONETTE— <i>Arndt</i>	Delcamp	1.50
	MARSEILLAISE, LA, <i>See "National Anthems of the Allies"</i>		
50933F	MARTHA, "Like a Dream Bright and Fair"— <i>von Flotow</i>	Brockway	1.50
59873H	MARTHA, "Overture"— <i>von Flotow</i>		
	Pelletier and Loesser, conducted by Artur Bodanzky		2.00
	MASCOT OF THE TROOP, <i>See "Victor Herbert Favorites"</i>		
	MASSA'S IN THE COLD, COLD GROUND, <i>See "Plantation Song Favorites"</i>		
	MAY NIGHT, <i>See "Nuit de Mai"</i>		
	MAZEPPA, <i>See "Etude Transcendente"</i>		
53234G	MAZURKA, Op. 17, No. 4, A Minor— <i>Chopin</i>	Adler	1.75
58103H	MAZURKA, Op. 24, No. 2, C Major— <i>Chopin</i>	Szumowska	2.00
58165H	MAZURKA, Op. 24, No. 4, B Flat Minor— <i>Chopin</i>	La Croix	2.00
54735G	MAZURKA, Op. 33, No. 4, B Minor— <i>Chopin</i>	Henrion	1.75
58573H	MAZURKA, Op. 67, No. 4, A Minor— <i>Chopin</i>	Zygmant	2.00
53414F	MAZURKA, Op. 3, No. 6— <i>Scriabine</i>	Winogradoff	1.50
60501H	MAZURKA, Op. 19, No. 5, "Miniatures"— <i>Stojowski</i>	Stojowski	2.00
55585F	MAZURKA, SECOND, Op. 24— <i>Saint-Saëns</i>	Adler	1.50
55764G	MAZURKA, SECOND, Op. 54— <i>Godard</i>	Volavy	1.75
52514G	MAZURKA, FOURTH— <i>Godard</i>	Volavy	1.75
	M'DLLE. MODISTE, <i>See "Kiss Me Again"</i>		
	MEDITATION, <i>See "Thaïs"</i>		
52134G	MEDITATION, Op. 72, No. 5— <i>Tschaikowsky</i>	Laros	1.75
52864F	MEDITATION, Op. 90— <i>Morrison</i>	Kmita	1.50
52894F	MEDLEY WALTZ, Introducing: 1. Just a-Wearyin' For You; 2. A Perfect Day (For Dancing)— <i>Bond</i>	Bergé	1.50
58857H	MEISTERSINGER, DIE (The Master Singer), Concert Paraphrase— <i>Wagner-Rybner</i>	Rybner	2.00
56804H	MEISTERSINGER, DIE (The Master Singer), "Prize Song"— <i>Wagner</i>	Brockway	2.00
57804H	MELODIE, D Minor— <i>Gluck-Sgambati</i>	Szumowska	2.00
54705F	MELODIE— <i>Huerter</i>	Kmita	1.50

53112F	MELODIE ITALIENNE— <i>Moszkowski</i>	Mérõ	1.50
57545H	MELODIE, Op. 3— <i>Rachmaninoff</i>	Rachmaninoff	2.00
60073H	MELODY IN A MAJOR— <i>Dawes</i>	Suskind	2.00
50665H	MELODY IN F— <i>Rubinstein</i>	Ornstein	2.00
50034F	MELODY IN F— <i>Rubinstein</i>	Volavy	1.50
54044F	MELODY, Op. 8, No. 3, B Major— <i>Paderewski</i>	Ecker	1.50
	MEMORIES, See "Souvenirs lointains"		
52683D	MEMORIES— <i>Van Alstyne</i>	Kmita	1.00
63443G	MENUETTO, B Minor— <i>Schubert</i>	Cooper	1.75
50253D	MERCEDES, "Intermezzo"— <i>Davis</i>	Kmita	1.00
61553G	MERCY (Rachem), Op. 60, No. 1 (Accompaniment only), E Minor, Soprano or Tenor— <i>Zucca</i>	Zucca	1.75
61443G	MERCY (Rachem), Op. 60, No. 1 (Accompaniment only), C Minor, Alto or Baritone— <i>Zucca</i>	Zucca	1.75
60093H	MERRY WIDOW, "Potpourri"— <i>Lehar</i>		
	Arranged and played by George Dilworth		2.00
59703H	MERRY WIVES OF WINDSOR, "Overture"— <i>Nicolai</i>		
	Pelletier and Loesser, conducted by Artur Bodanzky		2.00
	MES JOIES, See "Chant Polonaise"		
53894H	MESSIAH, THE, "Hallelujah Chorus"— <i>Handel</i>	Brockway	2.00
	MESSAGE OF THE VIOLET, THE, See "Prince of Pilsen"		
63351G	MIDNIGHT BELLS, Viennese Melody, from "The Opera Ball"— <i>Heuberger-Kreisler</i>	Kreisler	1.75
	MID-OCTOBER AFTERNOON, See "In Sleepy Hollow"		
	MIDSUMMER, See "Far Away Isles"		
60693H	MIDSUMMER NIGHT'S DREAM, "Overture," Op. 21— <i>Mendelssohn</i>		
	Pelletier and Loesser, conducted by Artur Bodanzky		2.00
81G	MIGHTY LAK' A ROSE, Ballad, A Flat (with words)— <i>Nevin</i>	Farrar	1.75
54902E	MIGHTY LAK' A ROSE (Waltz)— <i>Nevin</i>	Kmita	1.25
50847H	MIGNON, "Potpourri"— <i>Thomas</i>	Brockway	2.00
121F	MIGNONNE, Ballad, A Flat (with words)— <i>Davis</i>	Pollock	1.50
54657H	MIKADO, "Potpourri"— <i>Sullivan</i>	Brockway	2.00
59653G	MILLIONS D'HARLEQUIN, LES (Harlequin's Millions), "Reconciliation Polka"— <i>Drigo-Cooper</i>	Cooper	1.75
57343F	MILLIONS D'HARLEQUIN, LES (Harlequin's Millions), "Serenade"— <i>Drigo-Romano</i>	Gerdts	1.50
	MINSTRELS, See "Prelude"		
	MINUET, See "L'Arlésienne," also "Sonata," Op. 7		
62291H	MINUET IN G— <i>Beethoven</i>	Schnabel	2.00
55832F	MINUET in G, No. 2— <i>Beethoven</i>	Brockway	1.50
53664F	MINUET (Trans. by <i>Joseffy</i>)— <i>Boccherini</i>	Volavy	1.50
60193H	MINUET, Op. 10— <i>Mirovitch</i>	Mirovitch	2.00
50004G	MINUET, Op. 14, No. 1— <i>Paderewski</i>	Adler	1.75
62021H	MINUET, Op. 14, No. 1— <i>Paderewski</i>	Schnitzer	2.00
57403H	MINUETTO— <i>Haydn</i>	Friedberg	2.00
57713G	MI RICURITA (My Sweetie) (Tango)— <i>Freire</i>	Manecoies	1.75
51543E	MISSOURI WALTZ (For Dancing)— <i>Logan</i>	Wendling	1.25
	MISTRESS MARY, See "Mother Goose's Nursery Rhymes"		

59053F	MITHER HEART, THE (Accompaniment only), D Flat, Baritone— <i>Stickles</i>	Hejtmanek	1.50
58733F	MITHER HEART, THE (Accompaniment only), Key of F, Alto— <i>Stickles</i>	Hejtmanek	1.50
	MOCKING BIRD, THE, See "American Life, March"		
62933G	MOLLY ON THE SHORE, Irish Reel (British Folk-Music Settings)— <i>Grainger</i>	Copeland	1.75
61063H	MOMENT MUSICAL, Op. 94, No. 2, A Flat— <i>Schubert</i>	Dohnányi	2.00
56142H	MOMENT MUSICAL, Op. 94, No. 3, F Minor— <i>Schubert</i>	Godowsky	2.00
55354F	MONOLOGUE, Op. 31, No. 1— <i>Moszkowski</i>	Henrion	1.50
59092E	MOOD OF A MANDARIN, THE— <i>Souvaine</i>	Souvaine	1.25
59074H	MOON DROPS LOW, THE (Accompaniment only), A Minor— <i>Cadman</i>	Hejtmanek	2.00
58744H	MOON DROPS LOW, THE (Accompaniment only), C Sharp Minor— <i>Cadman</i>	Hejtmanek	2.00
	MOONLIGHT, See "Clair de Lune"		
	MOONLIGHT SONATA, See "Sonata," Op. 27, No. 2		
50852E	MORRIS DANCE, No. 1, "Henry VIII"— <i>German</i>	Volavy	1.25
	MOTH, THE, See "Nachtfalter"		
21F	MOTHER (I Love You), Ballad, D Flat (with words)— <i>Gitz-Rice</i>	Gitz-Rice	1.50
61561F	MOTHER DEAR, "A Child's Day in Song," Op. 16 (Accompaniment only), Key of E, Alto or Baritone— <i>Zucca</i>	Zucca	1.50
61451F	MOTHER DEAR, "A Child's Day in Song," Op. 16 (Accompaniment only), Key of G, Soprano— <i>Zucca</i>	Zucca	1.50
483H	MOTHER GOOSE'S NURSERY RHYMES, No. 1: 1. Mistress Mary; 2. Jack and Jill; 3. Baa, Baa, Black Sheep; 4. Pussy Cat Where Have You Been? 5. I had a Little Doggy; 6. Little Bo Peep (with words)— <i>Elliott</i>	Brockway	2.00
991F	MOTHER IN IRELAND, Ballad, E Flat (with words)— <i>Lyman-Griffen-Kahn</i>	de Bert	1.50
	MOTHER MACHREE, See "Chauncey Olcott Favorites"		
1371F	MOTHER MACHREE, Ballad, Key of D (with words)— <i>Olcott-Ball</i>	de Bert	1.50
51982E	MOTHER MACHREE— <i>Olcott-Ball</i>	Kmita	1.25
50497H	MURILLO, Op. 138, "Allegro de Concert"— <i>Terschaek</i>	Gerdts	2.00
	MURMURING WOODS, See "Waldesrauschen"		
61193F	MURMURING ZEPHYRS— <i>Jensen</i>	Suskind	1.50
	MUSETTA'S WALTZ SONG, See "Bohême"		
	MUSIC BOX, See "Tabatière à Musique"		
	MUSIC OF THE SPHERES, See "Winterreigen"		
	MY BEAUTIFUL LADY, "The Pink Lady," See "Favorite Light Opera Selections"		
971F	MY BUDDY, Ballad, Key of G (with words)— <i>Donaldson</i>	de Bert	1.50
191F	MY DREAMS, Ballad, D Flat (with words)— <i>Tosti</i>	Brockway	1.50
	MY GAL SAL, See "Old Time Dance Medley," No. 1		
	MY HEART AT THY SWEET VOICE, See "Samson et Dalila"		
	MY HERO, "The Chocolate Soldier," See "Favorite Light Opera Selections"		
1081E	MY JESUS, AS THOU WILT! E Flat (with words)— <i>Weber</i>	Arranged and played by Marvin	1.25

