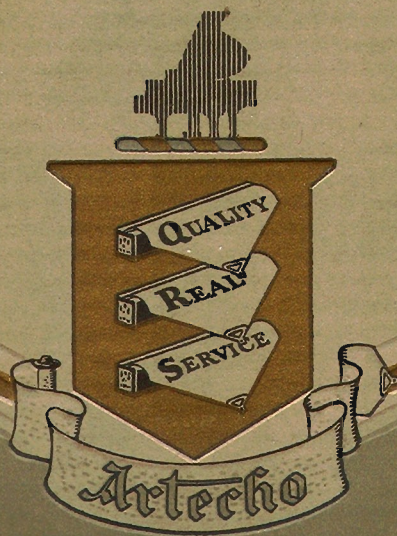


Q·R·S
Artecho
REPRODUCING
PLAYER
ROLLS





CATALOG
OF
THE NEW
Q·R·S
Artecho
REPRODUCING
PLAYER
ROLLS



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REPRODUCING
PLAYER ROLLS
are BETTER

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INTRODUCTORY



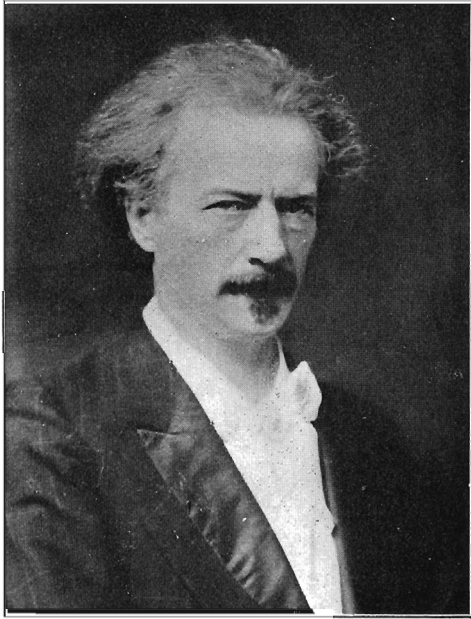
MUSIC, while it is the universal language, is spoken with different accents. As the Southerner's slow, mellow intonations differ from the typical Eastern speech and the Western drawl, the interpretations famous musicians place on identical compositions are essentially different.

Take Beethoven's Sonata, C sharp minor (Moonlight) adagio—Paderewski plays it with a languid grace, Pugno opens at a more rapid tempo; in fact, each artist will play it in his own style and feeling, which proves that musical interpretation, like faces, are never just alike.

This graphically depicts the real value of the ARTECHO ROLLS. They are positive reproductions of the technique and interpretation of the artist who played them—a musical photograph of his artistry.

In Artecho Catalogs and Bulletins you will find the work of every great pianist. You may take one number, interpreted by several different masters and be astonished at the difference; these rolls breathe the fire, the artistry, the very spirit of the ones who played them.

A library of ARTECHO ROLLS is a collection of the world's best music from the maestros of the piano. Whether these wonderful reproductions are used for musical education or entertainment is immaterial. They gather under your roof, subject to your call, the playing of the people that the age has acclaimed as masters.



IGNAZ JAN PADEREWSKI has had the greatest career of any living pianist, receiving tribute from the musical world as no other artist ever did. He was born in Podolia, Poland, and later went to Warsaw for instruction. He was not a prodigy, but when he really began his musical career, it was one succession of triumphs.

He combines the poetry, the fire and the intellectuality of the absolute genius, his personality is most magnetic, and the loftiness of his conceptions and perfection of his performances is irresistible.

Manru, his opera, has been successfully produced both here and in Europe—his other compositions include chamber-music, songs and a number of fine works for the pianoforte.

Q·R·S

ARTECHO REPRODUCING PLAYER ROLLS

An Alphabetical Arrangement of Compositions Contained in this Catalog

- R-3055** A PERFECT DAY (*Carrie Jacobs-Bond*). Played by Jacobs-Bond..... 1.25

Carrie Jacobs-Bond has endeared herself to thousands of Americans by the lovely sentiment and charming melodies of her compositions. There is probably no better known song of to-day than this appealing little lyric, so intimately played by the composer herself.

- R-3023** AIR DE BALLET (*Victor Herbert*). Played by Emil Chaquette..... 1.25

Victor Herbert, the genial and much beloved writer of light classics and operas, has given us here one of his delightful fancies,—light as air, bright as sunshine, and sparkling as dew-drops.

- R-3167** A LA CUBANA (*E. Granados*). Played by Julian Huarte..... 1.50

Of the collection of Spanish Dances that Granados has made so popular, this is one of the most pretentious and brilliant. It is unique both in melody and rhythm, the work of a master, and full of a warmth of expression we find so wonderful in the works from that country. Mr. Huarte is a pianist of prominence, and thoroughly in sympathy with these Spanish compositions. Besides giving us a lovely performance, he sets the seal of authority on his interpretations.

- R-3174** AMOUR COQUETTE (*R. Friml*). Played by Rudolph Friml..... 1.50

We have another fanciful, sparkling trifle so charmingly written in Mr. Friml's operatic style, and so delightfully played by the composer himself. These selections by the Bohemian composer are ideal types of the modern salon-piece.

- R-3048** AN OLD SWEETHEART OF MINE (*Lee S. Roberts*). Played by Lee S. Roberts..... 1.25

All the sweet sentiment that belongs to the memories of one's old home, and early loves, are caught in this charming sketch by Mr. Roberts, and put together in his inimitable way.

- R-3114** ARABESQUE-BLUE DANUBE WALTZ (*Schultze-Evler*). Played by Joseph Lhevinne..... 3.00

Of all the waltzes ever written, the Blue Danube stands proudly, king of them all,—and when to these delicious strains is added the sparkling concert pyrotechnics of modern pianism,—we have the quintessence of brilliancy.



JOSEF HOFMANN was a most remarkable boy prodigy and toured Europe and the United States when he was ten years old, with amazing success.

He was born in Cracow, and received the best of musical educations, which was supplemented by a very musical home atmosphere.

He is the artistic descendant of his great teacher, Rubinstein, and ranks among the world's greatest geniuses.

His style of playing is broad and full of poetic fervor, no technical difficulties exist for him, and his memory is nothing short of miraculous. He has written for the orchestra, voice, and many works for the pianoforte.

- R-3115** ARABESQUE, OP. 45, NO. 1 (*Theodore Leschetizky*).
 Played by Theodore Leschetizky..... 2.00

This arabesque is a weaving of musical mosaics—constantly changing—a varied procession of tone colors, resembling an animated prism, and full of exquisite melodies.

- R-3095** ARMENIAN WEDDING MARCH (*Gudenian-Brockway*). Played by Howard Brockway..... 1.50

A blending of the quaint and sombre make this Armenian Wedding March unique and charming. Full of color it brings to the mind a rustic picture of the old world and one of its customs.

- R-3152** AROUND THE CORNER ("The Little Whopper")
 (*R. Friml*). Played by Rudolph Friml..... 1.50

"The Little Whopper" enjoyed much success as a light opera, and added to Mr. Friml's laurels as a composer. This little excerpt was one of the "hits," and proved to be a delightful bit of music. Played by the composer in his fascinating "Viennese" style, it makes a most attractive salon-piece.

- R-3058** AT DAWNING I LOVE YOU (*Charles Wakefield Cadman*). Played by Richard Merton..... 1.25

Cadman, who is well known for his poetic arrangements of American Indian music, has given us here a haunting love song, with pathos in its note of longing.

- R-3077** AUTUMN (*Cecile Chaminade*). Played by Rudolph Ganz..... 1.75

In Autumn we have a brilliant composition matching the dashing colors of an October scene, with gay yellows and reds flung over the landscape. It is one of Chaminade's most ambitious works for the piano.

- R-3042** BADINAGE (*Victor Herbert*). Played by Hans Hanke..... 1.25

What could typify the good-natured banter and raillery among jolly friends better than this gay little piece, full of comical turns, and piquant bits of tonal humor. It makes you smile to think of it.

- R-3090** BALLADE G MINOR (*Chopin*). Played by Tina Lerner..... 3.50

Chopin, in this Ballade, has set to music the famous story of the great Lithuanian hero, Konrad Wallenrod, and, in imagination, we can follow the poem through its phases of stormy adventure, its love episode, and final tragedy. It is a great work, told in a great way.



LEOPOLD GODOWSKY was born in Vilna, Russian Poland. He showed musical talent at an extraordinarily early age, and studied assiduously in Germany, and later in France. His is the master-technique, an impeccable, almost miraculous perfection in the mastery of the key-board—exquisite delicacy, and highly developed pianistic polyphony.

He has written some very interesting transcriptions, paraphrases and arrangements of well-known works, and some original compositions, prodigiously difficult, and extremely lovely.

- R-3132** BALLADE IN A FLAT (*Fr. Chopin*). Played by Marguerite Volavy..... 2.25

Of the four Ballades written by Chopin this is the best known, and the most popular. It was inspired by the "Undine" of the Polish poet Mickiewicz, who was a close friend of Chopin, and the music is really a setting of that lovely theme. It gives the interpreting artist a full scope of technique and imagination going from one fascinating picture "mood" to another of equal beauty, and Mme. Volavy has taken full advantage of the artistic possibilities of this lovely work, playing it with warmth and expression.

- R-3157** BALLET MUSIC (from "Rosamunde") (*Schubert-Fischhoff*). Played by Alfred Grunfeld..... 2.50

Schubert wrote more lovely melodies than any of his contemporaries, and none more charming than these. He combines simplicity with a rare flow of melodic freshness that is altogether enchanting. Played by such a pianistic virtuoso as Grunfeld, it is enhanced by a perfect performance, in which no shade of the details are lost. It is an exquisite bit of writing and playing.

- R-3072** BEAUTY'S EYES (*Tosti*). Played by Richard Merton..... 1.50

With the true sentiment of the Italian for lovely songs, Tosti has written this charming work, which almost sings itself, and is really enhanced by the setting for piano.

- R-3123** BERCEUSE (*Chopin*). Played by Alfred Reisenauer..... 2.75

Chopin has created a masterpiece in this cradle song. The rhythmic figure, suggesting the rocking to and fro, the filigree woven around it like delicate embroidery, and the gentle tenderness of the theme itself, make it a picture of exquisite poetic beauty.

- R-3021** BUONA NOTTE (from "A Day in Venice") (*E. Nevin*). Played by Howard Brockway..... 1.50

"Good Night" is the last of four lovely pieces from this Venetian Suite. Soft chords, like a whispered prayer, precede a haunting melody, which has a suggestion of bells afar off in its accompaniment. It is a fitting close to these charming impressions.

- R-3125** BUTTERFLY, OP. 43 (*Grieg*). Played by Edvard Grieg..... 2.00

One of the most realistic bits of imitative writing, is this "butterfly" of Grieg's. The fluttering of colored wings, the darting from flower to flower, and final disappearance of the beautiful insect, are all faithfully and charmingly depicted.



HAROLD BAUER was born near London, and his first professional appearances were those of a violinist. Subsequently he went to Paris, where he was advised to study the piano for a professional career. His remarkable successes have proven his great talent for that instrument.