58963F	MY LADDIE (Accompaniment only), E Flat, Alto or Baritone— <i>Thayer</i>	Brockway	1.50
54993F	MY LADDIE (Accompaniment only), Key of G, Mezzo-Soprano or Tenor— <i>Thayer</i>	Brockway	1.50
56522E	MY MARYLAND and DIXIE	Kmita	1.25
	MY OLD KENTUCKY HOME, See "Plantation Song Favorites"		
733F	MY WILD IRISH ROSE, Ballad, B Flat (with words), See also "Chauncey Olcott Favorites"— <i>Olcott</i>	Fairchild	1.50
	MY WONDERFUL DREAM GIRL, "The Tik-Tok Man of Oz," See "Favorite Light Opera Selections"		
	MY WONDERFUL LOVE FOR THEE, See "Ernest R. Ball Favorites"		
61683H	NACHTFALTER (The Moth)— <i>Strauss-Tausig</i>	Münz	2.00
58365H	NACHTSTÜCK (Night Piece), Op. 23, No. 4— <i>Schumann</i>	Godowsky	2.00
50763E	NADJA, "Intermezzo"— <i>Moret</i>	Gerdts	1.25
50445G	NAILA, "Pas des Fleurs"— <i>Delibes</i>	Brockway	1.75
62693G	NAILA, "Waltz"— <i>Dohnányi-Delibes</i>	Münz	1.75
	NANCY'S FAREWELL, See "Apple Blossoms"		
55463F	NARCISSUS— <i>Nevin</i>	Brockway	1.50
33H	NATIONAL ANTHEMS OF THE ALLIES: 1. Belgium, "La Brabanconne"; 2. France, "La Marseillaise"; 3. England, "God Save the King"; 4. Italy, "Garibaldi's Hymn"; 5. Japan, "Kimi Ga Yo"; 6. America, "The Star Spangled Banner" (with words)	Henrion and Brockway	2.00
	NATURE DIVINE, See "Alone at Last"		
	NAUTILUS, See "Sea Pieces"		
56433G	NEARER, MY GOD, TO THEE— <i>Transcription by Keeney</i>	Hanke	1.75
6234IG	NEÑA (Spanish Fantasie)— <i>Yon</i>	Yon	1.75
	NEVER MIND, See "Babes in Toyland"		
	NIGHT BEFORE CHRISTMAS, THE, See "Visit from St. Nicholas"		
	NIGHT BELOVED, See "Chère Nuit"		
	NIGHTINGALE, THE, See "Rossignol"		
	NIGHT IN THE DESERT, See "Sunset in the Desert"		
57183G	NIGHTS OF GLADNESS (Waltz for Dancing)— <i>Ancliffe</i>	Kmita	1.75
64023H	NOCTURNE, Op. 9, No. 2, E Flat Major— <i>Chopin</i>	Brailowsky	2.00
62131G	NOCTURNE, Op. 9, No. 2, E Flat Major— <i>Chopin</i>	Cooper	1.75
53954F	NOCTURNE, Op. 9, No. 2, E Flat Major— <i>Chopin</i>	Hochman	1.50
62883H	NOCTURNE, Op. 9, No. 3, B Major— <i>Chopin</i>	Lhévinne	2.00
50654H	NOCTURNE, Op. 15, No. 2, F Sharp— <i>Chopin</i>	Ornstein	2.00
52296H	NOCTURNE, Op. 27, No. 1, C Sharp Minor— <i>Chopin</i>	Samaroff	2.00
51717H	NOCTURNE, Op. 27, No. 2, D Flat— <i>Chopin</i>	Buhlig	2.00
53335H	NOCTURNE, Op. 37, No. 1, G Minor— <i>Chopin</i>	Borchard	2.00
56834H	NOCTURNE, Op. 37, No. 2, G Major— <i>Chopin</i>	Godowsky	2.00
56297H	NOCTURNE, Op. 37, No. 2, G Major— <i>Chopin</i>	Loesser	2.00
56257H	NOCTURNE, Op. 48, No. 1, C Minor— <i>Chopin</i>	Klemen	2.00
58486H	NOCTURNE, Op. 55, No. 1, F Minor— <i>Chopin</i>	Levitcki	2.00
53627H	NOCTURNE, Op. 62, No. 2, E Major— <i>Chopin</i>	Loesser	2.00
52474F	NOCTURNE, Op. 72, No. 1 (Posthumous), E Minor— <i>Chopin</i>	Cutchin	1.50
59343H	NOCTURNE (Violin accompaniment only), Key of D— <i>Chopin-Wilhelmj</i>	Kerekjarto	2.00

	NOCTURNE, <i>See</i> "Soirées Musicales de Rossini"		
60671H	NOCTURNE, No. 5, B Flat, Major— <i>Field</i>	Adler	2.00
50903F	NOCTURNE, Op. 54— <i>Grieg</i>	Brockway	1.50
56945G	NOCTURNE, Fifth, Op. 52— <i>Leybach</i>	Kmita	1.75
57936H	NOCTURNE, for the left hand alone— <i>Scriabine</i>	Moiseiwitsch	2.00
54754H	NOCTURNE, Op. 10, No. 1, F Major— <i>Tschaikowsky</i>	Carreño	2.00
57374F	NOLA, "Intermezzo"— <i>Arndt</i>	Fairchild	1.50
55927H	NORMA, Op. 65, "Fantasie Brillante"— <i>Leybach</i>	Gerdts	2.00
50896H	NOTTURNO (Nocturne), Op. 21, No. 2, "In Boccaccio's Villa"— <i>Nevin</i>	Brockway	2.00
53274F	NOVELETTE, Op. 21, No. 1, E Major— <i>Schumann</i>	Pyle	1.50
56935H	NOVELETTE, Op. 21, No. 1, E Major— <i>Schumann</i>	Volavy	2.00
62783G	NOVELETTE, Op. 21, No. 2, D Major— <i>Schumann</i>	Suskind	1.75
871E	NOW THE DAY IS OVER, B Flat (with words)— <i>Barnby</i>	Russell	1.25
60531H	NUIT DE MAI (May Night)— <i>Palmgren</i>	Suskind	2.00
	NUTCRACKER SUITE, <i>See</i> "Casse Noisette"		
	O COME, ALL YE FAITHFUL, <i>See</i> "Adeste Fideles"		
671F	O DRY THOSE TEARS, Ballad, Key of E (with words)— <i>del Riego</i>	Kmita	1.50
59531F	O DRY THOSE TEARS (Accompaniment only), Key of A, Soprano or Tenor— <i>del Riego</i>	Noe	1.50
	O GENTLE PRESENCE, <i>See</i> "Christian Science Hymns"		
	O LITTLE TOWN OF BETHLEHEM, <i>See</i> "Christmas Hymns"		
61F	O LITTLE TOWN OF BETHLEHEM, Key of G (with words)— <i>Redner</i>	Kmita	1.50
30031G	O MIO BABBINO CARO (Oh My Beloved Daddy) (Accompaniment only), "Gianni Schicchi," A Flat, Soprano— <i>Puccini</i>	Ross	1.75
62051F	O MITAKE SAN, Op. 77, No. 1, "Butterfly Dance"— <i>Friml</i>	Fairchild	1.50
61903F	O MITAKE SAN, Op. 77, No. 2, "Veil Dance"— <i>Friml</i>	Fairchild	1.50
61823F	O MITAKE SAN, Op. 77, No. 3, "Valse Coquette"— <i>Friml</i>	Fairchild	1.50
1151F	O SOLE MIO, Ballad, Key of F (with words)— <i>di Capua</i>	di Giovanni	1.50
56324F	O SOLE MIO— <i>di Capua</i>	Kmita	1.50
51036H	OBERON, "Overture"— <i>Weber</i>	Volavy and Brockway	2.00
59893G	OBERTASS— <i>Wieniawski-Cooper</i>	Cooper	1.75
	O'ER WAITING HARPSTRINGS OF THE MIND, <i>See</i> "Christian Science Hymns"		
	OFFERTOIRE DE STE. CÉCILE, <i>See</i> "Andante"		
	OFF TO PHILADELPHIA, <i>See</i> "Irish Songs"		
1061E	OH, HE WHOM JESUS LOVED, Christian Science Hymn, E Flat (with words)— <i>Morse</i>	Joiner	1.25
91G	OH! PROMISE ME, Ballad, A Flat (with words)— <i>de Koven</i>	de Koven	1.75
55993F	OH! PROMISE ME— <i>de Koven</i>	Kmita	1.50
56492E	OH! THAT WE TWO WERE MAYING— <i>Nevin</i>	Brockway	1.25
59581F	OH! THAT WE TWO WERE MAYING (Accompaniment only), A Flat, Soprano or Tenor— <i>Nevin</i>	Hageman	1.50
	OH, THOU SUBLIME SWEET EVENING STAR, <i>See</i> "Tannhäuser"		
	OLD BLACK JOE, <i>See</i> "Plantation Song Favorites"		
	OLD HUNDRED, <i>See</i> "Favorite Hymns"		

54614F	OLD REFRAIN, THE— <i>Kreisler</i>	Brockway	1.50
57394H	OLD REFRAIN, THE— <i>Kreisler</i>	Kreisler	2.00
59643G	OLD TIME DANCE MEDLEY, No. 1 (Fox-Trot), Introducing: 1. Tammany; 2. My Gal Sal; 3. Under the Bamboo Tree; 4. Ida, Sweet as Apple Cider; 5. The Bird on Nellie's Hat; 6. There'll Be a Hot Time in the Old Town Tonight	Arranged by Harry Shipman	1.75
551F	OLD TIME WALTZ MEDLEY: 1. Sweet Rosie O'Grady; 2. Little Annie Rooney; 3. The Sidewalks of New York; 4. Comrades; 5. In the Good Old Summer Time; 6. On the Banks of the Wabash Far Away (with words)	Arden and Fairchild	1.50
	OLD VIENNESE DANCE MELODIES, See "Alt Wiener Tanzwiesen"		
	ONCE IN ROYAL DAVID'S CITY, See "Christmas Carols"		
	ONE LIVES BUT ONCE, See "Man Lebt nur Einmal"		
	ONE MORE DAY, MY JOHN, See "Colonial Song"		
361G	ONE SWEETLY SOLEMN THOUGHT, D Flat (with words)— <i>Ambrose</i>	Kmita	1.75
	ON TAPPAN ZEE, See "In Sleepy Hollow"		
	ON THE BANKS OF THE WABASH FAR AWAY, See "Old Time Waltz Medley"		
62073G	ON THE ROAD TO MANDALAY (Accompaniment only), E Flat, Tenor— <i>Speaks</i>	Duke	1.75
62083G	ON THE ROAD TO MANDALAY (Accompaniment only), Key of C, Baritone— <i>Speaks</i>	Duke	1.75
	ON THE WINGS OF SONG, See "Auf Flügeln des Gesanges"		
821E	ONWARD, CHRISTIAN SOLDIERS, E Flat (with words)	Russell	1.25
61511F	OPEN ROAD, THE (Accompaniment only), Key of D, Mezzo-Soprano or Tenor— <i>Ross</i>	Ross	1.50
61521F	OPEN ROAD, THE (Accompaniment only), Key of E, Soprano— <i>Ross</i>	Ross	1.50
57073F	OPEN THY BLUE EYES— <i>Massenet-Rogers</i>	Adler	1.50
	OPERA BALL, THE, See "Midnight Bells"		
62391F	OPERA WALTZ— <i>Ilgenfritz</i>	Ilgenfritz	1.50
61361G	ORIENTALE— <i>Cui</i>	Gordon	1.75
58693G	ORIENTALE, Op. 7, No. 2, C Minor— <i>Amani</i>	Maier	1.75
1041F	OUT WHERE THE BLUE BEGINS, Ballad, A Flat— <i>Grant</i>	de Bert	1.50
55317H	OUVERTURE COMIQUE— <i>Sartorio</i>	Kmita and Lambert	2.00
	OVER THE WAVES, See "Sobre Las Olas"		
63423H	OVERTURE, 29th Cantata— <i>Bach-Saint-Saëns</i>	Silber	2.00
59483H	PAGLIACCI, "Ballatella" (Accompaniment only), Key of C— <i>Leoncavallo</i>	Grange	2.00
56713H	PAGLIACCI, "Prologue"— <i>Leoncavallo</i>	Brockway	2.00
59493H	PAGLIACCI, "Prologue" (Accompaniment only), Key of C— <i>Leoncavallo</i>	Hageman	2.00
1051F	PALE MOON, Ballad, A Flat (with words)— <i>Logan</i>	de Bert	1.50
	PALMS, THE, See "Rameaux"		
50682E	PALOMA, LA (The Dove)— <i>Yradier-Trehde</i>	Kmita	1.25
1381F	PALOMA, LA (The Dove), Ballad, D Flat (with words)— <i>Yradier</i>	Lavarro	1.50
56613F	PAN, "Pastorale," Op. 50, No. 2— <i>Godard</i>	Adler	1.50
50912D	PAPILLON, LE (The Butterfly)— <i>Lavalle</i>	Gerdts	1.00
51702F	PAPILLONS (Butterflies), Op. 43, No. 1— <i>Grieg</i>	Adler	1.50
63831H	PAPILLONS (Butterflies)— <i>Rosenthal</i>	Rosenthal	2.00