He is famous alike as a pianist, a master-teacher and composer—arranging and adapting a number of works for the piano.

His style is broad, lyric and sympathetic, and all of his interpretations bear the mark of the master-pianist.

- R-3065** BY MOONLIGHT (*Fr. Bendel*). Played by Anton Tyssowski..... 2.00

"By Moonlight" is one of a series called "On the Shores of Lake Geneva." It gives us a picture of that beautiful Lake, under the enchantment of a summer moon—silver ripples and soft shadows—a blue-black sky, softly brilliant with golden stars, all set in the heart of the Swiss mountains. A fairy land made for lovers.

- R-3028** CANZONETTA (*D'Ambrosio*). Played by Ferdinand Steindel..... 1.50

A canzonetta is a light, lyric song, which had its origin in the lovely madrigals of Provençal. D'Ambrosio has carried out this idea in a charming, fanciful manner, and given us a tone-lyric.

- R-3109** CAPRICE BURLESQUE (*O. Gabrilowitsch*) Played by O. Gabrilowitsch..... 2.75

This young Russian—composer-pianist and conductor—has given us a burlesque in tone-rhythms, which is as fascinating as it is original, and most aptly illustrates the title in its capriciousness.

- R-3036** CAPRICE VIENNOISE (*Fr. Kreisler*). Played by Felix Faure..... 1.50

Kreisler has happily chosen some of the popular Viennese songs and folk tunes, and in giving them modern settings has opened up a fund of charming melodies, which make most attractive salon pieces.

- R-3127** CAPRICCIO (*Scarlatti-Tausig*). Played by Fannie Bloomfield Zeisler..... 2.00

Scarlatti, who was the Italian Bach of his day, has given us some of the most charming compositions in piano literature. From these collections of pieces which he calls "Sonatas" we have many lovely Pastorals and Capriccios, from the latter of which this is the best known. Tausig, that great master-pianist, has adapted it for the modern piano, but has preserved its sparkle, brilliance, and—we may almost say—its wit, for there is an intoxicating quality of clarity that makes this composition so fascinating. It is especially suited to Mme. Zeisler, for one of her chief characteristics is a clear, sparkling tone, delightful in this style of music.

- R-3139** CARMENA (*Lane Wilson*). Played by Felix Arndt 1.25

Here we have a brilliant waltz-song with a delicious Spanish flavor. It is played by Mr. Arndt whose sympathetic insight into salon pieces of this type has made him famous.



RUDOLPH GANZ was born in Zurich, Switzerland, and began his musical studies under the directorship of his uncle. He made his debut in Berlin (1889), and since that time has made many concert tours in the United States and Europe, has conducted master classes for students, and given considerable time to composing.

He is noted for being one of the most broad-minded and versatile of pianists, his repertoire covering all of the important works in the literature of the piano.

- R-3073** "CELESTE AIDA" (*Verdi*). Played by Howard Brockway..... 1.75
 One of the greatest and loveliest tenor solos in the entire range of Italian opera. It is sung by Rhadames, in the first act of *Aida*, and extolls the captive Princess, with whom Rhadames is in love.
- R-3003** CHANT POLONAISE ("My Joys") (*Chopin-Liszt*). Played by Leopold Godowsky..... 2.00
 One of a series of Polish songs which Chopin wrote with so sympathetic an insight of his beloved country's poetic fervor. These are gems of exquisite polish, and Liszt has only enhanced them by his pianistic version.
- R-3088** CHANT POLONAISE ("Maiden's Wish") (*Chopin-Liszt*). Played by Leopold Godowsky..... 1.75
 A familiar old Polish song, which Sembrich used often to sing as an encore, accompanying herself. It has a plaintive strain although it is in mazarinka time, and Liszt has added some lovely technical figures in his concert-paraphrase.
- R-3006** CHANT SANS PAROLES (*Tschaikowsky*). Played by Leopold Godowsky..... 1.50
 Of all the great writers, perhaps *Tschaikowsky* most often reaches the masses, with his charming rhythm, delightful melodies, and rare gift of color. This "song without words" is an example of a classic beloved by all who hear it, musician and layman alike.
- R-3008** CHIFFONETTE (*Lee S. Roberts*). Played by Lee S. Roberts.....1.00
 As airy and delicate as the title, is this fanciful little work. Its graceful rhymes and charming melodies are delightfully refreshing, and make an ideal salon-piece.
- R-3100** CONCERT ETUDE IN E FLAT (*P. de Schloetzer*). Played by Harold Triggs..... 1.75
 In spite of the fact that this composition is an etude of the most modern and difficult type, it is a delightful work for musician and layman,—the theme is fascinating and the technique delicious.
- R-3113** CONCERT ETUDE IN E FLAT (*P. de Schloetzer*). Played by Joseph Lhévinne.....2.50
 This Russian pianist is rapidly growing in favor by his fine performances. His playing of this Concert Étude is most interesting,—he makes a veritable pyrotechnical display of it.



GUIMAR NOVAES is a young pianist, a native of Brazil, who is making an enviable name for herself among pianistic virtuosi. She has been called the real descendant of Carreno, playing with the same fire, abandon and poetry, and combining a warm, beautiful touch with almost masculine strength and authority.

She has received many musical honors, among them the coveted first prize of the Paris Conservatory.

- R-3024** CONCERT VALSE ("Firefly") (*Rudolph Friml*).
 Played by Rudolph Friml..... 1.25

This young composer has risen in a few years to a place of prominence in the world of light opera, and perhaps the most charming of these is "The Firefly." This selection embodies the popular waltz, and is beautifully arranged and played by the composer.

- R-3128** COUNTRY WALTZ (*A. Rubinstein*). Played by
 Josef Hofmann..... 2.00

This great pianist-composer, so often called the Giant of the keyboard, has written a great number of lovely works for the piano,—among those not so often played is this lovely waltz. Although technically difficult, there is always the singing tone in the melody that Rubinstein himself only could so wonderfully express. It is especially fitting to have this charming work played by Josef Hofmann, who was his most gifted pupil and is the highest authority on the great master's playing and compositions. Nothing lovelier could be imagined than the rhythmic and melodic flow of this work.

- R-3101** DANSE MACABRE (*C. Saint-Saens*). Played by
 Eugene d'Albert..... 2.75

The "Danse Macabre" is one of four symphonic poems, and among the most famous works of Saint-Saens. It depicts a dance of the dead at midnight, after a fantastic poem by Henri Cazalis. We hear the rattling of bones, diabolic shrieks and devilish laughter, and when the orgie is at its height, suddenly the cock crows—and off they scamper, helter-skelter.

- R-3053** DANSE NEGRE (*Cyril Scott*). Played by Theodora
 Sturkow-Ryder..... 1.25

Cyril Scott has given us a clever and realistic picture in this "Danse Negre." First we have a happy care-free mood, in a jig rhythm, then a half-comical, half lazy episode, very characteristic, which accelerates into the lively jig again, and ends with a surprising figure.

- R-3166** DANZA DE LA ROSE (*E. Granados*). Played by
 Julian Huarte..... 1.50

This fascinating composer is fast coming into his own,—for his style is unique, his melodies charming, and he has that remarkable distinction of rhythm that marks so much of the Spanish music. It is played by a pianist in full sympathy with this style, which makes the performance of great interest, and absolutely authoritative.



LEE S. ROBERTS was born in San Francisco, California, and entered the Player Piano field when very young. He is widely known as a pianist and composer, and many of his compositions may be heard in all parts of the world.

“I had no intentions of becoming a pianist or composer,” says Mr. Roberts, “and I owe all my achievement and success in that direction to the influence of the player and the extensive amount of musical literature with which it surrounded me.”

- R-3052** DEAR OLD PAL OF MINE (*Gitz-Rice*). Played by Gitz-Rice..... 1.25

Here we have a pathetic and beautiful song from the trenches, and it touches a universally sympathetic subject,—this longing for a dear pal, with the prayer for a loved one's safety. Played by the composer gives it an added interest.

- R-3135** DINER WALTZ (*A. Grunfeld*). Played by Mme. Sturkow-Ryder and Lee S. Roberts..... 1.25

Here we have some charming and delicious waltzes strung together in contrasting melodies much after the manner of the Strauss dances. There is something attractive about the title, suggesting the sweet confections that follow a gay dinner, and the dancing afterward. These two pianists, who have played so many overtures together, and who are so completely in sympathy, have made of these lovely waltzes a brilliant, scintillating performance, awakening in their audiences a joyous expression of delight in the fascinating measures of this dance.

- R-3129** DREAMS (*R. Wagner*). Played by Howard Brockway..... 2.00

Richard Wagner wrote only a few songs, as we understand them, but this song was one of a series written about the time he was composing "Tristan and Isolde." It bears a close resemblance to the beautiful theme of the love-duet in the second act of that lovely opera, and is worked out with beautiful effect. Mr. Brockway, who is so gifted in his interpretations of transcriptions, plays this selection wonderfully well, bringing to it a breadth and depth of tone that makes it almost orchestral.

- R-3074** ECOSSAISES (*Chopin*). Played by Tina Lerner... 1.50

Ecossaïses are dances of Scotch origin. At first they were played with a bag-pipe accompaniment, but later they were used as a form of dance by some of the great masters. These, which have been enlarged upon by Chopin, are among the most charming of them all, and are often played on the concert platform.

- R-3110** EL FANDANGO DE CANDIL (*Enrico Granados*). Played by Enrico Granados..... 2.75

The works of this gifted Spaniard are fast becoming known to the musical world. They are extremely characteristic of not only Spanish, but very modern poetic style of thought, and with the rich harmonies and distinctive rhythms of his national heritage, they make remarkably lovely pieces.



FANNIE BLOOMFIELD ZEISLER was born in Bielitz, Austria, and came to the United States when very young. She is known as a talented pianist who has had many successful concert tours both in Europe and America.

Her style is of the clear, intellectual type, and combines charm and delicacy, with energy and fire.

Her repertory is large and comprehensive, and her Beethoven interpretations especially fine,—while some of the lighter classics she has made her own—as Poldini's "Dancing Doll" and the "Spinning Song" and "Spring Song" of Mendelssohn. All her interpretations are marked by originality and authority.

R-3016 ELEGIE (*Jules Massenet*). Played by Felix Arndt . . . 1.25
 Massenet has given us in this "Elegie" one of the imperishable melodies of musical literature. The appealing quality of the song with its lovely accompaniment, has made it a favorite with every audience.

R-3039 ELEVATION (*Cecile Chaminade*). Played by Rudolph Ganz 1.25
 In "Elevation" Chaminade has given us a short, rhapsodic composition,—it is an elevation of mood, which is very beautifully worked out in detail, making it an ideal salon-piece.

R-3147 ENTRANCE OF MME. BUTTERFLY (*Puccini*).
 Played by Howard Brockway 1.50
 We must picture a delightful stage setting. A tiny garden, and a Japanese dwelling in the foreground, situated on one of the high hills overlooking the town and harbor of Nagasaki, and climbing the steep ascent is a radiant little maiden of Japan with her friends, coming to her wedding,—her heart full of joy and happiness. The sweet scent of almond and cherry-blossoms fills the air, the sky is cloudless. Mr. Brockway has done full justice to this lovely episode.

R-3078 ERL KING (*Schubert-Liszt*). Played by Edward Fournelle 2.00
 Although it is said that Schubert had consigned this song to the waste basket, it has become one of the world's great masterpieces. It is founded on an old legend that whoever sees the Erl King is about to die. One hears the voice of the narrator—the anxious father—the frightened child, and the seductive tones of the Erl King with distinctness. Liszt has made this work tremendously effective for the piano.

R-3007 ETUDE, D FLAT (*Liszt*). Played by Harold Bauer 2.00
 There is a wide sweep in this "Etude," and a lovely melody, which has made it a favorite with concert pianists of all types. The flowing arpeggios carry one along, and its sparkling cadenza gives a brightness to the work that is delicious. It is certainly an ideal virtuoso number.

R-3040 ETUDE, OP. 10, NO. 5 (black keys) (*Chopin*).
 Played by Marguerite Volavy 1.25
 Of the many concert etudes by Chopin none are more popular than this sparkling composition, written for the black keys. Besides its technical difficulties, it has a charm all its own, and is a great favorite with all audiences.



JOSEF LHÉVINNE was born in Russia, and received the virtuoso prize, and Gold Medal, at the Moscow Conservatory, and later the coveted Rubinstein prize.

He has made several successful tours of the United States and Europe, and is a pianist of solid attainments, with an exceptionally lovely touch, and an astonishing command of octave technique.

In style, he is broad and authoritative, and plays the older classics with fine finish and a thorough knowledge of their interpretative requirements.

- R-3126** ETUDE OP. 25, NO. 9 ("Butterfly") (*Fr. Chopin*).
 Played by Ignace Paderewski..... 2.50

This exquisite composition by Chopin, probably the most popular of all his lovely Etudes, is most appropriately called "Butterfly." There was no one who could have so delicately pictured this beautiful, highly colored, fluttering-winged insect as the sensitive Polish composer, and who could more adequately interpret it than that most poetic of great pianists, Paderewski. One of the great charms of this interpretation is that we have it just as Chopin intended it to be played, delicately poised, and of exquisite proportions, making it a perfect gem of scintillating brilliance.

- R-3158** FANTASIE IMPROMPTU (*Fr. Chopin*). Played by
 Jan Chiapusso..... 2.00

Chopin has given us an immortal composition in this Fantasie, which is deservedly one of his most popular works. The brilliance of the opening part, and lovely singing melody of the second, are perfectly balanced, and irresistibly fascinating. In the interpreter, Jan Chiapusso, we have one of the new pianists, an enormous talent, with every technical equipment at his command, making this an unusually fine performance.

- R-3062** FAVORITE ITALIAN SONGS. Played by Felix
 Arndt..... 2.00

This is a lovely arrangement of these beloved songs from Italy. One can easily see why it is called "The land of song," for in no other country do we find such melodious folk-songs—such a variety, and so singable. They are beautifully arranged and played by Mr. Arndt.

- R-3124** FINALE ACT 1, SAMSON ET DELILAH (*Saint-*
Saens). Played by Camille Saint-Saens..... 3.50

The composer himself has played this gorgeous selection from his own arrangement. It shows us the Temple of Dagon, with the Philistine women bearing garlands of flowers in their festival of Spring. The dance of the Priestesses follows, and then Delilah sings her lovely song of "Spring and Love."

- R-3060** FROM AN INDIAN LODGE—"Uncle Remus"
 (*Ed. MacDowell*). Played by Howard Brockway.... 1.50

No one could write more charming pictures of American life than MacDowell, and these quaint pieces, from the suite "Woodland Sketches," were inspired by his place in the New England Hills. They are poetic fancies, translated into music, simple, yet full of beauty.



FERRUCCIO BUSONI stands pre-eminently the greatest pianist that Italy has ever produced. He was born in Empoli, near Florence, and received exceptional marks of honor at the early age of 17, after a triumphant Italian tour.

He is a gigantic figure in the concert world, being especially renowned for his interpretations of the works of Bach and Liszt.

He has made a number of transcriptions and arrangements of famous classical works, and has toured Europe and America many times.

Busoni is a scholar—a poet, and altogether a colossal musical genius.

- R-3005** GAVOTTE, A MAJOR (*Gluck-Brahms*). Played by
Theodora Sturkow-Ryder..... 1.25

The gavotte derives its name from the Gavots, people from Dauphine, in France, and its original peculiarity was that the dancers lifted their feet from the ground, while in former dances they shuffled, or walked. This especial Gavotte has one of the most charmingly graceful melodies imaginable, with a contrasting theme, called a trio, in the middle part.

- R-3131** GAVOTTE AND MUSETTE (*Eugen d'Albert*).
Played by Howard Brockway..... 1.75

D'Albert, besides being a pianist of international renown, has written many lovely compositions, his "Suite in D Minor" having become a favorite with pianists. This Gavotte is one of the numbers of that Suite. It is big in scope, and well adapted for the concert stage. There is a delightful middle part, of a contrasting mood, with one note held prominently by the left hand; then it returns to the opening theme. Mr. Brockway has given this composition full swing, and made a bravura piece of it that is charming.

- R-3098** GAVOTTE, OP 49, NO. 3 (*Glazounow*). Played by
Vera Kaplan Aronson..... 1.75

This gavotte is a modern and very interesting adaptation of the old dance of that name. It became a favorite form of composition with some of the greatest writers, and Glazounow has made a beautiful concert piece of it. Full of color, and delightful technical ideas, it is a charming salon-piece.

- R-3034** GNOMENREIGEN (*Liszt*). Played by Harold
Triggs..... 1.25

The famous "Gnomensreigen," or "Dance of the Gnomes," was one of two concert etudes that Liszt wrote for the Lebert and Stark School. Requiring the utmost virtuosity, and being, indeed, a concert etude in every way, it is also a fascinating and delicious picture of elfin gaiety.

- R-3022** GONDOLIERE (from "A Day in Venice") (*E.*
Nevin). Played by Howard Brockway..... 1.50

"Gondolier" is a delightful barcarolle from Nevin's lovely "Suite." The lilt of the rhythmic flow is irresistible, and one actually feels as if he were riding in one of those fancy, gilded gondolas. Nevin has quoted from Gray's poem, which begins "Fair laughs the morn, and soft the zephyrs blow," as being appropriate to the mood of the work.



MMARGUERITE VOLAVY is one of the modern pianists who is making her mark among contemporary musicians. She was born in Bruenn, Bohemia, and received most of her musical education at Vienna.

Possessed of great pianistic talent, and a strong, magnetic personality, she plays with emotional intensity, all of her work being characterized by virility and marked rhythms.

Her repertoire is exceptionally large, which gives her a chance to show her versatility in many styles of compositions, all of which bear the imprint of a master pianist.

- R-3013** HUMMING BIRD (*Van Alstyne*). Played by Van Alstyne..... 1.25

This exquisite picture is one of the dainty conceits of the hour, and is of the imitative style in writing. It not only suggests the flights and darts of this brilliant little bird, but almost imitates him in sound. It is a charming light lyric.

- R-3020** HUMORESQUE (*Tschaikowsky*). Played by Vera Kaplan Aronson..... 1.25

Tschaikowsky has given us a number of short works, all unique and melodious and noticeable for their unusual rhythms, and in this "Humoresque" he has written a piquant and capricious theme—bright, entertaining, and, one might say, amusing.

- R-3105** HUNGARIAN RHAPSODIE NO. 6 (*Liszt*). Played by Teresa Carreno..... 2.75

Liszt wrote a number of brilliant works founded on the folk-tunes and legends of his country, and aptly called them rhapsodies. They are masterpieces of tone-poems, rich in color, sparkling in technique, and portray with wonderful fidelity the temperament and moods of the Hungarian character.

- R-3122** HUNGARIAN RHAPSODIE NO. 10 (*Liszt*) (as played by Liszt). Played by Alfred Reisenauer..... 3.50

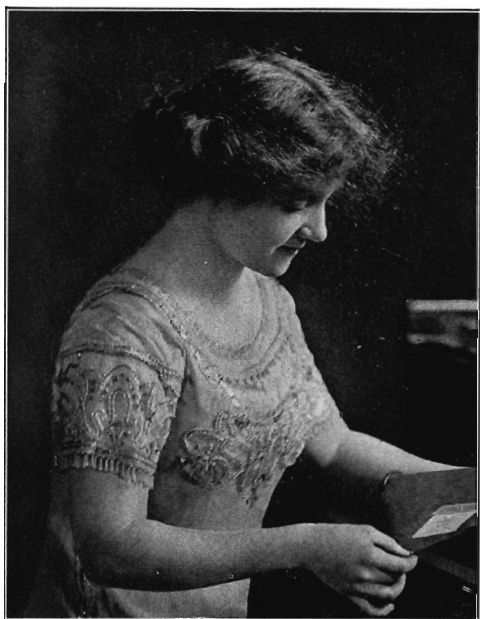
This "Rhapsodie" is one of the noblest and striking of them all. In playing these works, Liszt often improvised in a most remarkable way, having such a colossal technique himself, he was able to carry out any idea that came to him. Alfred Reisenauer, who is one of the few pupils who actually heard him do this frequently, has given us the master's own version—a priceless gift.

- R-3004** ICH LIEBE DICH ("I Love You") (*Grieg*). Played by Howard Brockway..... 1.50

Edvard Grieg has given us some of the loveliest songs ever written—and the best known, and perhaps the gem of them all, is this haunting, passionate love song. It has been arranged for the piano most effectively.

- R-3026** IF I WERE A BIRD (*Henselt*). Played by Theodora Sturkow-Ryder..... 1.25

Henselt, who was a pianist of renown, wrote a number of lovely works for his instrument. This composition is the most popular, and is in the repertoire of every pianist. Although it is very difficult to play, it is so delightful in theme and treatment that everything but its poetic contents are forgotten.



THEODORA STURKOW-RYDER was born in Philadelphia of foreign parentage, and showed decided musical talent before she was three years of age.

Having had an exceptional musical education, she is especially well equipped for the role of concert-pianist, teacher and composer, in which she is now coming to the front, her compositions showing originality and marked talent.

One of the most pronounced traits of this young pianist is her clarity of interpretation and execution and a certain crisp rhythm that makes her playing delightfully invigorating.

- R-3031** INDIAN SUMMER (*Paul Stoye*). Played by Paul Stoye..... 1.50

What could be more charming than the memories aroused by this title? The last mellow days of Autumn, the last touches of red and gold on the forests, long strings of birds on their southward flight, soft, long early twilights. This is the picture that all Americans remember when they see the words "Indian summer."

- R-3037** IN OLD MADRID (*H. Trottere*). Played by Richard Merton..... 1.25

The title of this lovely and popular piece gives us a picture that is very easy to follow. The composer has caught the spirit of the subject, and we have a charming work, something a little "different" but very musical.

- R-3091** ISOLDE'S LOVE DEATH (*Wagner-Liszt*). Played by Marguerite Volavy..... 2.50

This last scene of "Tristan and Isolde" is one of the most tremendous love-duets in all operatic literature. Tristan, severely injured, cannot resist rushing to meet Isolde, thereby hastening his end, and Isolde is so overcome by grief that she pours all her despair, her longing and her love into this great epic poem. The climax of this work is almost terrifying in its magnificence and colossal tragedy.