60463H	PAPILLONS (Butterflies), Op. 2, Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9— <i>Schumann</i>	d'Alexandrowska	2.00
60473H	PAPILLONS (Butterflies), Op. 2, Nos. 10, 11 and 12— <i>Schumann</i>	d'Alexandrowska	2.00
1131G	PARADISE, "Viennese Folk Song," E Flat (with words)— <i>Krakauer-Kreisler</i>	Kreisler	1.75
52535H	PARSIFAL, "March of the Knights of the Holy Grail" and "End of Act I"— <i>Wagner</i>	Brockway	2.00
54107H	PARSIFAL, "Prelude"— <i>Wagner</i>	Brockway	2.00
	PAS DES AMPHORES, <i>See</i> "Air de Ballet"		
53354F	PASQUINADE— <i>Gottschalk</i>	Kmita	1.50
59134H	PASTORALE, E Minor— <i>Scarlatti-Tausig</i>	Copeland	2.00
63523H	PASTORALE— <i>Scarlatti-Tausig</i>	Zeisler	2.00
54167H	PASTORALE VARIÉE— <i>Mozart</i>	Morris	2.00
57867H	PASTORALE VARIÉE— <i>Mozart</i>	Steeb	2.00
63173G	PATINEURS, LES (The Ice Skaters), "Waltzes"— <i>Waldteufel</i>	Loth	1.75
55844G	PEARLS— <i>Moret</i>	Gerdts	1.75
55725H	PEER GYNT, Suite I, Op. 46: 1. The Morning; 2. The Death of Ase— <i>Grieg</i>	Brockway	2.00
55244H	PEER GYNT, Suite I, Op. 46: 3. Anitra's Dance; 4. In the Hall of the Mountain King— <i>Grieg</i>	Brockway and Volavy	2.00
421G	PERFECT DAY, A, Ballad, Key of F (with words), <i>See also</i> "Medley Waltz"— <i>Bond</i>	Volavy	1.75
63273G	PERPETUAL MOTION, Rondo from Sonata, Op. 24— <i>Weber</i>	Gordon	1.75
61201F	PERSIAN SONG— <i>Burmeister</i>	Mayer	1.50
57174F	PEU D'AMOUR, UN (A Little Love)— <i>Silesu</i>	Kmita	1.50
50962E	PIERRETTE— <i>Chaminade</i>	Adler	1.25
63461G	PIERROT PIECES, No. 1, <i>Lento</i> — <i>Scott</i>	Wille	1.75
	PIERROT'S SERENADE, <i>See</i> "Tote Stadt"		
	PILGRIMS' CHORUS, <i>See</i> "Tannhäuser"		
	PINK LADY, THE, <i>See</i> "Favorite Light Opera Selections"		
59441E	PIROUETTE— <i>Glazounow</i>	Suskind	1.25
	PIZZICATI, <i>See</i> "Sylvia Ballet"		
	PIZZICATO, <i>See</i> "Raymonda Ballet"		
51914F	PLANTATION SONGS: 1. Swanee River; 2. Massa's in the Cold, Cold Ground; 3. Old Black Joe; 4. My Old Kentucky Home— <i>Foster</i>	Kmita	1.50
53245G	PLENILUNIO (Full Moon)— <i>Ponce</i>	Brockway	1.75
55454H	POÈME, Op. 32, No. 1— <i>Scriabine</i>	Scriabine	2.00
50977H	POET AND PEASANT, "Overture"— <i>von Suppé</i>	Volavy and Brockway	2.00
62471G	POLICHINELLE— <i>Kreisler</i>	Kreisler	1.75
57905H	POLICHINELLE, Op. 3, No. 4— <i>Rachmaninoff</i>	Rachmaninoff	2.00
60001H	POLISH NATIONAL DANCE, Op. 3, No. 1— <i>Scharwenka</i>	Scharwenka	2.00
56683H	POLISH NATIONAL DANCE, Op. 3, No. 1— <i>Scharwenka</i>	Volavy	2.00
56204F	POLKA— <i>Balakirew</i>	Winogradoff	1.50
55295G	POLKA DE CONCERT, Op. 1— <i>Bartlett</i>	Gerdts	1.75
57275H	POLKA DE W. R.— <i>Rachmaninoff</i>	Rachmaninoff	2.00
57463F	POLKA, "Katinka"— <i>Ebell</i>	Church	1.50

58714H	POLONAISE AMERICAINE— <i>Carpenter</i>	Pattison	2.00
57767H	POLONAISE, Op. 26, No. 1, C Sharp Minor— <i>Chopin</i>	Fox	2.00
57296H	POLONAISE, Op. 40, No. 1, A Major— <i>Chopin</i>	Rubinstein	2.00
56336H	POLONAISE, Op. 53, A Flat Major— <i>Chopin</i>	Godowsky	2.00
56447H	POLONAISE, No. 2— <i>Liszt</i>	Borchard	2.00
62943G	POLONAISE, Op. 46, No. 12, E Minor— <i>MacDowell</i>	Barth	1.75
58097H	POLONAISE, "Le Bal" (The Ball), Op. 14, No. 2— <i>Rubinstein</i>	La Croix	2.00
56077H	POMP AND CIRCUMSTANCE (Military March)— <i>Elgar</i>	Kmita and Lambert	2.00
58384F	POMP AND GRACE (A Novelette)— <i>von Tilzer</i>	Fairchild	1.50
53424F	POMPONNETTE, Op. 80, "In the Style of Louis XV"— <i>Durand</i>	Winogradoff	1.50
51733E	POOR BUTTERFLY, <i>See also</i> "Dinner Music," Series No. 1— <i>Hubbell</i>	Kmita	1.25
5998IH	POUPÉE VALSANTE (Waltzing Doll)— <i>Poldini</i>	Zeisler	2.00
	PRELUDE and SICILIANA, <i>See</i> "Cavalleria Rusticana"		
61783H	PRELUDE IN E FLAT— <i>Chaloff</i>	Chaloff	2.00
57675H	PRELUDES, Op. 28, No. 6, B Minor; No. 21, B Flat Major; No. 23, F Major— <i>Chopin</i>	Szumowska	2.00
59154F	PRELUDES, Op. 28, No. 7, Key of A; No. 20, C Minor; No. 1, Key of C Major— <i>Chopin</i>	Gunn	1.50
6361IH	PRELUDES, Op. 28, No. 22, G Minor; No. 23, F Major; No. 24, D Minor— <i>Chopin</i>	Münz	2.00
50195G	PRELUDE, Op. 28, No. 15, D Flat Major— <i>Chopin</i>	Adler	1.75
55563H	PRELUDE, Op. 28, No. 20, C Minor— <i>Chopin</i>	Borchard	2.00
58494H	PRELUDE, Op. 28, No. 24, D Minor— <i>Chopin</i>	Desmond	2.00
55536H	PRELUDE, Op. 45, C Sharp Minor— <i>Chopin</i>	Borchard	2.00
53344G	PRELUDE, "La Fille aux Cheveux de Lin" (The Girl with the Flaxen Hair)— <i>Debussy</i>	Pyle	1.75
53104G	PRELUDE, "Les Collines d'Anacapri" (The Hills of Anacapri)— <i>Debussy</i>	Pyle	1.75
63843G	PRELUDE, A Minor— <i>Debussy</i>	Schmitz	1.75
57973H	PRELUDE, "Minstrels"— <i>Debussy</i>	Moiseiwitsch	2.00
58683G	PRELUDE, C Minor— <i>Glière</i>	Maier	1.75
51143F	PRELUDES, Op. 81, Nos. 3 and 7— <i>Heller</i>	Zadora	1.50
6039IH	PRELUDE RÊVEUR, Op. 16— <i>Herard</i>	Augiéras	2.00
61183H	PRELUDES, LES, Part I— <i>Liszt</i> Pelletier and Loesser, conducted by Artur Bodanzky		2.00
61273H	PRELUDES, LES, Part II— <i>Liszt</i> Pelletier and Loesser, conducted by Artur Bodanzky		2.00
55903H	PRELUDE, C Sharp Minor— <i>Rachmaninoff</i>	Goodson	2.00
57504H	PRELUDE, C Sharp Minor— <i>Rachmaninoff</i>	Rachmaninoff	2.00
57525H	PRELUDE, G Minor— <i>Rachmaninoff</i>	Rachmaninoff	2.00
6013IH	PRELUDE, Op. 34, No. 1— <i>Sinding</i>	Nyiregyhazi	2.00
51523H	PREMIER VALSE OUBLIÉE (The Forgotten Waltz, No. 1)— <i>Liszt</i>	Buhlig	2.00
57925H	PRÈS DE LA MER (By the Sea), No. 4, <i>Allegro Moderato</i> — <i>Arensky</i>	Souvaine	2.00
54724F	PRÈS DE LA MER (By the Sea), No. 5, <i>Allegretto</i> — <i>Arensky</i> PRETTY EDELWEISS, <i>See</i> "Alone at Last"	Souvaine	1.50