- R-3159** JEUX D'EAU (*Maurice Ravel*). Played by Leopold Godowsky..... 2.50

We are now in the realm of the fanciful. What could more delight the imagination than this fairy "play of the water" with its showers of crystal drops and delicate spray? Played by such a master artist as Godowsky, the interpretation and execution adds to the work, and we have a pyrotechnical display, indeed!

- R-3084** JOY OF AUTUMN (*E. MacDowell*) (from New England Idylls). Played by Harold Henry..... 1.75

His place in the heart of the New England hills was always a source of inspiration to MacDowell, and this is one of a series of poetic pictures that he has given us from there. They are simple, but very beautiful, this selection being, perhaps, the most pretentious.

- R-3071** JUST A-WEARYIN' FOR YOU—I LOVE YOU TRULY (*Carrie Jacobs-Bond*). Played by Carrie Jacobs-Bond..... 1.50

These two songs, both equally popular, are of the same plaintive and simple style that characterizes most of Mrs. Bond's works. The sentiments are those that appeal to all, and the musical setting is sympathetic and poetic.

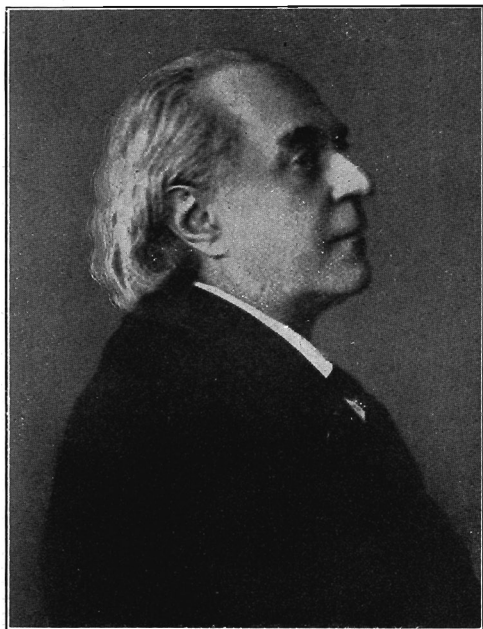


TERESA CARRENO was born in Caracas, Venezuela, and died recently in New York. She was one of the gigantic figures among musical virtuosi, of dynamic energy and great temperamental fire. She toured all over the world with unflinching success, playing with all the great musical organizations and orchestras.

The national hymn of Venezuela was written by Carreno,—who also composed a few lighter numbers for the piano. For several seasons she sang in an opera company, and for a short period was the conductor of the orchestra.

Her playing was full of warmth and vitality, with a sweep of rhythm that carried one away.

- R-3151** JUST YOU! ("The Little Whopper") (*R. Friml*).
 Played by Rudolph Friml..... 1.50
 In this delightful piece of confection we have the light, airy touch of this very popular composer of light opera, and the effect is augmented by Mr. Friml's playing of it, for he is an unusually accomplished pianist as well as a versatile and talented composer.
- R-3080** KAMMENOI OSTROW (*A. Rubinstein*). Played by
 Theodora Sturkow-Ryder..... 2.00
 Rubinstein wrote a series of twenty-five short pieces, of which this is the most popular. The title is the name of a tiny island on the Neva, a frequented summer resort for rich Russians. It describes a wonderful northern night, and a pilgrimage to the little chapel on the hill, from which the bell rings for midnight mass. The organ theme is an authentic bit of Greek music, still used in some of the services.
- R-3025** KASHMIRI SONG (*A. W. Finden*). Played by
 Richard Merton..... 1.50
 The song from "Kashmiri" is one of the famous "Indian Love Lyrics" by Amy Woodford Finden. It is the Indian of the far East that we have here, and there is an oriental spell over the entire work. Mysterious and romantic, it is an enchanting composition.
- R-3138** LAUGHING LOVE. PHRYNE VALSE (*Zulueta-Christine*). Played by Felix Arndt..... 1.50
 When we hear two salon-pieces with as much charm as these, it is a complete satisfaction to have had them interpreted by an artist whose delicate sense of balance and proportion, adequate technical equipment and feeling for expression, makes him an ideal exponent of this style of music.
- R-3051** L'ELISIR D'AMORE (*Donizetti*). Played by How-
 ard Brockway..... 1.50
 Donizetti was one of the great trio of Italian operatic composers, and he has the genius of that nation for writing lovely, singable melodies. This is a humorous opera—too great musically to be classed with "light" or "comic" opera—but most amusing and charming. The story deals with a traveling charlatan, who claims to sell the real "elixir of love." The complications which follow are deliciously portrayed. This selection is a paraphrase of the cavatina.
- R-3103** LA CAMPANELLA (*Fr. Liszt*). Played by Fer-
 ruccio Busoni..... 2.75
 Liszt was intensely interested in Paganinni's career, and arranged a number of the great violinist's works as concert-etudes. "La Campanella" depicts the bells heard at evening from the Italian bell towers, or "campanili." Although the theme is simple in itself, it is elaborated by Liszt and made one of the great concert show pieces in the modern pianist's repertoire.



VLADIMIR DE PACHMAN, who is famous as one of the greatest exponents of the works of Chopin, was born in Odessa, Russia. He has toured Europe and America many times, with almost phenomenal success.

His chief characteristic is an astonishingly smooth legato touch, sometimes of great delicacy, and although he is extremely eccentric in his mannerisms, yet his interpretations are poetic and lovely.

He is one of the favorites of the concert stage, and people crowd to hear him on every occasion.

R-3069 LA CAMPANELLA. Played by Harold Triggs... 2.00

R-3032 LA CINQUANTAINE (*Gabriel-Marie*). Played by Felix Arndt..... 1.50

"La Cinquantaine" is derived from a quaint old French dance. It has a charm and uniqueness that give it distinction and is a favorite selection for classic dancing, for every kind of instrumental combination, and lends itself delightfully to the piano.

R-3112 LA JONGLEUSE (*M. Moszkowski*). Played by Josef Hofmann..... 2.00

Moszkowski has given us some delightful works for the piano. Being a virtuoso of the highest rank himself, he has a knowledge of the possibilities of his instrument, and this he uses exquisitely. The "juggleress" almost explains itself. Delightful figures, and an air of clever trickery pervades the work, and make it a most graceful and grateful composition.

R-3044 LA SCINTILLA ("The Spark") (*J. Rivé-King*). Played by Julia Rivé King..... 1.25

Mme. Julia Rivé King is one of the greatest and most beloved pianists in America, and she has written some charming things for the piano. "La Scintilla" is one of the most popular. The title, "The Spark," aptly describes the composition, which is a brilliant, airy and altogether delicious bit of pianism.

R-3030 LIEBESFREUD (*F. Kreisler*). Played by Edna Gunnar Peterson..... 1.25

In setting these lovely old Vienna tunes for the concert stage, Kreisler has given us a number of exquisite melodies. The name "Liebesfreud" means "joy of love," and it is a typical title for this gay little dance.

R-3082 LIEBESTRAUM, NO. 3 (*Fr. Liszt*). Played by Marguerite Volavy..... 2.00

Three beautiful tone-poems were written by Liszt, and he called them "Dreams of Love." This one is the favorite of them all, for its exquisite melody, poetic fervor, and passion, have made it one of the most popular compositions in piano literature.

R-3015 LIGHTS AND SHADOWS (*Lee S. Roberts*). Played by Lee S. Roberts..... 1.00

A graceful composition with a graceful title is the charm of this little classic by Roberts. It typifies the constant change of the "lights and shadows" in Nature, and has a lilting rhythm that is truly delightful.



OSSIP GABRILÓWITSCH is one of the group of young Russians that attracted so much attention in the musical world. He was born in St. Petersburg and had all the advantages of a splendid education.

His nature is that of the poet, and his interpretations are musical, complete, and lovely.

As a conductor he has also shown exceptional powers, and is rapidly making a name for himself in that capacity. He married the daughter of Mark Twain, and established a residence in the United States.

His repertoire is enormous, and he plays all styles of music with equal authority and beauty.

- R-3001** LORELEY (*Fr. Liszt*). Played by Marguerite Vol-
avy..... 1.75

The "Loreley" is one of the most famous of Liszt's songs, and he himself has made this concert arrangement. It follows the well-known story closely,—we can hear the narrative,—the rippling waters of the Rhine, the seductive song of the siren, and the whirlpool that engulfs the mariners. It is a vivid and beautiful poem.

- R-3041** LOTUS LAND (*Cyril Scott*). Played by Theodora
Sturkow-Ryder..... 1.25

Cyril Scott is one of the best known of the young English writers, and Egyptian subjects seem to exert a peculiar charm for him. This unique piece has all the languor and voluptuousness of the Orient,—it has the mood of the East.

- R-3011** MACUSHLA (*MacMurrough*). Played by Richard
Merton..... 1.25

Here we have a sentimental and really lovely Irish song, that lingers in the memory. It is a little tender,—a little sad, and wistful,—and reminds one of some of the very old songs of that country that are so beautiful. It makes a piano solo quite different from the ordinary.

- R-3029** MAGIC FIRE SCENE (Feuer-zauber) (*Wagner-
Brassin*) (from "Die Walkure"). Played by Harold
Bauer..... 2.00

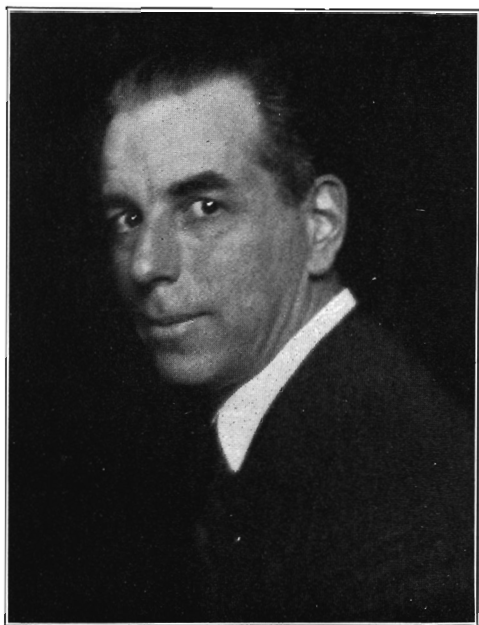
In this selection we see Wotan, the God of Gods, summoning Loki (the mischievous one, who governs fires) to surround his disobedient daughter with flames while she sleeps, for she will awake a mortal maid, and none but the brave shall claim her. The song of Wotan is followed by the "fire motive," flickering here and there, and spring up wherever Wotan thrusts his spear. It is one of the most characteristic delineations in the opera, which is the second of the Nibelungen Trilogy.

- R-3027** MARIONETTES (*Felix Arndt*). Played by Feix
Arndt..... 1.25

Felix Arndt was one of the most talented of the young American writers and a delightful pianist himself. This dainty composition speaks for itself—we can see the dancing dolls, and follow them in all of their astounding evolutions.

- R-3043** MAZURKA NO. 2 (*B. Godard*). Played by Hans
Hanke..... 1.75

Godard has used dance forms delightfully, and seems especially fond of the mazurka, probably because his facile, graceful filigree style of composition so aptly fits it. It is one of the most charming "salon-stück" imaginable.



HOWARD BROCKWAY is one of the most famous of the young Americans in the musical world. Born in Brooklyn, and educated in Germany, he settled and taught first in Baltimore and later in New York.

He has written many charming works for piano, voice, and violin—and some more pretentious compositions for chorus and orchestra.

His playing is essentially crisp, clear and interesting, and he is especially fortunate in his transcriptions of operatic works, playing these with fine authority and understanding.

- R-3002** MEDITATION, OP. 72-5 (*Tschaikowsky*). Played by Marguerite Volavy..... 1.75

This "Meditation" is a lovely number. Like so many works by Tschaikowsky it is colorful, sombre sometimes, and tinged with the sadness that always follows the Slav. But the melody is beautiful, and the harmonies exceptionally rich.

- R-3063** MEDITATION (Thais) (*Massenet*). Played by Howard Brockway..... 1.75

This lovely selection occurs as an intermezzo between the second and third act of the opera. It is written for a solo violin with orchestral accompaniment, and depicts the religious meditation of Thais, who has been converted to the Christian faith. It is one of the most exquisite themes and the best known excerpt from this work.

- R-3070** MELODY IN F (*Anton Rubinstein*). Played by Prudence Neff..... 1.50

None of the smaller classics has enjoyed the popularity of this composition, which has been arranged for every possible combination. The "Melody" itself is tossed between the two thumbs of the player, and stands out clearly above the accompanying chords.

- R-3012** MIGHTY LAK' A ROSE (*E. Nevin*). Played by Richard Merton..... 1.25

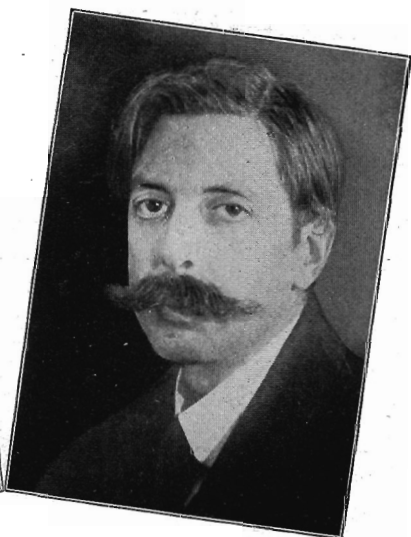
A tender little ducky song is this work of Nevin's, with such charming and pronounced rhythm that it lends itself deliciously to various arrangements,—the most popular being that of a slow, dreamy waltz.

- R-3120** MINUET ANTIQUE (*Paderewski*). Played by Ignace Paderewski..... 2.50

This great pianist composer has given us many lovely works, but none seem to have taken the imagination of the masses so by storm as has this quaint "Minuet." It is extremely simple, yet withal so graceful and complete that it makes an instant and continued appeal to an audience.

- R-3009** MOON DREAMS (*Lee S. Roberts*). Played by Lee S. Roberts..... 1.00

Another of those fanciful, light compositions that have proved such a success with music lovers, is this work by Roberts. The fairy-like title stirs all the poetry and imagination of the listener, and brings to his mind the moon-dreams he has indulged in.



CLAUDE DEBUSSY, the most celebrated composer of the modern French school, was born in St. Germain en Laye. He marks a new epoch in composition, his opera "Pelleas and Melisande" stamping him as the leader of the impressionistic school.

His use of primary overtones, and the whole-toned scale give a freedom to his harmonies consistent with his ideas of modern poetic expression.

ENRIQUE GRANADOS, the greatest Spanish composer who met such a tragic fate when the Sussex was torpedoed by a German submarine, was born in Lerida, Catalonia. He showed amazing musical talent when he was about nine years of age, and studied both piano and violin.

He came to America to see the "premiere" of his opera, "Goyescas." His compositions are rich, opulent, and full of color, and extremely original both as to thematic and rhythmic material.

R-3119 MOONLIGHT SONATA, PARTS 1 and 2 (*L. von Beethoven*). Played by Ignace Paderewski..... 3.50
 There have been a number of legends connected with the composing of this "Sonata," and although they are mostly imaginary there still remains the exquisite poetry of the first quiet movement, so intimately appealing, and the brighter melodies and rhythms of the following part. None of the Beethoven sonatas enjoy a greater popularity than this beautiful work.

R-3047 MOTHER GOOSE RHYMES NO. 1 (*Lee S. Roberts*). Played by Lee S. Roberts..... 1.25

1. Pussy Cat, Pussy Cat.
2. Tom, Tom, the Piper's Son.
3. Bobby Shafto.
4. Sing a Song of Sixpence.
5. Ding Dong Bell.
6. Little Tommy Tucker.

In these collections of children's jingles, Roberts has shown not only his love and sympathy for the little ones, but his understanding of the real philosophy underlying all these nursery rhymes. And in playing them himself, he has imbued them with his own original spirit and charm.

R-3038 MOTHER GOOSE RHYMES NO. 5 (*Lee S. Roberts*). Played by Lee S. Roberts..... 1.25

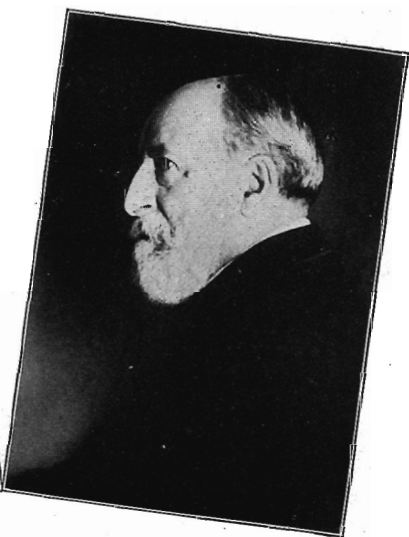
1. I Love Little Pussy.
2. The North Wind Doth Blow.
3. There Was a Crooked Man.
4. Kitty White.
5. Baa, Baa, Black Sheep.
6. Ride a Cock Horse.

Roberts has given his fancy full rein in setting music to these lovable old rhymes, and they bring a smile of reminiscence to even the old folk, as they go over these charming jingles, while the children can never hear them often enough.

R-3046 MOTHER GOOSE RHYMES NO. 7 (*Lee S. Roberts*). Played by Lee S. Roberts..... 1.25

1. Little Boy Blue.
2. Rock-a-bye Baby.
3. Mary Had a Little Lamb.
4. I Had a Doggie.
5. Three Blind Mice.

The last set of these rhymes brings in such favorites as "Mary Had a Little Lamb," and "Little Boy Blue." They are exquisitely set, and quite as charming to music-lovers as to the kiddies. In playing them Roberts gets at the real spirit, and they are lovable indeed.



ALFRID REISEN-
AUER was born in Kö-
nigsberg, studied first with
his mother, and later be-
came one of the most fa-
mous of the Liszt pupils.

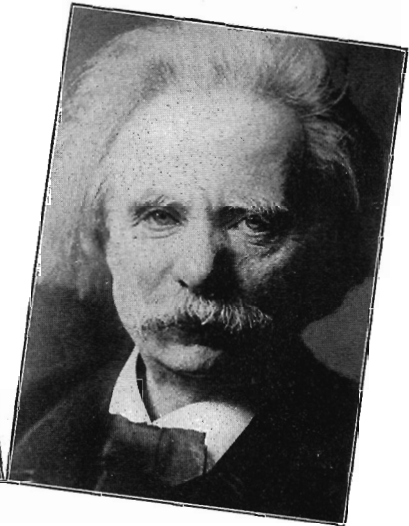
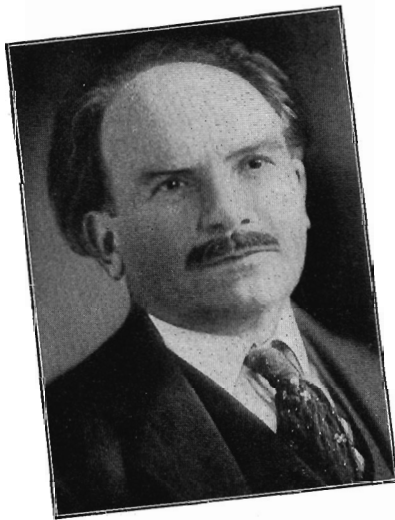
He concertized all over
the world, and was especially
noted for his remarkable
knowledge of Liszt's works.

His technique was extraor-
dinary, and marked by a
peculiar grace and fluency.
He died recently, in Libau.

CAMILLE SAINT-
SAËNS has sustained
the undisputed title of the
most popular composer of
France, for sixty years. He
was born in Paris, and
showed amazing talent when
very young. By the time
he was thirty, he had won
almost every honor given to
a French musician.

His versatility is extraor-
dinary, extending over hun-
dreds of works for all instru-
ments and the voice, and he
is the author of several vol-
umes of criticisms and a fine
amateur astronomer.

- R-3179** MOTHER MACHREE (*Ball-Olcott*). Played by Howard Brockway..... 1.25
No style of music makes so deep an appeal to music-lovers as does the simple folk-songs—always elemental in their sentiments, they combine simplicity of melody, with an expression of the heartfelt longings common to people of all countries. Just such a song is "Mother Machree," and Mr. Brockway has given us a simple version of it, not destroying its message in a mass of pianistic virtuosity, but preserving the sweetness and poetry of the words and melody.
- R-3018** NARCISSUS (from "Water Scenes") (*E. Nevin*). Played by Howard Brockway..... 1.25
Nevin had all the poetic and imaginative talent to make this old Greek story a most charming reality. The theme is quite unusually descriptive of the handsome youth, while the altercation over him among the Gods on Olympus is as amusing as it is interesting. It is justly ranked among the little classics in American music.
- R-3168** NOCTURNE, OP. 54, NO. 4 (*Grieg*). Played by Howard Brockway..... 1.50
The works of Grieg are popular alike with the musician and the layman, and deservedly so. In this "night song" of northern origin, we have something very lovely though simple, full of melody and charm. Mr. Brockway has played it in a highly artistic manner, bringing out the poetry with a wistful touch that gives it just the right setting.
- R-3049** NOCTURNE, D FLAT MAJOR, OP. 27-2 (*Fr. Chopin*). Played by Leopold Godowsky..... 1.75
Each one of the Chopin nocturnes has a special mood, and some a definite story. This lovely "night song" is like a sweet sentimental duet between two angelic souls. It is technically very difficult and a favorite with great pianists.
- R-3108** NOCTURNE, F MAJOR, OP, 15, NO. 1 (*Fr. Chopin*). Played by Ossip Gabrilowitsch..... 2.25
This "Nocturne" is one of the favorites of the collection. It begins with a quiet, lovely melody, and soon goes into a more turbulent mood, increasing in intensity and emotion to a climax which, in subsiding, brings us back to the first quiet mood, where all is tranquil, though tinged with sad resignation.
- R-3075** NOCTURNE, OP 9, NO. 2 (*Fr. Chopin*). Played by Lee S. Roberts..... 1.50
The most popular of all the nocturnes is this one in E flat, and all imaginable combinations for instruments have been arranged from it. But no matter how often it is heard, it still retains its simple, lovely melody and its poetic sentiment.