	PRETTY MAID MILKING HER COW, THE, See "Irish Songs"	
	PRIEST'S MARCH, See "Athalia"	
1321F	PRINCE OF PILSEN, THE, "The Message of the Violet," Ballad, Key of D (with words)— <i>Luders</i>	Delcamp 1.50
	PRIZE SONG, See "Meistersinger"	
	PROLOGUE, See "Pagliacci"	
	PROPHET BIRD, THE, See "Vogel als Prophet"	
51813F	PROPHÈTE, LE (The Prophet), "Coronation March"— <i>Meyerbeer</i>	Brockway 1.50
57412F	PSYCHÉ— <i>Paladilhe</i>	Suskind 1.50
63191G	PUNCHINELLO— <i>Herbert</i>	Herbert 1.75
	PUSSY CAT WHERE HAVE YOU BEEN? See "Mother Goose's Nursery Rhymes"	
54642D	QUESTION, THE— <i>Hoschke</i>	Hoschke 1.00
54664F	RAIN SONG and IN MOONLIGHT— <i>Goode</i>	Goode 1.50
	RACHEM, See "Mercy"	
611G	RAMEAUX, LES (The Palms), A Flat (with words)— <i>Fauré</i>	Kmita 1.75
	RAT CHARMER'S SONG, See "Rat Charmer of Hamelin"	
57045G	RAT CHARMER OF HAMELIN, THE, "Rat Charmer's Song"— <i>Neuendorff</i>	Brockway 1.75
56874F	RAYMOND (Excerpt)— <i>Thomas</i>	Brockway 1.50
58177H	RAYMOND, "Overture"— <i>Thomas</i> Pelletier and Loesser, conducted by Artur Bodanzky	2.00
63653G	RAYMONDA BALLET, "Pizzicato," and GAVOTTE, Op. 49, No. 3— <i>Glazounow</i>	Suskind 1.75
1311G	RECESSIONAL, Key of D (with words)— <i>de Koven</i>	de Koven 1.75
	RECONCILIATION POLKA, See "Millions d'Arlequin"	
55023F	RED, RED ROSE (Accompaniment only), E Flat, Baritone— <i>Cottenet</i>	Brockway 1.50
50715H	REFLETS DANS L'EAU (Reflections in the Water)— <i>Debussy</i>	Ornstein 2.00
59671H	REFRAIN DE BERCEAU (Cradle Song)— <i>Palmgren</i>	Moiseiwitsch 2.00
	REJOICE IN YOUR REDEEMER'S BIRTH, See "Christmas Carols"	
	REMEMBRANCE, See "Erinnerung"	
62171F	REMEMBRANCE— <i>Davies</i>	Davies 1.50
62361H	RENAISSANCE, No. 6, "Tambourin" (Tambourine)— <i>Rameau-Godowsky</i>	Ney 2.00
55873E	RENDEZVOUS, "Intermezzo Rococo"— <i>Aletter</i>	Gerdts 1.25
	RÊVE ANGÉLIQUE, See "Kammennoi-Ostrow"	
61281G	RÊVE DE JEUNESSE (Dream of Youth)— <i>Winternitz</i>	Kreisler 1.75
54624F	REVERIE, Op. 34, No. 5— <i>Schütt</i>	Hoschke 1.50
61631F	REVERIE INTERROMPUE (Interrupted Revery), Op. 40, No. 12, A Flat— <i>Tschaikowsky</i>	Barth 1.50
62703H	RHAPSODIE, Op. 79, No. 1, B Minor— <i>Brahms</i>	Nyiregyhazi 2.00
62353H	RHAPSODIE, Op. 79, No. 2, G Minor— <i>Brahms</i>	Schnabel 2.00
50994F	RHAPSODIE, Op. 79, No. 2, G Minor— <i>Brahms</i>	Wittgenstein 1.50
51595H	RHAPSODIE, Op. 119, No. 4, E Flat— <i>Brahms</i>	Buhlig 2.00
55854H	RHAPSODIE, Op. 119, No. 4, E Flat— <i>Brahms</i>	Goodson 2.00
61713G	RHAPSODIE, C Major— <i>Dohnányi</i>	Donahue 1.75

59973H	RHAPSODIE, F Sharp Minor, Op. 11, No. 2— <i>Dohnányi</i>	Dohnányi	2.00
57037H	RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 2— <i>Liszt</i>	Ariani	2.00
59263H	RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 2— <i>Liszt</i>	Cortot	2.00
50787H	RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 6— <i>Liszt</i>	Ariani	2.00
57437H	RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 6— <i>Liszt</i>	Levitzki	2.00
53396H	RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 8— <i>Liszt</i>	Leginska	2.00
60663H	RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 10— <i>Liszt</i>	Barth	2.00
58087H	RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 12— <i>Liszt</i>	Rubinstein	2.00
50107H	RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 12— <i>Liszt</i>	Volavy	2.00
51607H	RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 13— <i>Liszt</i>	Ornstein	2.00
63533H	RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 14— <i>Liszt</i>	Ney	2.00
53886H	RHAPSODIE HONGROISE (Hungarian Rhapsody), No. 15— <i>Liszt</i>	Loesser	2.00
	RICORDANZA, See "Etude Transcendente"		
	RIDE OF THE VALKYRIES, THE, See "Walküre"		
62041F	RIGAUDON— <i>MacDowell</i>	Hill	1.50
50676H	RIGOLETTO PARAPHRASE— <i>Verdi-Liszt</i>	Busoni	2.00
51477H	RIGOLETTO, "Potpourri"— <i>Verdi</i>	Brockway	2.00
52543E	RITA, EL— <i>Lederer</i>	Lederer	1.25
	RITORNA VINCITOR, See "Aïda"		
55213E	RIZOS DE ORO— <i>Arrillaga</i>	Tucker	1.25
58307H	ROBIN HOOD, "Potpourri"— <i>de Koven</i>	Kmita	2.00
58394F	ROBIN'S RETURN, THE— <i>Fisher</i>	Gerdts	1.50
	ROCK OF AGES, See "Favorite Hymns"		
1101E	ROCK OF AGES, B Flat (with words)— <i>Hastings</i>	Erle	1.25
	ROMANCE, See "Cavalleria Rusticana"		
60041H	ROMANCE SANS PAROLES (Romance Without Words), Op. 13, No. 1— <i>Fauré</i>	Fox	2.00
61653G	ROMANCE— <i>Glière</i>	Cooper	1.75
55936H	ROMANCE, Op. 45, No. 1— <i>Grünfeld</i>	Volavy	2.00
53494F	ROMANCE— <i>La Forge</i>	Adler	1.50
53732E	ROMANCE— <i>Pascal</i>	Gerdts	1.25
62313G	ROMANCE IN A FLAT— <i>Pascal</i>	Pascal	1.75
56582F	ROMANCE IN E FLAT, Op. 44— <i>Rubinstein</i>	Adler	1.50
53265G	ROMANCE, Op. 28, No. 2, F Sharp Major— <i>Schumann</i>	Henrion	1.75
54512E	ROMANCE, Op. 124, No. 11, B Flat— <i>Schumann</i>	Suskind	1.25
50354E	ROMANCE— <i>Schütt</i>	Volavy	1.25
56743F	ROMANCE, Op. 24, No. 9— <i>Sibelius</i>	Brockway	1.50
62213G	ROMANCE, from Second Concerto, Op. 22 (Violin accompaniment only)— <i>Wieniawski</i>	Duke	1.75
59352H	ROMANZA ANDALUZA, "Spanish Dances" (Violin accompaniment only), Key of C— <i>Sarasate</i>	Kerekjarto	2.00
63363H	ROMEO AND JULIET, "Potpourri"— <i>Gounod</i>	Eisler	2.00
62121F	RONDE DES LUTINS (Dance of the Goblins)— <i>Nerini</i>	Barber	1.50
62603H	RONDO A CAPRICCIO— <i>Beethoven</i>	Ney	2.00
60613H	RONDO, Op. 51, No. 2, G Major— <i>Beethoven</i>	Schnabel	2.00
55545H	RONDO CAPRICCIOSO, Op. 14— <i>Mendelssohn</i>	Adler	2.00

63433H	RONDO CAPRICCIOSO, Op. 14— <i>Mendelssohn</i>	Gordon	2.00
50IG	ROSARY, THE, Ballad, D Flat (with words)— <i>Nevin</i>	Brockway	1.75
28IF	ROSE IN THE BUD, Ballad, D Flat (with words)— <i>Forster</i>	Dilworth	1.50
5952IF	ROSE IN THE BUD (Accompaniment only), E Flat, Mezzo-Soprano or Tenor— <i>Forster</i>	Grange	1.50
60273H	ROSENKAVALIER, DER (The Rose-bearer), "Waltzes"— <i>Strauss</i>	Cooper	2.00
118IF	ROSES OF PICARDY, Ballad, Key of C (with words)— <i>Wood</i>	Delcamp	1.50
55415F	ROSSIGNOL, LE (The Nightingale)— <i>Alabieff-Liszt</i>	Cutchins	1.50
56224H	ROSSIGNOL, LE (The Nightingale) (Accompaniment only), A Flat, Soprano— <i>Ward-Stephens</i>	Ward-Stephens	2.00
58974H	ROSSIGNOL, LE (The Nightingale) (Accompaniment only), E Flat, Alto— <i>Ward-Stephens</i>	Ward-Stephens	2.00
	RUSSIAN AIRS, See "Souvenir de Moscou"		
	RUSTLE OF SPRING, See "Frühlingsrauschen"		
	SAINT FRANÇOIS DE PAULE MARCHANT SUR LE FLOTS, See "Legende"		
62543H	SALUT À PESTH (Greetings to Pesth)— <i>Kowalski</i>	Nyiregyhazi	2.00
51303F	SALUT À PESTH (Greetings to Pesth)— <i>Kowalski</i>	Volavy	1.50
52564F	SALUT D'AMOUR (Love's Greeting), Op. 12— <i>Elgar</i>	Kmita	1.50
	SALVE DIMORA, See "Faust"		
52845F	SAMBRE ET MEUSE— <i>Planquette</i>	Brockway	1.50
	SAMSON AND DELILAH, See "Samson et Dalila"		
52714F	SAMSON ET DALILA (Samson and Delilah), "Mon Coeur s'ouvre a ta Voix" (My Heart at Thy Sweet Voice)— <i>Saint-Saëns</i>	Brockway	1.50
55045F	SAMSON ET DALILA (Samson and Delilah), "Mon Coeur s'ouvre a ta Voix" (My Heart at Thy Sweet Voice) (Accompaniment only), D Flat— <i>Saint-Saëns</i>	Brockway	1.50
54686H	SAMSON ET DALILA (Samson and Delilah), "Finale, Act I"— <i>Saint-Saëns</i>	Saint-Saëns	2.00
76IE	SANTA LUCIA, Ballad, D Flat (with words)— <i>Kmita</i>	Kmita	1.25
56844F	SÀRI WALTZES: Love's Own Sweet Song; My Faithful Stradivari; Softly Thro' the Summer Night (For Dancing)— <i>Kalman</i>	Kmita	1.50
63463H	SATYR AND NYMPHS, Op. 18, No. 1, "Etude"— <i>Juon</i>	Nash	2.00
	SAW YE MY SAVIOUR? See "Christian Science Hymns"		
	SCARF DANCE, See "Air de Ballet"		
52752F	SCENE DE BALLET, Op. 5— <i>Zucca</i>	Zucca	1.50
61213G	SCENES FROM AN IMAGINARY BALLET, Op. 74, Nos. 1, 4 and 5— <i>Coleridge-Taylor</i>	Tovey	1.75
	SCENES FROM CHILDHOOD, See "Kinderscenen"		
6129IF	SCHERZINO, Op. 18— <i>Moszkowski</i>	Braun	1.50
	SCHERZO, See "Sonata"		
62273H	SCHERZO, E Flat Minor— <i>Brahms</i>	Suskind	2.00
55983F	SCHERZO IN C, Op. 35, No. 1— <i>Chaminade</i>	Volavy	1.50
55447H	SCHERZO, Op. 31, B Flat Minor— <i>Chopin</i>	Henrion	2.00
51116H	SCHERZO, Op. 39, C Sharp Minor— <i>Chopin</i>	Godowsky	2.00
60371H	SCHERZO, Op. 16, No. 2, E Minor— <i>Mendelssohn</i>	Hofmann	2.00
53374F	SCHERZO, Op. 16, No. 2, E Minor— <i>Mendelssohn</i>	Loesser	1.50
62011H	SCHERZO, No. 1, B Flat (Posthumous)— <i>Schubert</i>	Schnabel	2.00
	SCHÖN ROSMARIN, See "Alt Wiener Tanzweisen"		