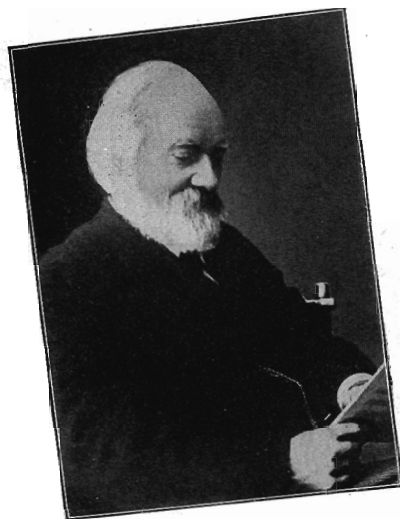


EUGEN D'ALBERT was born in Glasgow, and studied music in Germany, becoming one of the most brilliant of contemporary pianists. He toured Europe and America with great success, and, returning to Germany, devoted himself to teaching and composition.

His pianistic style is of the robust and brilliant type though sometimes with overpowering force, but always lofty and intellectual in conception.

EDVARD GRIEG was the most famous of the Norwegian composers. He was born in Bergen, and died there, 1907. He studied in Germany, and began composing there, but he soon turned to his native country, and became famous through his use of the songs and dances of Norway. He made some charming and unique arrangements of folk-tunes, wrote incidental music for Ibsen's "Peer Gynt," and composed many lovely songs, chamber music and works for the piano-forte.

- R-3092** NOCTURNE, OP 37, NO. 2 (*Fr. Chopin*). Played by Marguerite Volavy..... 2.25
Chopin so enriched the nocturne form that he has almost made it his own. This lovely work is said to have been suggested by a night trip to the island of Majorca. The first theme depicts the phosphorescent lights seen on warm dark nights, and the second is a sailor's song. It is one of the most popular of all the nocturnes.
- R-3081** NOLA (*Felix Arndt*). Played by Felix Arndt..... 1.25
Felix Arndt has again given us one of those graceful little salon pieces that have proved such favorites with everyone. There is a fresh, sprightly charm in his works that always makes them full of interest.
- R-3056** OH THAT WE TWO WERE MAYING (*E. Nevin*). Played by Richard Merton..... 1.25
One of Nevin's most famous songs. It is a love-duet full of sentiment, and, though lovely, is very sad. The flowing melodies are intertwined gracefully, making it an ideal arrangement for piano.
- R-3086** ON THE SEASHORE (*Fr. Smetana*). Played by Marguerite Volavy..... 2.50
Concert piece composed as remembrance of the time when the composer was in Sweden. The composition wonderfully illustrates the sea when calm and stormy.
- R-3085** ON WINGS OF SONG (*F. Mendelssohn*). Played by Marguerite Volavy..... 1.50
Mendelssohn is shown in his most delightful phase in this style of composition. The melody is so lovely, and the accompaniment so full of graceful rhythms, that we are literally transported "on wings of song."
- R-3010** POEM (*Zdenko Fibich*). Played by Marguerite Volavy..... 1.25
The meaning wanted to convey to the public by the composer in this poem would be "LOVE SONG." It is an episode from the symphonic poem, "AT THE DAWN" when the night descends.
- R-3097** POEM, OP. 32, NO. 1 (*A. Scriabine*). Played by Vera Kaplan Aronson..... 1.50
This great modern Russian composer has made an enviable place for himself, by his splendid works. Although ultra-modern, they are inspirations of a high, poetic order, and beautifully conceived. This "Poeme" is sure to become one of the favorites of its style.



THEODOR LESCHET-
IZKY was born in Lem-
berg, Poland, and rapidly
came to notice as a pianist
and composer of unusual
brilliance.

After a concert career of
some years, he settled in
Vienna, and became a mas-
ter teacher of international
renown, numbering among
his pupils some of the great-
est artists of the day.

He died in Vienna, 1919.

RAOUL PUGNO was born
at Mont-rouge, near
Paris, and became one of
the most celebrated of the
French pianists. He was
especially noted for his play-
ing of Mozart, which was a
model of refinement, beauty
and delicacy.

He wrote many composi-
tions for the French stage—
comic operas and fairy plays
besides many other works,
and made two tours of the
United States. He died
quite recently.

- R-3148** POLISH DANCE (*Xaver Scharwenka*). Played by Xaver Scharwenka..... 2.50

This famous composition is one of a series of Polish Dances, though this one is best known. The fascinating rhythm which begins with the stamp of feet, and the insidious middle part, which has such a lovely melody, all combine to make this one of the most popular works of the day. It is played by the composer himself, which adds greatly to the interest.

- R-3104** POLONAISE, A FLAT (*Fr. Chopin*). Played by Ferruccio Busoni..... 3.00

Chopin has written some magnificent polonaises, of which this one in A Flat is the best known. It is a majestic march, and derives its origin from the great coronation ceremonies of the Middle Ages, when Poland was a proud and rich nation. This march was played at the presentation of the nobles to the new monarch. Chopin has kept the feeling of majesty and magnificence with marvelous fidelity.

- R-3045** PRELUDE, C SHARP MINOR (*Serge Rachmaninoff*). Played by Theodora Sturkow-Ryder..... 1.50

Rachmaninoff, composer, conductor and pianist, has given us some lovely works, but none have enjoyed the popularity of this unique "Prelude." It is said to be founded on the fatal Napoleonic invasion of Russia in 1812, and certainly it pictures the great bells of the Kremlin, and the confusion of many voices in a remarkable manner.

- R-3099** PRELUDE, F SHARP MAJOR (*Fr. Chopin*). Played by Harold Henry..... 1.50

Of the many lovely Preludes that Chopin has left us, the one in F Sharp Major stands out as depicting a mood of poetic tranquillity. It is one of those smoothly flowing melodies of which Chopin had so many.

- R-3107** PRELUDES (*Claude Debussy*). Played by Claude Debussy..... 2.75

1. Le vent dans la plaine.

2. Minstrels.

Debussy opened up an entirely new way of depicting poetic subjects through music. "The wind on the plains" is not only suggestive, it makes you feel the wind,—and in the "Minstrels" one can almost laugh at their antics and jokes.

- R-3117** PRELUDE, OP. 28-3 (*Fr. Chopin*). Played by Vladimir de Pachmann..... 2.00

This prelude, besides being charmingly melodic and graceful, is quite an etude for the right hand, the technique of which is very difficult. Withal, it has an air of gaiety and sprightliness very lovely and refreshing.



HAROLD TRIGGS is one of the talented young pianists from the middle West. He was born in Denver, Colorado, and showed marked musical genius as a small boy.

In Chicago he became the pupil of Mme. Rivè-King, and has developed into a remarkably gifted concert-artist, besides showing unusual ability along the lines of original composition.

Only twenty years of age, he has played in numerous concerts with exceptionally gratifying success.

FILLMORE WELLINGTON OHMAN is a native of New Britain, Conn. His musical education is wholly American and of the thorough American type. His early days were spent in the classic shades of Yale in New Haven, Conn., where he pursued the study of the piano, organ and the higher branches of harmony and composition. Mr. Ohman's playing is characterized by an individual charm that makes his public performances a delight to his listeners.

- R-3136** RECOLLECTIONS OF HOME (*S. B. Mills*).
 Played by Edmund Gillet..... 1.25

S. B. Mills was one of the important music-educators of his day, and wrote many lovely things for the piano. His choice of this title was most happy, for there is no one who has not a sympathetic feeling for these memories. Played by this fascinating artist it becomes a beautiful reverie, with a message for each listener, and appealing to all. While the technique is exacting, it is the lovely treatment of the melody that is paramount. It is a piece to dream over.

- R-3014** RICORDATI (Nocturne) (*L. Gottschalk*). Played
 by Louis Marrier..... 1.50

Of all the piano works by Gottschalk, this lovely nocturne is one of the most exquisite. The quietly flowing melody with its delicate figures of filigree, makes it an ideal salon-piece.

- R-3076** RIDE OF THE VALKYRIES (Die Walkure) (*R.*
Wagner). Played by Howard Brockway..... 2.00

Here we have one of the most stirring episodes in all Wagnerian literature. It describes the war-maidens from Valhalla, riding through the air on their god-like steeds, amid lightning and thunder, carrying fallen heroes from battle-fields to the abode of the gods.

- R-3096** RIGOLETTO PARAPHRASE (*Verdi-Liszt*). Played
 by Leopold Godowsky..... 2.50

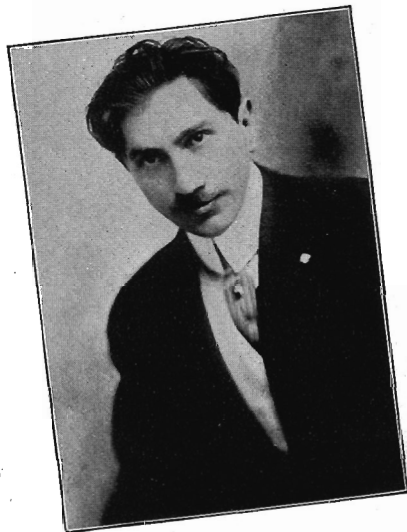
Liszt wrote a number of transcriptions that were masterpieces in themselves, and one of the best of these is this one, from the opera of "Rigoletto." It is a setting of the famous quartette in the last act, which is remarkable for the clear manner in which it depicts the varying emotions of the four characters in it.

- R-3093** RONDO, OP 51, NO. 2 (*L. von Beethoven*). Played
 by Theodora Sturkow-Ryder..... 2.00

Beethoven left us two lovely rëndos, both in G Major, the one we have here being the more poetic of the two. There is something fresh and pure about this "Rondo" that makes it especially charming.

- R-3121** RONDO BRILLIANTE (*C. M. von Weber*). Played
 by Raoul Pugno..... 3.00

This composition is one of the most delightful of the shorter works by Weber. It has a sparkling figure, which gives a crisp brilliance to it, and a very lovely second melody of a quieter nature. Every one should know this work.



RUDOLPH FRIML, the young Bohemian composer, was born in Prague. For five years he toured with Kubelik, becoming widely known as a pianist of brilliant attainments.

Settling in the United States, he began to write light classics, songs and operettas, and he is now recognized as one of the best composers of light opera in America.

"The Firefly" is one of his best works, although he has written several operettas, and many piano pieces of graceful, poetic charm.

FELIX ARNDT was born in New York city, and won an enviable position for himself in the musical world by his delightful pianistic gifts, and by the charming compositions he produced. These were in the lighter classic vein, full of grace, melody and rhythmic beauty.

His recent sudden death was a very great loss to American music.

- R-3064** RONDO CAPRICCIOSO (*F. Mendelssohn*). Played by Leopold Godowsky..... 2.00

Mendelssohn wrote in his happiest vein in this selection. The beautiful sustained melody in the opening measures are followed by sparkling figures of fairylike delicacy, reminding us of the exquisite scenes in his music to the "Midsummer Night's Dream."