6082IG	SCOTCH POEM, Op. 31, No. 2— <i>MacDowell</i>	Henneman	1.75
56482F	SCOTCH SONG FAVORITES: Annie Laurie; Comin' Thro' the Rye; The Blue Bells of Scotland; Auld Lang Syne	Kmita	1.50
63753H	SEA PIECES, "A. D. 1620," and "IMPROVISATION"— <i>MacDowell</i>	Campbell	2.00
55194F	SEA PIECES, Op. 55, No. 5, "Song"— <i>MacDowell</i>	Brockway	1.50
54774F	SEA PIECES, Op. 55, No. 7, "Nautilus"— <i>MacDowell</i>	Brockway	1.50
54074F	SECOND REGIMENT MARCH— <i>Reeves</i>	Sterling and Arden	1.50
	SEGUIDILLA, See "Chants d'Espagne," also "Carmen"		
52787H	SEMIRAMIDE, "Overture"— <i>Rossini</i>	Volavy and Brockway	2.00
	SERENADE, See "Millions d'Arlequin," also "Ständchen"		
50942E	SERENADE COQUETTE— <i>Barthélemy</i>	Ellis	1.25
60951G	SERENADE ESPAGÑOLE (Spanish Serenade)— <i>Chaminade-Kreisler</i>	Suskind	1.75
52494F	SERENADE, No. 1— <i>Drdla</i>	Kmita	1.50
62383G	SERENADE— <i>Drdla</i>	Schnitzer	1.75
53705F	SERENADE BADINE— <i>Gabriel-Marie</i>	Gerdts	1.50
62771F	SERENADE— <i>Morris</i>	Morris	1.50
62671F	SERENADE— <i>Pierné</i>	Lefèvre	1.50
52944F	SERENADE, Op. 3— <i>Rachmaninoff</i>	Pyle	1.50
62441H	SERENADE, B Flat Minor— <i>Rachmaninoff</i>	Rachmaninoff	2.00
51622E	SERENADE, Op. 33, No. 4— <i>Sinding</i>	Whittaker	1.25
60121H	SERENADE, Op. 29, No. 5— <i>Stojowski</i>	Stojowski	2.00
61301F	SERENATA, Op. 6— <i>Baumann</i>	McNabb	1.50
59311E	SERENATA, Op. 15, No. 1— <i>Moszkowski</i>	Barth	1.25
63413H	SEVEN AGES OF YANKEE DOODLE, THE	Spaeth	2.00
	SEVILLA, See "Suite Espagnole"		
	SEXTETTE, See "Florodora," also "Lucia di Lammermoor"		
51744F	SHADES OF NIGHT, "Intermezzo"— <i>Friedland-Franklin</i>	Kmita	1.50
60553H	SHEHERAZADE, Op. 35, 1st Movement, <i>Largo</i> — <i>Rimsky-Korsakoff</i>	Maier and Pattison, conducted by Modest Altschuler	2.00
61083H	SHEHERAZADE, Op. 35, 2d Movement, <i>Lento</i> , Part 1— <i>Rimsky-Korsakoff</i>	Maier and Pattison, conducted by Modest Altschuler	2.00
61093H	SHEHERAZADE, Op. 35, 2nd Movement, <i>Lento</i> , Part 2— <i>Rimsky-Korsakoff</i>	Maier and Pattison, conducted by Modest Altschuler	2.00
61383H	SHEHERAZADE, Op. 35, 3rd Movement, <i>Andantino</i> — <i>Rimsky-Korsakoff</i>	Maier and Pattison, conducted by Modest Altschuler	2.00
	SHEPHERD, SHOW ME HOW TO GO, See "Christian Science Hymns"		
50863F	SHEPHERD'S DANCE, "Henry VIII"— <i>German</i>	Volavy	1.50
61221G	SHEPHERD'S HEY— <i>Arr. by Grainger</i>	Souvaine	1.75
	SIDEWALKS OF NEW YORK, THE, See "Old Time Waltz Medley"		
	SIEGFRIED'S FUNERAL MARCH, See "Götterdämmerung"		
	SIEGMUND'S LOVE SONG, See "Walküre"		
56723F	SILVER THREADS AMONG THE GOLD— <i>Danks</i>	Kmita	1.50
50515H	SILVERY BROOK, THE— <i>Braham</i>	Kmita	2.00
58295H	SIMPLE AVEU (Simple Confession)— <i>Thomé</i>	Kmita	2.00
	SIMPLE CONFESION, See "Simple Aveu"		
56693E	SING ME TO SLEEP— <i>Greene</i>	Simon	1.25

6297I	H	SI OISEAU J'ETAIS (Were I a Bird), Op. 2, No. 6— <i>Rachmaninoff</i>	Henselt	2.00
61913	G	SKETCHES OF AMERICAN FUN, No. 6, "The Banjo-Picker at the Fair"— <i>Powell</i>	Mason	1.75
53864	F	SLAVERY DAYS (March)— <i>Zita</i>	Sterling	1.50
751	F	SMILE THROUGH YOUR TEARS, Ballad, Key of F (with words)— <i>Hamblen</i>	Fairchild	1.50
681	F	SMILIN' THROUGH, Ballad, E Flat (with words)— <i>Penn</i>	Fairchild	1.50
55663	E	SNOWBALL, "Intermezzo"— <i>Roberts</i> SOARING, <i>See</i> "Fantasiestücke"	Gerdts	1.25
56284	F	SOBRE LAS OLAS (Over the Waves)— <i>Rosas</i>	Kmita	1.50
50276	H	SOIRÉES DE VIENNE (Evenings in Venice), No. 6, "Valse Caprice"— <i>Liszt</i>	Volavy	2.00
62633	H	SOIRÉES MUSICALES DE ROSSINI (Musical Evenings with Rossini), No. 10, "Nocturne"— <i>Liszt</i> SOLDIER MARCH, <i>See</i> "Album für der Jugend" SOME TIME, <i>See</i> "Dinner Music," Series No. 2	Busoni	2.00
151	F	SOMEWHERE A VOICE IS CALLING, Ballad, E Flat (with words)— <i>Tate</i>	Sterling	1.50
1361	F	SOMEWHERE IN THE WORLD, Ballad, E Flat (with words)— <i>Ayer</i>	Lane	1.50
53286	H	SONATA, Op. 13, C Minor, "Pathétique," 1st Movement, <i>Grave, Allegro di moto e con brio</i> — <i>Beethoven</i>	Adler	2.00
53295	H	SONATA, Op. 13, C Minor, "Pathétique," 2nd Movement, <i>Adagio Cantabile</i> — <i>Beethoven</i>	Adler	2.00
53304	G	SONATA, Op. 13, C Minor, "Pathétique," 3rd Movement, <i>Rondo</i> — <i>Beethoven</i>	Adler	1.75
50405	H	SONATA, Op. 27, No. 2, C Sharp Minor, "Moonlight," 1st Movement, <i>Adagio Sostenuto</i> — <i>Beethoven</i>	Bauer	2.00
50337	H	SONATA, Op. 27, No. 2, C Sharp Minor, "Moonlight," 2nd and 3rd Movements, <i>Allegretto, Presto Agitato</i> — <i>Beethoven</i>	Bauer	2.00
57946	H	SONATA, F Minor, "Scherzo"— <i>Brahms</i>	d'Alexandrowska	2.00
53315	F	SONATA, Op. 58, 2nd Movement— <i>Cadman</i>	Laros	1.50
63803	H	SONATA, Op. 35, No. 2, B Flat Minor, 1st Movement, <i>Grave</i> — <i>Chopin</i>	Mirovitch	2.00
63813	H	SONATA, Op. 35, No. 2, B Flat Minor, 2nd Movement, <i>Scherzo</i> — <i>Chopin</i>	Mirovitch	2.00
63823	H	SONATA, Op. 35, No. 2, B Flat Minor, 3rd Movement, " <i>Marche Funèbre</i> " (Funeral March), and 4th Movement, <i>Presto</i> — <i>Chopin</i>	Mirovitch	2.00
61843	H	SONATA, Op. 58, B Minor, 1st Movement, <i>Allegro Maestoso</i> — <i>Chopin</i>	Moiseiwitsch	2.00
63761	G	SONATA, Op. 7, E Minor, "Minuet"— <i>Grieg</i>	Wehrmann-Schaffner	1.75
51803	E	SONATA, No. 12, C Major— <i>Scarlatti</i>	Rosenthal	1.25
61163	H	SONATA, Op. 22, G Minor, 1st Movement— <i>Schumann</i>	Levitzki	2.00
61323	H	SONATA, Op. 22, G Minor, 2nd and 3rd Movements— <i>Schumann</i>	Levitzki	2.00
61693	H	SONATA, Op. 22, G Minor, 4th Movement— <i>Schumann</i>	Levitzki	2.00
		SONETTO DEL PETRARCA, <i>See</i> "Années de Pélerinage"		
		SONG, <i>See</i> "Sea Pieces"		
		SONG OF INDIA, A, <i>See</i> "Chanson Indoue"		
		SONG OF LOVE, <i>See</i> "Blossom Time"		

1341F	SONG OF SONGS, THE, "Chanson du cœur brisé" (Song of a Broken Heart), Ballad, B Flat (with words)— <i>Moya</i>	Fairchild	1.50
1161F	SONG OF THE ROBIN, Ballad, E Flat (with words)— <i>Case</i>	Suskind	1.50
50803E	SONG OF THE SOUL— <i>Breil</i>	Kmita	1.25
52113F	SONG OF THE VOLGA BOATMEN— <i>Cady</i>	Cady	1.50
52123F	SONG WITHOUT WORDS— <i>Tschaikowsky</i>	Henrion	1.50
	SONGS MY MOTHER TAUGHT ME, See "Als die alte Mütter"		
54135F	SONGS WITHOUT WORDS, Op. 19, No. 1, E Major— <i>Mendelssohn</i>	Ecker	1.50
56452H	SONGS WITHOUT WORDS, Op. 19, No. 3, "Hunting Song," A Major— <i>Mendelssohn</i>	Borchard	2.00
56532F	SONGS WITHOUT WORDS, Op. 30, No. 9, "Consolation," Key of E— <i>Mendelssohn</i>	Brockway	1.50
56175H	SONGS WITHOUT WORDS, Op. 38, No. 18, "Duet" A Flat— <i>Mendelssohn</i>	Ornstein	2.00
56512F	SONGS WITHOUT WORDS, Op. 53, No. 22, F Major— <i>Mendelssohn</i>	Brockway	1.50
57793H	SONGS WITHOUT WORDS, Op. 62, No. 25, G Major— <i>Mendelssohn</i>	Fox	2.00
51422F	SONGS WITHOUT WORDS, Op. 62, No. 30, "Spring Song," A Major— <i>Mendelssohn</i>	Brockway	1.50
61851G	SONGS WITHOUT WORDS, Op. 62, No. 30, "Spring Song," A Major— <i>Mendelssohn</i>	Schnitzer	1.75
59661H	SONGS WITHOUT WORDS, Op. 67, No. 34, "Spinning Song," Key of C— <i>Mendelssohn</i>	Rachmaninoff	2.00
	SOUNDS FROM THE VIENNA WOODS, See "Geschichten aus dem Wiener Wald"		
62641G	SOURCE, LA (The Spring), Op. 36, No. 4— <i>Leschetizky</i>	Winston	1.75
51333F	SOUS BOIS (In the Woods), Op. 6— <i>Staub</i>	Schnitzer	1.50
56703F	SOUS BOIS (In the Woods), Op. 6— <i>Staub</i>	Volavy	1.50
59391F	SOUVENIR— <i>Drdla</i>	Barth	1.50
63093G	SOUVENIR DE MOSCOU, "Russian Airs," Op. 6 (Violin accompaniment only)— <i>Wieniawski</i>	Duke	1.75
56043H	SOUVENIRS DE VOYAGE, "Malagueña"— <i>Albeniz</i>	Copeland	2.00
63281G	SOUVENIRS LOINTAINS (Memories), Op. 14, No. 1— <i>Chaloff</i>	Chaloff	1.75
50832H	SPANISH DANCE— <i>Carreño</i>	Carreño	2.00
53964F	SPANISH DANCE, Op. 12, No. 2— <i>Moszkowski</i>	Brockway	1.50
	SPANISH DANCES, See "Danzas Españolas"		
62761F	SPARKLETS— <i>Miles</i>	Delcamp	1.50
55273E	SPARKLETS— <i>Miles</i>	Gerdts	1.25
	SPARKS, See "Etincelles"		
	SPHÄRENMUSIK, See "Winterreigen"		
62851F	SPHINX, "Waltz"— <i>Popy</i>	Gordon	1.50
59841G	SPINNERS OF CARANTEC, THE, Op. 13, No. 5— <i>Rhené-Baton</i>	Steeb	1.75
	SPINNING SONG, See "Songs Without Words"		
52623E	SPIRIT OF INDEPENDENCE, March— <i>Holzmann</i>	Sterling	1.25
57493G	SPIRIT OF THE NILE— <i>Vargas</i>	Fairchild	1.75
	SPRIG AROSE TO GLORY, A, See "Christmas Carols"		