- R-3133** RUDOLPH'S SONG ("La Boheme") (*G. Puccini*). Played by Howard Brockway..... 1.50

Puccini has never written a more lovely song than this simple, affecting narrative, in which the young poet tells of himself and his life. There is a tender, pathetic quality in it that is most appealing, and in this arrangement that appeal is beautifully brought out. Mr. Brockway is happy in his choice of this composition, for it shows him in one of his most charming moods.

- R-3067** RUSTLE OF SPRING (*Sinding*). Played by Tina Lerner..... 1.50

Sinding has given us a lovely picture of spring in the North in this rushing work. It is not the soft spring of the South, but rather the stormy awakening of woods long imprisoned by ice and snow.

- R-3094** SCHERZO, B FLAT MINOR (*Fr. Chopin*). Played by Harold Bauer..... 3.00

This is one of Chopin's most original works, full of marvelous contrasts. He has given us a clue as to his subject matter. It is the riddle of existence,—demanded of Fate by some perplexed, suffering soul. The answer is in the triumphant ending.

- R-3033** SCHÖN ROSMARIN (*Fr. Kreisler*). Played by Edna Gunnar Peterson..... 1.25

"Beautiful Rosmarin" is not only a fascinating title, but it is a most enchanting old Viennese waltz-tune, which Kreisler has written for violin, and is now so charmingly arranged for piano solo.

- R-3017** SIEGMUND'S LOVE SONG (from "Die Walkure") (*Wagner*). Played by Howard Brockway..... 1.25

In this lovely tenor song from the first act of "Die Walkure" Spring and Love are extolled, as awakening together. The theme is so beautiful, and its setting so typical of the springtime of Nature that it makes one of the most glorious and impassioned love songs imaginable.



MAX KORTLANDER was born in Grand Rapids, Michigan, and showed promise of great pianistic talents when a very young boy. At various times he studied assiduously, especially along the lines of the older classics, which gave him the foundation and technique for the popular works in which he is now specializing. His playing is smooth, finished and rhythmic, with charming little melodic surprises continually popping up, giving a unique and individual finish to his performances.

VICTOR ARDEN is one of the best known players of popular music now before the public. It is universally recognized that this requires not only a splendid musical foundation, and the technique of a concert piano virtuoso, but special gifts along the lines of rhythm and adaptation. These Mr. Arden has to a remarkable degree, making everything he plays full of individuality and charm.

- R-3054** SLEEP, LITTLE BABY OF MINE (*C. Denee*).
 Played by Richard Merton 1.25

We have here a charming little lullaby, simple and full of sentiment, arranged for a piano solo without losing any of its poetry or pathos.

- R-3016** SOIREE DE VIENNE NO. 6 (*Liszt*). Played by
 Terese Carreno..... 2.25

In these musical reminiscences of the gay soirees in that gay capital, Vienna, Liszt has given us a brilliant, sparkling improvisation on some of the famous waltzes of the time. The lilt of the rhythms, and sensuous beauty of the themes, are typical of those intoxicating dances.

- R-3050** SONGS MY OLD MOTHER TAUGHT ME (*A. Dvorak*). Played by Howard Brockway..... 1.25

This song is among the most popular works of the great Bohemian composer. It is wistful and full of pathos, but very characteristic of those people whose national lives have been so tragic.

- R-3171** SONG WITHOUT WORDS, OP. 62, NO. 1 (*Mendelssohn*). Played by Marguerite Volavy 1.75

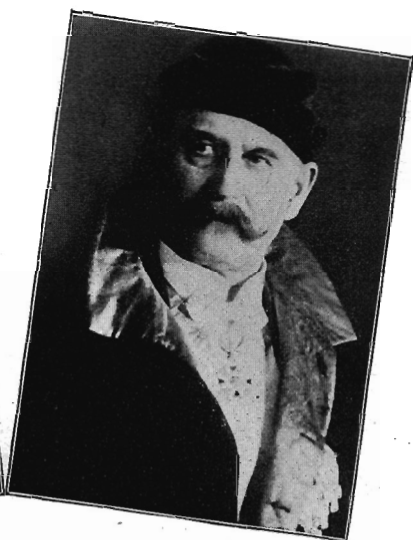
The collection of "Songs Without Words" that Mendelssohn has given to the world include some of the loveliest works of a light order that have ever become part of the literature of the piano. Graceful, melodic and inventive, they are the epitome of musical thought. Mme. Volavy has given us one of these gems, played in her own inimitable style.

- R-3130** SPANISH DANCE (*Granados*). Played by Marguerite
 Volavy..... 1.50

There is the greatest interest in Spanish music just now, when such a writer as Granados is beginning to be known. He has opened a wealth of folk and dance music, rich in color and rhythms, and intensely interesting to musician and layman alike. Mme. Volavy is just of that warm, emotional style that best fits this type of music, and hers is a performance glowing with life and vitality, rich in color, and altogether inspiring.

- R-3102** SPRING SONG (*Mendelssohn*). Played by Fannie
 Bloomfield Zeisler..... 1.75

The Mendelssohn "Spring Song" is one of the great favorites in piano literature. It has a lovely legato melody, accompanied by chords that suggest a harp. No matter how often it is heard its springlike freshness and beauty are always delightful.



ALFRID GRUNFELD is a pianist of international renown. Born in Prague, 1852, he studied at the conservatory and was appointed pianist to the Royal Prussian Court.

He has written many piano compositions, the best known being his "Hungarian Fantasy, Op. 55." As a pianist he is noted for the extreme clarity and equality of his scale passages, his performances of the works of Mozart and Liszt being especially brilliant.

XAVER SCHARWENKA, whose name is so familiar to the thousands of music-lovers who know his Polish Dance, was born in Samter, 1850. He graduated at the Kullak Academy, and made his debut as a virtuoso in 1869.

He is a prolific writer,—concertos, sonatas, chamber-music, songs and many charming works for the piano, besides a number of text books on theory and harmony, have come from his pen.

- R-3068** STACCATO ÉTUDE (*Rubinstein*). Played by Moses Boguslawski..... 1.75

One of the greatest bravura compositions for the concert stage is this "Étude" by Rubinstein. It is said that he fairly held his audience spellbound when he first presented it. There is a sweep of motion in it that is electrifying, and it is the last word in brilliance.

- R-3089** THE BAT ("Fledermaus Paraphrase") (*Strauss-Schütt*). Played by Winifred Lamb..... 2.00

From the pen of the Waltz King we get these popular dance-themes that he wrote in his operetta "Die Fledermaus." The comedy is founded on a practical joke, which makes it necessary for a sedate citizen to be obliged to walk home in broad daylight in his fantastic costume of the "bal masque." The complications which follow this rash act are most amusing. The waltzes are charming, and this paraphrase adds to their brilliance and enchantment.

- R-3118** THE BIRD AS PROPHET (from "Forest Scenes") (*Schumann*). Played by Vladimir de Pachmann.... 2.50

Schumann calls a series of lovely, short pieces, "Forest Scenes," and this selection is one of the loveliest. It seems as if the bird were singing at early evening, intimately and enquiringly. The "bird phrase" is repeated in various ways, and suddenly, with a last plaint, he is gone.

- R-3111** THE CONTRABANDIST (*Schumann-Tausig*). Played by Josef Hofmann..... 3.50

Here we have one of those compositions in which Schumann so delighted. It is intricate in its weaving of material, but delicious, and not without a sense of humor.

- R-3150** THE HERD GIRL'S DREAM (*August Labitzky*). Played by Lee S. Roberts..... 1.50

This bit of pastoral loveliness has become very popular among the lighter forms of music. Besides its simple but charming melody it appeals to the imagination, and carries us away to pastoral scenes. Mr. Roberts has played this charmingly, it being quite in his style of interpretation.

- R-3035** TO SPRING ("Au Printemps") (*Gounod-Kuhe*). Played by A. Minetti..... 1.25

A spring song full of gladness and the joy of life we have here,—and Kuhe, in his arrangement of the joyous melody for piano, has happily caught the spirit of the work.



**J. RUSSEL
ROBINSON** was born
in Indianapo-
lis, Indiana.

PETE WENDLING was born in New York City. He comes from a musical family, and although his entry in the field of music dates back but a few years, Pete Wendling's name is known wherever popular music is played and sung. Mr. Wendling's ability to produce music that meets the public's approval and his fund of singable melodies seem to be inexhaustible. His ability as a pianist is characterized by a style that is unique and compelling.

His aptitude for music resulted in his application to the serious study of composition, organ and piano under private tutorship at an early age. He was pianist in the original Dixieland Jazz Band that traveled the continent in 1919, at which time Mr. Robinson had the distinction of playing for royalty. His many compositions rank among the best of their type while his recorded rolls enjoy a wide and popular demand.

ZEZ CONFREY was born in La Salle, Illinois, and, showing marked musical talent, went to Chicago to study for a professional career. He made several tours in Chautauqua as a concert pianist with great success, and established himself later in Chicago as a teacher and composer.

His best work is "An Ancient Dance," though he has written several oriental numbers in a lighter vein, for which he seems to have a special gift.

- R-3079** TRISTAN AND ISOLDE (Prelude) (*Wagner*).
 Played by Howard Brockway..... 2.50
 Wagner's prelude to "Tristan and Isolde" is a colossal work of impending tragedy. It would almost seem as if the piano were incapable of reproducing the great orchestral effects with which this abounds, but so well is it arranged that it carries its message clearly.
- R-3057** THE SPRING (Au bord d'une source) (from "La Pelerinage") (*Liszt*). Played by Moses Boguslawski 1.50
 Liszt here shows us one of his lovely pictures of Nature. This composition is a favorite with concert-pianists, and deservedly so, for, while it requires the technique of a master, it is a lovely, graceful work.
- R-3019** TO A WILD ROSE. TO A WATER LILY (*MacDowell*). Played by Howard Brockway..... 1.50
 MacDowell, with his intensely poetic nature, is pre-eminent in these tender little pictures of familiar American scenes. What can be lovelier than a wild rose, growing fragrantly by the road-side, or a pearl-petaled lily resting on the quiet waters of a pond: And they are both here, in all their beauty.
- R-3116** TURKISH MARCH (Ruins of Athens) (*Beethoven-Rubinstein*). Played by Guiomar Novaes..... 2.50
 In this transcription of the stirring Beethoven march, Rubinstein has kept faithfully to the score. One hears the march from afar—it increases as it passes close by—then goes on, the drums and fifes only being heard at the last.
- R-3149** TWO ETUDES (*Lee S. Roberts*). Played by Mme. Sturkow-Ryder..... 1.50
 These two compositions are of a much more serious nature than those usually associated with the name of Lee Roberts. There is a startling dramatic quality in them that makes one stop and listen. Played by Mme. Sturkow-Ryder they are given a brilliant and sympathetic interpretation, making them a welcome addition to the repertoire of the concert stage.
- R-3059** VALSE IN E FLAT (*August Durand*). Played by Fr. Himmelreich..... 1.25
 The works of Durand are all graceful and polished, charming bits of French salon music, and he especially excels in these fanciful waltzes, which are so delicately piquant and gay.
- R-3066** VALSE, OP 34, NO. 1 (*M. Moszkowski*). Played by Rudolph Ganz..... 2.25
 Moszkowski was such a great pianist himself that when he wrote for the piano his works scintillated with technical effects and harmonic surprises. They are always a delight to an audience—music-lover and layman alike love this music.