55013F	SPRING (Accompaniment only), A Flat, Mezzo-Soprano or Tenor— <i>Tosti</i>	Melamet	1.50
58993F	SPRING (Accompaniment only), Key of F, Alto or Baritone— <i>Tosti</i>	Melamet	1.50
61461F	SPRING CAME WITH YOU (Accompaniment only), Op. 42, No. 2, A Flat, Soprano— <i>Zucca</i>	Zucca	1.50
	SPRING SONG, <i>See</i> "Songs Without Words"		
58423H	SPRING SONG— <i>Mirovitch</i>	Mirovitch	2.00
62861G	STACCATO CAPRICE— <i>Vogrich</i>	Boshko	1.75
50183F	STACCATO CAPRICE— <i>Vogrich</i>	Volavy	1.50
57826H	STACCATO ETUDE— <i>Rubinstein</i>	Levitzki	2.00
52387H	STANDARD AMERICAN AIRS, "Medley Overture"— <i>Rosey</i>	Sterling	2.00
59572H	STÄNDCHEN (Serenade) (Violin accompaniment only), D Minor— <i>Schubert-Elman</i>	Allen	2.00
55915H	STÄNDCHEN (Serenade)— <i>Schubert-Liszt</i>	Brockway	2.00
55053F	STÄNDCHEN (Serenade) (Accompaniment only), Op. 17, No. 2, Key of D, Alto or Baritone— <i>Strauss</i>	Melamet	1.50
58983F	STÄNDCHEN (Serenade) (Accompaniment only), Op. 17, No. 2, Key of F, Soprano or Tenor— <i>Strauss</i>	Melamet	1.50
	STAR SPANGLED BANNER, <i>See</i> "National Anthems of the Allies"		
52345F	STAR SPANGLED BANNER	Brockway	1.50
57282F	STAR SPANGLED BANNER	Rachmaninoff	1.50
1071E	STILL, STILL WITH THEE, Key of E, Christian Science Hymn (with words)— <i>Mason</i>	Joiner	1.25
59911H	STILL WIE DIE NACHT (Calm as the Night)— <i>Bohm-Godowsky</i>	Godowsky	2.00
54524E	STOLEN INSPIRATIONS— <i>Davis</i>	Davis	1.25
60903H	STUDY ON A CHINESE THEME, Op. 25, No. 3— <i>Arensky</i>	Braun	2.00
	SUBMERGED CATHEDRAL, THE, <i>See</i> "Cathédrale Engloutie"		
61773H	SUITE ESPAÑOLE, No. 3, "Sevilla"— <i>Albeniz</i>	Dumesnil	2.00
62231G	SUITE ESPAÑOLA (Spanish Suite), No. 5, "Malaguena"— <i>Lecuona</i>	Lecuona	1.75
61133E	SULLIVAN'S IRISH JIGS, No. 1	Sullivan	1.25
61141E	SULLIVAN'S IRISH JIGS, No. 2	Sullivan	1.25
57262E	SUMMER LAND, Op. 54, No. 2— <i>Scott</i>	Leopold	1.25
	SUNDAY MORNING, <i>See</i> "Am Genfer See"		
951E	SUN OF MY SOUL, Key of F (with words)— <i>Ritter</i>	Marvin	1.25
901F	SUNRISE AND YOU, Ballad, A Flat (with words)— <i>Penn</i>	Fairchild	1.50
30021G	SUNSET IN THE DESERT (Accompaniment only), Key of E, and NIGHT IN THE DESERT (Accompaniment only), D Minor, Baritone-Con- tralto— <i>Ross</i>	Ross	1.75
771F	SUPPOSE THE ROSE WERE YOU, Ballad, Key of F (with words)— <i>Denni</i>	Fairchild	1.50
	SWALLOW, THE, <i>See</i> "Golondrina"		
	SWAN, THE, <i>See</i> "Cygne"		
	SWANEE RIVER, <i>See</i> "Plantation Song Favorites"		
601F	SWEET AND LOW, Ballad, Key of C (with words)— <i>Barnby</i>	Kmita	1.50
	SWEET ROSIE O'GRADY, <i>See</i> "Old Time Waltz Medley"		
	SWEET ROSMARIN, <i>See</i> "Alt Wiener Tanzweisen"		

251F	SWEETEST STORY EVER TOLD, THE, Ballad, Key of F (with words)— <i>Stults</i> Kmita	1.50
	SWEETHEARTS, See "Dinner Music," Series No. 2	
52355G	SYLVAINS, LES (The Fauns), Op. 60— <i>Chaminade</i> Adler	1.75
51092E	SYLVIA BALLET, "Pizzicati"— <i>Delibes</i> Brockway	1.25
62253F	SYLVIA BALLET, "Valse Lente"— <i>Delibes</i> Brownell	1.50
	SYMPATHY, See "Dinner Music," Series No. 1	
58327H	SYMPHONY, No. 5, C Minor, 1st Movement, <i>Allegro con brio</i> — <i>Beethoven</i> Suskind and Loesser, conducted by Artur Bodanzky	2.00
59323H	SYMPHONY, No. 5, C Minor, 2nd Movement, <i>Andante con moto</i> , Part 1— <i>Beethoven</i> Suskind and Loesser, conducted by Artur Bodanzky	2.00
59333H	SYMPHONY, No. 5, C Minor, 2nd Movement, <i>Andante con moto</i> , Part 2— <i>Beethoven</i> Suskind and Loesser, conducted by Artur Bodanzky	2.00
60213H	SYMPHONY, No. 5, C Minor, 3rd Movement, <i>Scherzo-Trio</i> — <i>Beethoven</i> Suskind and Loesser, conducted by Artur Bodanzky	2.00
60223H	SYMPHONY, No. 5, C Minor, 4th Movement, <i>Allegro</i> — <i>Beethoven</i> Suskind and Loesser, conducted by Artur Bodanzky	2.00
63103H	SYMPHONY, No. 5, E Minor, Op. 95, "From the New World," 1st Movement, <i>Allegro Molto</i> — <i>Dvořák</i> Suskind and Loesser	2.00
63113H	SYMPHONY, No. 5, E Minor, Op. 95, "From the New World," 2nd Movement, <i>Largo</i> — <i>Dvořák</i> Suskind and Loesser	2.00
63123H	SYMPHONY, No. 5, E Minor, Op. 95, "From the New World," 3rd Movement, <i>Scherzo</i> — <i>Dvořák</i> Suskind and Loesser	2.00
63133H	SYMPHONY, No. 5, E Minor, Op. 95, "From the New World," 4th Movement, <i>Allegro Confuoco</i> — <i>Dvořák</i> Suskind and Loesser	2.00
58337H	SYMPHONY, No. 6, "Pathétique," Op. 74, 1st Movement, Part 1— <i>Tschaikowsky</i> Suskind and Loesser, conducted by Artur Bodanzky	2.00
58347H	SYMPHONY, No. 6, "Pathétique," Op. 74, 1st Movement, Part 2— <i>Tschaikowsky</i> Suskind and Loesser, conducted by Artur Bodanzky	2.00
58357H	SYMPHONY, No. 6, "Pathétique," Op. 74, 2nd Movement— <i>Tschaikowsky</i> Suskind and Loesser, conducted by Artur Bodanzky	2.00
58727H	SYMPHONY, No. 6, "Pathétique," Op. 74, 3rd Movement— <i>Tschaikowsky</i> Suskind and Loesser, conducted by Artur Bodanzky	2.00
59107H	SYMPHONY, No. 6, "Pathétique," Op. 74, 4th Movement— <i>Tschaikowsky</i> Suskind and Loesser, conducted by Artur Bodanzky	2.00
60923H	SYMPHONY, No. 8 (Unfinished), B Minor, 1st Movement— <i>Schubert</i> Suskind and Loesser, conducted by Artur Bodanzky	2.00
61801G	TABATIÈRE À MUSIQUE (The Music Box)— <i>Friedman</i> Swart	1.75
	TAG, See "Album für der Jugend"	
	TAKE THOU THIS ROSE, See "For You Alone"	
	TALES OF HOFFMAN, See "Contes d'Hoffman"	
	TAMBOURIN, See "Renaissance"	
61921F	TAMBOURIN CHINOIS (Chinese Tambourine), Op. 3 (Violin accompaniment only), B Flat— <i>Kreisler</i> Lamson	1.50
60943H	TAMBOURIN CHINOIS (Chinese Tambourine), Op. 3— <i>Kreisler</i> Arranged and played by the Original Piano Trio	2.00
	TAMMANY, See "Old Time Dance Medley," No. 1	
62581G	TANGO IN D— <i>Albeniz</i> Présent	1.75

- 52274F TANNHÄUSER, "Dich, Theure Halle" (Hail! Hall of Song) (Accompaniment only), Key of G—*Wagner* Rivers 1.50
- 56884G TANNHÄUSER, "Oh! Thou Sublime Sweet Evening Star"—*Wagner-Liszt* Brockway 1.75
- 50557H TANNHÄUSER, "Overture"—*Wagner* Hofmann 2.00
- 54915H TANNHÄUSER, "Pilgrim's Chorus"—*Wagner* Brockway 2.00
- 61593F TARANTELE, Op. 33 ('Cello accompaniment only), Key of G—*Popper* Wiswell 1.50
- TELL ME PRETTY MAIDEN, *See* "Florodora"
- 1191F TEN THOUSAND YEARS FROM NOW, Ballad, Key of F (with words)—*Ball* Ball 1.50
- 50704G THAÏS, "Meditation"—*Massenet* Brockway 1.75
- 61043G THAÏS, "Meditation"—*Massenet* MacFadyen 1.75
- 701F THANK GOD FOR A GARDEN, Ballad, A Flat (with words)—*del Riego* Fairchild 1.50
- THEN YOU'LL REMEMBER ME, *See* "Bohemian Girl"
- THERE'LL BE A HOT TIME IN THE OLD TOWN TONIGHT, *See* "Old Time Dance Medley," No. 1
- 53514E THERE'S A LONG, LONG TRAIL—*Elliott* Frances 1.25
- 323G THERE'S SUNLIGHT IN YOUR EYES, Ballad, Key of B (with words)—*Harling* Suskind 1.75
- 58053F THY BEAMING EYES, Key of F—*MacDowell* Bowman 1.50
- TICKLE TOE, *See* "Dinner Music," Series No. 2
- TIK-TOK MAN OF OZ, THE, "My Wonderful Dream Girl," *See* "Favorite Light Opera Selections"
- 59501F TIME FOR MAKING SONGS HAS COME, THE (Accompaniment only), E Flat, Soprano—*Rogers* Noe 1.50
- 1001F 'TIS THEN I LOVE YOU MOST OF ALL, Ballad, Key of F (with words)—*Dohrt* Fairchild 1.50
- TO A WATER LILY, *See* "Woodland Sketches"
- 63291F TOCCATA IN A—*Paradies* Buell 1.50
- TOLLE GESELLSCHAFT, *See* "Winterreigen"
- TOMORROW WILL BE CHRISTMAS, *See* "Christmas Carols"
- TOREADOR'S SONG, *See* "Carmen"
- 51387H TOSCA, "Potpourri"—*Puccini* Brockway 2.00
- 56114F TOSCA, "Vissi d'Arte, Vissi d'Amore" (Love and Music, These Have I Lived for) (Accompaniment only), E Flat, Soprano—*Puccini* Ward-Stephens 1.50
- TO SPRING, *See* "An den Frühling," *also* "Au Printemps"
- 62031G TOTE STADT, DIE (The Dead City), "Pierrot's Serenade"—*Korngold* Nash 1.75
- TO THE BIRDS, *See* "A des Oiseaux"
- TOYLAND, *See* "Babes in Toyland"
- TOY MARCH, *See* "Babes in Toyland"
- 59921H TOY SOLDIER'S MARCH—*Kreisler* Kreisler 2.00
- TRIUMPHAL SCENE and MARCH, *See* "Aïda"
- 60561G TRAUM DURCH DIE DÄMMERUNG (Dream in the Twilight) (Accompaniment only), E Flat, Baritone—*Strauss* Strauss 1.75

60571G	TRAUM DURCH DIE DÄMMERUNG (Dream in the Twilight) (Accompaniment only), F Sharp, Soprano— <i>Strauss</i>	Strauss	1.75
51893F	TRAUM, EIN (A Dream), Op. 46, No. 6, <i>Transcription</i> — <i>Grieg</i>	Brockway	1.50
56784G	TRÄUME (Dreams)— <i>Wagner</i>	Brockway	1.75
	TRÄUMEREI and ROMANCE, <i>See</i> "Kinderscenen"		
60241H	TRÄUMEREI (Revery), Op. 9, No. 4— <i>Strauss</i>	Brockway	2.00
	TRÄUMESWIRREN, <i>See</i> "Fantasiestücke"		
51417H	TRAVIATA, LA, "Potpourri"— <i>Verdi</i>	Brockway	2.00
1391F	TREES, Ballad, D Flat (with words)— <i>Rasbach</i>	Suskind	1.50
60801H	TRIAKONTAMERON (Thirty Moods and Fancies), No. 8, "A Watteau Paysage" (A Watteau Landscape)— <i>Godowski</i>	Levitzki	2.00
62591F	TRIAKONTAMERON (Thirty Moods and Fancies), No. 11, "Alt Wien" (Old Vienna)— <i>Godowski</i>	Wille	1.50
52705F	TRINITY CHIMES— <i>Decker</i>	Decker	1.50
	TRIO, <i>See</i> "Babes in Toyland"		
55345H	TRISTAN UND ISOLDE (Tristan and Isolde), "Isolda's Love Death"— <i>Wagner</i>	Brockway	2.00
54336H	TRISTAN UND ISOLDE (Tristan and Isolde), "Isolda's Love Death"— <i>Wagner-Liszt</i>	Dumesnil	2.00
52817H	TRISTAN UND ISOLDE (Tristan and Isolde), "Prelude"— <i>Wagner</i>	Brockway	2.00
57914H	TROIKA, Op. 37, No. 11, E Major— <i>Tschaikowsky</i>	Rachmaninoff	2.00
52183F	TROIS ECOSSAISES (Three Schottisches), Op. 72, No. 3— <i>Chopin</i>	Henrion	1.50
691F	TROMPETER VON SÄKKINGEN, DER (The Trumpeter of Säckingen), "It Was Not So to Be," E Flat (with words)— <i>Nessler</i>	Brockway	1.50
	TROUT, THE, <i>See</i> "Forelle"		
52523F	TROVATORE, IL, "Anvil Chorus"— <i>Verdi</i>	Brockway	1.50
58377H	TROVATORE, IL, "Potpourri"— <i>Verdi</i>	Brockway	2.00
63201F	TULIPS— <i>Miles</i>	Lane	1.50
57164F	TU NE SAURAS JAMAIS (You Will Never Know)— <i>Rico</i>	Kmita	1.50
61151G	TURKEY IN THE STRAW— <i>Arr. by Guion</i>	Gordon	1.75
	TURKEY IN THE STRAW, <i>See</i> "American Life, March"		
59831G	TURKISH MARCH— <i>Beethoven-Rubinstein</i>	Samaroff	1.75
	'T WAS THE NIGHT BEFORE CHRISTMAS, <i>See</i> "A Visit from St. Nicholas"		
	TWILIGHT OF THE GODS, <i>See</i> "Götterdämmerung"		
	TWILIGHT REVERIE, <i>See</i> "Le Crépuscule"		
63471G	TWO CUBAN DANCES: 1. La Comparsa; 2. Danza— <i>Lecuona</i>	Lecuona	1.75
	TWO GRENADIERS, <i>See</i> "Die Beiden Grenadière"		
	TWO SKYLARKS, THE, <i>See</i> "Deux Alouettes"		
	UNCLE SAMMY, <i>See</i> "Holzmann March Medley"		
56764F	UNDER HER WINDOW— <i>Blazejewicz</i>	Kmita	1.50
	UNDER THE BAMBOO TREE, <i>See</i> "Old Time Dance Medley," No. 1		
	UNDER THE LEAVES, <i>See</i> "Sous la Feuillée"		
	UNFINISHED SYMPHONY, <i>See</i> "Symphony"		
63243H	UNGARISCHE ZIEGEUNERWEISEN (Hungarian Gypsy Dances)— <i>Tausig</i>	Lhévinne	2.00
301F	UNTIL, Ballad, D Flat (with words)— <i>Sanderson</i>	Fairchild	1.50

57744F	VALCIK— <i>Makrejs</i>	Dietrich-Hollingshead	1.50
61051G	VALE— <i>Levitcki</i>	Levitcki	1.75
62531H	VALE, A Flat— <i>Tschaikowsky</i>	Rachmaninoff	2.00
61833G	VALE ARABESQUE, E Flat— <i>Lack</i>	Davies	1.75
62261G	VALE BLUETTE— <i>Drigo-Rapée</i>	Fairchild	1.75
53765F	VALE BOHÊME— <i>Kriens</i>	Gerdt	1.50
55615G	VALE BRILLANTE, A Flat— <i>Moszkowski</i>	Adler	1.75
52764F	VALE BRILLANTE, Op. 20— <i>Zucca</i>	Zucca	1.50
55753G	VALE CAPRICE, Op. 7— <i>Newland</i>	Volavy	1.75
56965H	VALE CAPRICE— <i>Rubinstein</i>	Bachaus	2.00
62321G	VALE CAPRICE— <i>Scott</i>	Présent	1.75
	VALE CAPRICIEUSE, <i>See</i> "Aux Champs"		
61891F	VALE CHANTÉE— <i>Truxell</i>	Truxell	1.50
60173H	VALE CHROMATIQUE, Op. 88 (Fifth Valse)— <i>Godard</i>	Cooper	2.00
	VALE COQUETTE, <i>See</i> "O Mitake San"		
51784F	VALE COQUETTE— <i>Moszkowski</i>	Adler	1.50
57423H	VALE, DANSE HUMORESQUE— <i>Stojowski</i>	Levitcki	2.00
62453H	VALE DE CONCERT— <i>Levitcki</i>	Levitcki	2.00
62433F	VALE DE CONCERT— <i>Loth</i>	Loth	1.50
60763G	VALE DE CONCERT, Op. 3, No. 1— <i>Wieniawski</i>	Volavy	1.75
	VALE DES FLEURES, <i>See</i> "Casse Noisette"		
50505F	VALE FANTASTIQUE— <i>Menges</i>	Gerdt	1.50
51886H	VALE IMPROMPTU— <i>Liszt</i>	Rosenthal	2.00
62003G	VALE IMPROMPTU, A Flat— <i>Liszt</i>	Suskind	1.75
59431H	VALE IMPROMPTU, Op. 23, No. 2— <i>Dohnányi</i>	Dohnányi	2.00
55805H	VALE IMPROMPTU, Op. 126— <i>Schytte</i>	Volavy	2.00
62463H	VALE IMPROMPTU— <i>Stojowski</i>	Stojowski	2.00
57234H	VALE LANGOUREUSE, Op. 120— <i>Saint-Saëns</i>	Saint-Saëns	2.00
	VALE LENTE, <i>See</i> "Sylvia Ballet," <i>also</i> "Coppélia"		
53843F	VALE LENTE, Op. 17, No. 2, A Flat— <i>Schütt</i>	Loesser	1.50
55554F	VALE LENTE, SECOND, Op. 23— <i>Dolmetsch</i>	Brockway	1.50
63771F	VALE LUCILLE, Op. 55 bis, No. 1— <i>Friml</i>	Fairchild	1.50
57104F	VALE MIGNON— <i>Vargas</i>	Kmita	1.50
58264F	VALE NANETTE— <i>Fairchild</i>	Fairchild	1.50
59791G	VALE NOUVELLE— <i>Pollock</i>	Pollock	1.75
58473H	VALE, Op. 4, E Minor— <i>Landowska</i>	Zygman	2.00
57006H	VALE, Op. 34, No. 1— <i>Moszkowski</i>	Adler	2.00
56894F	VALE, Op. 83— <i>Durand</i>	Gerdt	1.50
62063F	VALE PARISIENNE— <i>Roberts</i>	Delcamp	1.50
60711G	VALE PETITE, Op. 156— <i>Benkhardt</i>	Delcamp	1.75
63001G	VALE ROMANTIQUE, "Little Romantic Pieces, No. 7"— <i>de Sévérac</i>	Chemet	1.75
51675G	VALE TRISTE, Op. 44— <i>Sibelius</i>	Volavy	1.75
60911G	VALE VIENNOISE— <i>Smith</i>	Smith	1.75
55813F	VALZER GENTILE, Op. 7, No. 1— <i>Nevin</i>	Brockway	1.50

63673G	VARIATIONS (Six) on the duet, "Nel cor piu non mi sento," from "Le Molinarall"— <i>Beethoven</i>	Buell	1.75
	VEIL DANCE, See "O Mitake San"		
63141G	VEIL OF PIERRETTE, THE, "Waltz," Op. 18— <i>Dohnányi</i>	Dohnányi	1.75
	VENETIAN LOVE SONG, See "Day in Venice"		
57334F	VENITIENNE, Fourth Barcarolle— <i>Godard</i>	Dietrich-Hollingshead	1.50
50745G	VICTOR HERBERT FAVORITES: 1. Because You're You; 2. Love is Best of All; 3. Gypsy Love Song; 4. Kiss Me Again; 5. Mascot of the Troop— <i>Herbert</i>	Kmita	1.75
50991H	VIENNESE MELODY— <i>Gaertner-Kreisler</i>	Kreisler	2.00
30113G	VISIT FROM ST. NICHOLAS, A ('Twas the Night Before Christmas), Music for recitation— <i>Van Vollenhoven</i>	Van Vollenhoven	1.75
71F	VISIT FROM ST. NICHOLAS, A ('Twas the Night Before Christmas), Ballad, B Flat (with words)— <i>Pollock</i>	Pollock	1.50
50453H	VOGEL ALS PROPHET (The Prophet Bird)— <i>Schumann</i>	Godowsky	2.00
	VOICES OF SPRING, See "Frühlingsstimmen"		
54814H	WALDESRAUSCHEN (Murmuring Woods)— <i>Liszt</i>	Bauer	2.00
51995H	WALKÜRE, DIE (The Valkyrie), "Magic Fire Scene"— <i>Wagner</i>	Brockway	2.00
59963H	WALKÜRE, DIE (The Valkyrie), "Magic Fire Scene"— <i>Wagner-Rybner</i>	Rybner	2.00
55674H	WALKÜRE, DIE (The Valkyrie), "Siegmund's Love Song"— <i>Wagner</i>	Brockway	2.00
60153H	WALKÜRE, DIE (The Valkyrie), "Siegmund's Love Song"— <i>Wagner-Rybner</i>	Rybner	2.00
54013F	WALKÜRE, DIE (The Valkyrie), "The Ride of the Valkyries"— <i>Wagner</i>	Brockway	1.50
59943H	WALKÜRE, DIE (The Valkyrie), "Wotan's Farewell"— <i>Wagner-Rybner</i>	Rybner	2.00
	WALTZ, See "Veil of Pierrette"		
61313H	WALTZES, Op. 39, Nos. 5, 6, 15— <i>Brahms</i>	Moiseiwitsch	2.00
54142E	WALTZ, Op. 39, No. 15— <i>Brahms</i>	Navas	1.25
62511F	WALTZ CAPRICE— <i>Chenoweth</i>	Chenoweth	1.50
59743H	WALTZ, Op. 18, E Flat Major— <i>Chopin</i>	Rachmaninoff	2.00
51554H	WALTZ, Op. 42, A Flat— <i>Chopin</i>	Godowsky	2.00
51294G	WALTZ, Op. 42, A Flat— <i>Chopin</i>	Volavy	1.75
50602H	WALTZ, Op. 64, No. 1, "Minute Waltz," D Flat Major— <i>Chopin</i>	d'Albert	2.00
60481H	WALTZ, Op. 64, No. 1, "Minute Waltz," D Flat Major— <i>Chopin</i>	Zeisler	2.00
53364H	WALTZ, Op. 64, No. 2, C Sharp Minor— <i>Chopin</i>	Borchard	2.00
54954H	WALTZ, Op. 64, No. 2, C Sharp Minor— <i>Chopin</i>	Godowsky	2.00
55184H	WALTZ, Op. 64, No. 2, C Sharp Minor— <i>Chopin</i>	Ornstein	2.00
58073H	WALTZ, Op. 64, No. 3, A Flat Major— <i>Chopin</i>	Levitzki	2.00
61701G	WALTZ, Op. 69, No. 2 (Posthumous), B Minor— <i>Chopin</i>	Chiapusso	1.75
50482H	WALTZ, Op. 70, No. 1 (Posthumous), G Flat Major— <i>Chopin</i>	Godowsky	2.00
60261H	WALTZ, Op. 70, No. 1 (Posthumous), G Flat Major— <i>Chopin</i>	Zeisler	2.00

57223H	WALTZ, Op. 70, No. 2 (Posthumous), F Minor— <i>Chopin</i>	Copeland	2.00
57143G	WALTZ, Op. 70, No. 3 (Posthumous), D Flat— <i>Chopin</i>	Copeland	1.75
54944H	WALTZ (Posthumous), E Minor— <i>Chopin</i>	Godowsky	2.00
52645H	WALTZ BRILLIANT, Op. 34, No. 1, A Flat— <i>Chopin</i>	Bachaus	2.00
55145H	WALTZ BRILLIANT, Op. 34, No. 2, A Minor— <i>Chopin</i>	Ornstein	2.00
63311H	WALTZ BRILLIANT, Op. 34, No. 3, F Major— <i>Chopin</i>	Rachmaninoff	2.00
60971G	WALTZ, Op. 42, No. 3, D Major— <i>Glazounow</i>	Reisenberg	1.75
52063F	WALTZ— <i>Ilgenfritz</i>	Ilgenfritz	1.50
	WALTZING DOLL, <i>See</i> "Poupée Valsante"		
62143G	WALTZ THEMES FROM "FAUST"— <i>Gounod</i>	Loth	1.75
60931G	WANDA, Op. 88— <i>Bohm</i>	Gerds	1.75
30011G	WANDERER, DER (The Wanderer) (Accompaniment only), Key of E, Baritone— <i>Schubert</i>	Turpin	1.75
53834F	WASHINGTON POST MARCH— <i>Sousa</i>	Sterling and Arden	1.50
	WATTEAU PAYSAGE, <i>See</i> "Triakontameron"		
54255F	WEARIN' OF THE GREEN, THE (Variations), <i>See also</i> "Irish Songs"— <i>Arranged by Sullivan</i>	Sullivan	1.50
	WEDDING DAY AT TROLDHAUGEN, <i>See</i> "Hochzeitstag auf Troidhaugen"		
	WEDDING MARCH, <i>See</i> "Lohengrin"		
52736H	WEDDING OF THE WINDS— <i>Hall</i>	Gerds	2.00
	WERE I A BIRD, <i>See</i> "Si oiseau j'etais"		
	WHEN A MAID COMES KNOCKING AT YOUR HEART, <i>See</i> "Dinner Music," Series No. 2		
811F	WHEN KNIGHTHOOD WAS IN FLOWER, "Waltz Song," Ballad, Key of F (with words)— <i>Herbert</i>	Herbert	1.50
271F	WHEN MY SHIPS COME SAILING HOME, Ballad, A Flat (with words) <i>Bergé</i>		1.50
	WHEN STEALING DOWN HER PALLID CHEEK, <i>See</i> "Elisir d'Amour"		
57124F	WHEN YOU AND I WERE YOUNG, MAGGIE— <i>Wyman</i>	Gerds	1.50
641F	WHEN YOU LOOK IN THE HEART OF A ROSE, Ballad, E Flat (with words)— <i>Methven</i>	Lambert	1.50
291F	WHERE MY CARAVAN HAS RESTED, Ballad, Key of F (with words)— <i>Lohr</i>	Dilworth	1.50
1473F	WHERE THE RAINBOW ENDS, Ballad, E Flat (with words)— <i>Ayer</i>	Lefèvre	1.50
531G	WHERE THE RIVER SHANNON FLOWS, Ballad, E Flat (with words)— <i>Russell</i>	Gerds	1.75
	WHILE SHEPHERDS WATCHED THEIR FLOCKS BY NIGHT, <i>See</i> "Christmas Carols"		
	WHIMS, <i>See</i> "Fantasiestücke"		
63671G	WHISPERS OF LOVE— <i>Vargas</i>	Lefèvre	1.75
	WHIP, THE, <i>See</i> "Holzmann March Medley"		
61951F	WHO IS SYLVIA? (Accompaniment only), Key of G, Mezzo-Soprano or Baritone— <i>Schubert</i>	Lamson	1.50
61961F	WHO IS SYLVIA? (Accompaniment only), Key of F, Alto or Bass— <i>Schubert</i>	Lamson	1.50
881F	WHO KNOWS? Ballad, E Flat (with words)— <i>Ball</i>	Kmita	1.50
1091F	WHO'S SORRY NOW? Ballad, B Flat (with words)— <i>Snyder</i>	de Bert	1.50

59023F	WIDMUNG (Dedication), "Thou Art My All" (Accompaniment only), E Flat, Alto or Baritone— <i>Schumann-Liszt</i>	Brockway	1.50
55033F	WIDMUNG (Dedication), "Thou Art My All" (Accompaniment only), Key of G, Soprano or Tenor— <i>Schumann-Liszt</i>	Brockway	1.50
62871F	WIENERISCH— <i>Godowsky</i>	Dixon	1.50
	WILDE JAGD, <i>See</i> "Etude Transcendente"		
	WILLIAM TELL, "Overture," <i>See</i> "Guglielmo Tell"		
63381G	WILL O'THE WISP— <i>Jensen</i>	Fairchild	1.75
59032F	WILL O'THE WISP (Accompaniment only), D Flat, Alto— <i>Spross</i>	Ward-Stephens	1.50
56122F	WILL O'THE WISP (Accompaniment only), Key of F, Soprano— <i>Spross</i>	Ward-Stephens	1.50
54034F	WILLOW BLOSSOMS— <i>Sousa</i>	Sterling	1.50
52252F	WIND SONG (Accompaniment only), F Major, Mezzo-Soprano or Tenor— <i>Rogers</i>	Rivers	1.50
59042F	WIND SONG (Accompaniment only), Key of D, Alto or Baritone— <i>Rogers</i>	Rivers	1.50
	WINNING FIGHT, <i>See</i> "Holzmann March Medley"		
59683H	WINTERREIGEN, Op. 13, No. 5, "Sphärenmusik" (Music of the Spheres)— <i>Dohnányi</i>	Dohnányi	2.00
63321H	WINTERREIGEN, Op. 13, No. 8, "Tolle Gesellschaft" (Boisterous Party)— <i>Dohnányi</i>	Dohnányi	2.00
57633F	WISTARIA, Op. 38, No. 1— <i>Zucca</i>	Zucca	1.50
59164F	WITCHES' DANCE, Op. 17, No. 2— <i>MacDowell</i>	Hanke	1.50
	WONDER OF DA-ASCO, THE, <i>See</i> "Asombro de Da-Asco"		
63783G	WOODLAND DREAMS— <i>Vargas</i>	Lane	1.75
53444G	WOODLAND SKETCHES: 1. At an Old Trysting Place; 2. From an Indian Lodge— <i>MacDowell</i>	Brockway	1.75
54404G	WOODLAND SKETCHES: 1. From Uncle Remus; 2. A Deserted Farm— <i>MacDowell</i>	Brockway	1.75
61733F	WOODLAND SKETCHES: 1. To a Wild Rose; 2. To a Water Lily— <i>MacDowell</i>	Duke	1.50
51013F	WOODLAND SKETCHES: 1. To a Water Lily; 2. The Eagle— <i>MacDowell</i>	Volavy	1.50
	WOTAN'S FAREWELL, <i>See</i> "Walküre"		
	YANKEE DOODLE, <i>See</i> "Seven Ages of Yankee Doodle"		
651F	YEARNING, Ballad, B Flat (with words)— <i>Moret</i>	Pollock	1.50
53544E	YE BANKS AND BRAES OF BONNIE DOON— <i>Lange</i>	Edgar	1.25
56572E	YELLOW JONQUILS— <i>Johanning</i>	Kmita	1.25
961E	YE SERVANTS OF GOD, Key of G (with words)— <i>Haydn</i>	Marvin	1.25
59931H	YESTERTHOUGHTS— <i>Herbert</i>	Herbert	2.00
57452F	YOU— <i>Fuentes</i>	Suskind	1.50
59542F	YOUR EYES HAVE TOLD ME SO (Accompaniment only), A Flat, Soprano or Tenor— <i>Blaufuss</i>	Noe	1.50
571F	YOUR EYES HAVE TOLD ME SO, Ballad, B Flat (with words)— <i>Blaufuss</i>	Pollock	1.50
511G	YOUR SMILE, Ballad, B Flat (with words)— <i>Forster</i>	Bowman	1.75

63873G	ZEPHYRS, Valse Gracieuse— <i>Ilgenfritz</i>	Ilgenfritz	1.75
54364F	ZU DEINEN FÜSSEN (At Thy Feet)— <i>Grieg</i>	Hoschke	1.50
60301G	ZUEIGNUNG (Devotion), Op. 10, No. 1 (Accompaniment only), Key of G, Alto— <i>Strauss</i>	Strauss	1.75
60351G	ZUEIGNUNG (Devotion), Op. 10, No. 1 (Accompaniment only), Key of C, Soprano— <i>Strauss</i>	Strauss	1.75
1291G	ZUEIGNUNG (Devotion), Op. 10, No. 1, Key of C (with words), <i>Tran-</i> <i>scription</i> — <i>Strauss</i>	Strauss	1.75