- R-3083** VALSE, OP. 34, NO. 1 (*Fr. Chopin*). Played by Rudolph Ganz..... 2.00

With Chopin the waltz rhythm was an inspiration for a series of lovely salon works—all different, yet each a masterpiece of its kind. In the hands of a master, these compositions are delightful.

- R-3087** VALSE, OP. 64, NO. 3 (*Fr. Chopin*). Played by Marguerite Volavy..... 1.75

The "Waltz" that we have here is one of the wistful type,—although it has a bright lilting figure that occurs quite often, yet the general mood is one of a questioning plaintiveness. It is most charming.

- R-3061** VENETIAN LOVE SONG (*E. Nevin*). Played by Howard Brockway..... 1.50

"A Day in Venice" is the title of the suite from which this work is taken. It is indeed a love episode, and in how lovely a setting! Nevin has given it just the right touch of delicate romance that completes the picture.

- R-3173** VISSI D'ARTE ("Tosca") (*G. Puccini*). Played by Howard Brockway..... 1.50

In "Tosca" Puccini has risen to his greatest height, and no aria in the opera can compare with this powerfully dramatic song that is the outpouring of the tortured heart of Tosca. The arrangement that Mr. Brockway uses preserves the intensity of the feeling, and makes it an interesting addition to the literature of transcriptions.

- R-3172** VOICES OF SPRING (Valse) (*Johann Strauss*). Played by Alfred Grunfeld..... 2.50

What could be a more appropriate name for these sparkling Vienna waltzes than "Voices of Spring"? No wonder Strauss was called the Waltz King. Alfred Grunfeld, with the virtuosity at his command, has made a brilliantly scintillating version of this dance, which, although full of technical difficulties which tax even a concert pianist, maintains the delicacy and rhythm of the waltz itself.

- R-3137** WATERS OF VENICE (*Albert V. Tilzer*). Played by Felix Arndt..... 1.25

How well named is this lovely waltz! What other rhythm could so charmingly express the rippling waters of romantic Venice? In our minds we see a picture of soft sunlight, skies of blue, and a silver sea, with old marble palaces rising in stately grandeur, ornamented by delicate balconies and long, narrow windows. The tinkle of a splash as a gondola draws near, and passes, or a soft bell in the distance. The poetic mood is delicately and delightfully expressed by Mr. Arndt, whose interpretation is ideal for this style of composition.

Q·R·S

ARTECHO REPRODUCING PLAYER ROLLS

A Numerical Arrangement of Compositions Contained in this Catalog

R-3001	LORELEY (<i>Franz Liszt</i>). Played by Marguerite Volavy.....	1.75
R-3002	MEDITATION (<i>Peter I. Tschaikowsky</i>). Played by Marguerite Volavy.....	1.75
R-3003	CHANT POLONAISE ("My Joys") (<i>Chopin-Liszt</i>). Played by Leopold Godowsky.....	2.00
R-3004	ICH LIEBE DICH ("I Love Thee") (<i>Edward Grieg</i>). Played by Howard Brockway.....	1.50
R-3005	GAVOTTE (<i>Gluck-Brahms</i>). Played by Theodora Starkow-Ryder.....	1.25
R-3006	CHANT SANS PAROLES (<i>Peter I. Tschaikowsky</i>). Played by Leopold Godowsky.....	1.50
R-3007	ETUDE, D FLAT (<i>Franz Liszt</i>). Played by Harold Bauer.....	2.00
R-3008	CHIFFONETTE (<i>Lee S. Roberts</i>). Played by Lee S. Roberts.....	1.00
R-3009	MOON DREAMS (<i>Lee S. Roberts</i>). Played by Lee S. Roberts.....	1.00
R-3010	POEM (<i>Zdenko Fibich</i>). Played by Marguerite Volavy.....	1.25
R-3011	MACUSHLA (<i>Dermot MacMurrough</i>). Played by Richard Merton.....	1.25
R-3012	MIGHTY LAK' A ROSE (<i>Ethelbert Nevin</i>). Played by Richard Merton.....	1.25
R-3013	HUMMING BIRD (<i>Egbert Van Alstyne</i>). Played by Egbert Van Alstyne.....	1.25
R-3014	RICORDATI (Nocturne) (<i>Louis M. Gottschalk</i>). Played by Louis Marier.....	1.50
R-3015	LIGHTS AND SHADOWS (<i>Lee S. Roberts</i>). Played by Lee S. Roberts.....	1.00

Q. R. S ARTECHO REPRODUCING PLAYER ROLLS

R-3016	ELEGIE (<i>Jules Massenet</i>). Played by Felix Arndt ..	1.25
R-3017	SIEGMUND'S LOVE SONG (from "Die Walkure"). (<i>Richard Wagner</i>). Played by Howard Brockway ...	1.25
R-3018	NARCISSUS (from "Water Scenes"). (<i>Ethelbert Nevin</i>). Played by Howard Brockway	1.25
R-3019	TO A WILD ROSE—TO A WATER LILY (<i>Edward MacDowell</i>). Played by Howard Brockway	1.50
R-3020	HUMORESQUE, OP. 10, NO. 2 (<i>Peter I. Tschai-kowsky</i>). Played by Vera Kaplan Aronson	1.25
R-3021	BUONA NOTTE (from "A Day in Venice") (<i>Ethelbert Nevin</i>). Played by Howard Brockway	1.50
R-3022	GONDOLIERE (from "A Day in Venice") (<i>Ethelbert Nevin</i>). Played by Howard Brockway	1.50
R-3023	AIR DE BALLET (<i>Victor Herbert</i>). Played by Emil Chaquette	1.25
R-3024	CONCERT VALSE (from "The Firefly") (<i>Rudolph Friml</i>). Played by Rudolph Friml	1.25
R-3025	KASHMIRI SONG (<i>Amy Woodjarde Finden</i>). Played by Richard Merton	1.50
R-3026	IF I WERE A BIRD (<i>Adolphe Henselt</i>). Played by Theodora Sturkow-Ryder	1.25
R-3027	MARIONETTES (<i>Felix Arndt</i>). Played by Felix Arndt	1.25
R-3028	CANZONETTA (<i>D'Ambrosio</i>). Played by Ferdinand Steindl	1.50
R-3029	MAGIC FIRE SCENE—FEUERZAUBER (from "Die Walkure") (<i>Wagner-Brassin</i>). Played by Harold Bauer	2.00
R-3030	LIEBESFREUD (<i>Fritz Kreisler</i>). Played by Edna Gunnar Peterson	1.25
R-3031	INDIAN SUMMER (<i>Paul Stoye</i>). Played by Paul Stoye	1.50
R-3032	LA CINQUANTAINE (<i>Gabriel-Marie</i>). Played by Felix Arndt	1.50

Q. R. S ARTECHO REPRODUCING PLAYER ROLLS

- R-3033 SCHÖN ROSMARIN (*Fritz Kreisler*). Played by Edna Gunnar Peterson..... 1.25
- R-3034 GNOMENREIGEN (*Franz Liszt*). Played by Harold Triggs..... 1.25
- R-3035 TO SPRING ("Au Printemps") (*Gounod-Kuhe*) Played by A. Minetti..... 1.25
- R-3036 CAPRICE VIENNOISE (*Fritz Kreisler*). Played by Felix Fauré..... 1.50
- R-3037 IN OLD MADRID (*H. Trotère*). Played by Richard Merton..... 1.25
- R-3038 MOTHER GOOSE RHYMES NO. 5 (*Lee S. Roberts*)
 1. I Love Little Pussy.
 2. The North Wind Doth Blow.
 3. There Was a Crooked Man.
 4. Kitty White
 5. Baa, Baa, Black Sheep.
 6. Ride a Cock Horse.
 Played by Lee S. Roberts..... 1.25
- R-3039 ELEVATION (*Cecile Chaminade*). Played by Rudolph Ganz..... 1.25
- R-3040 ETUDE, OP. 10, NO. 5 ("Black Key") (*Frederic Chopin*). Played by Marguerite Volavy..... 1.25
- R-3041 LOTUS LAND (*Cyril Scott*). Played by Theodora Sturkow-Ryder..... 1.25
- R-3042 BADINAGE (*Victor Herbert*). Played by Hans Hanke..... 1.25
- R-3043 SECOND MAZURKA (*Benjamin Godard*). Played by Hans Hanke..... 1.75
- R-3044 LA SCINTILLA ("The Spark") (*Julia Rivé-King*). Played by Julia Rivé-King..... 1.25
- R-3045 PRELUDE, C SHARP MINOR (*Serge Rachmaninoff*). Played by Theodora Sturkow-Ryder..... 1.50
- R-3046 MOTHER GOOSE RHYMES NO. 7 (*Lee S. Roberts*). Played by Lee S. Roberts..... 1.25
 1. Little Boy Blue.
 2. Rock-a-bye Baby.
 3. Mary Had a Little Lamb.
 4. I Had a Little Doggie.
 5. Three Blind Mice.

Q. R. S ARTECHO REPRODUCING PLAYER ROLLS

R-3047	MOTHER GOOSE RHYMES NO. 1 (<i>Lee S. Roberts</i>). Played by Lee S. Roberts	1.25
	1. Pussy Cat, Pussy Cat.	
	2. Tom, Tom, the Piper's Son.	
	3. Bobby Shafto.	
	4. Sing a Song of Sixpence.	
	5. Ding, Dong Bell.	
	6. Little Tommy Tucker.	
R-3048	AN OLD SWEETHEART OF MINE (Valse) (<i>Lee S. Roberts</i>). Played by Lee S. Roberts	1.25
R-3049	NOCTURNE, D FLAT MAJOR, OP. 27, NO. 2 (<i>Frederic Chopin</i>). Played by Leopold Godowsky ...	1.75
R-3050	SONGS MY MOTHER TAUGHT ME (<i>Anton Dvořak</i>). Played by Howard Brockway	1.25
R-3051	L'ELISIR D'AMORE (<i>G. Donizetti</i>). Played by Howard Brockway	1.50
R-3052	DEAR OLD PAL OF MINE (<i>Gitz-Rice</i>). Played by Gitz-Rice	1.25
R-3053	DANSE NÈGRE (<i>Cyril Scott</i>). Played by Theodora Sturkow-Ryder	1.25
R-3054	SLEEP, LITTLE BABY OF MINE (<i>Charles Denee</i>). Played by Richard Merton	1.25
R-3055	A PERFECT DAY (<i>Carrie Jacobs Bond</i>). Played by Carrie Jacobs Bond	1.25
R-3056	OH THAT WE TWO WERE MAYING (<i>Ethelbert Nevin</i>). Played by Richard Merton	1.25
R-3057	THE SPRING (Au bord d'une Source) (from "Le Pelerinage") (<i>Franz Liszt</i>). Played by Moses Boguslawski	1.50
R-3058	AT DAWNING I LOVE YOU (<i>Charles Wakefield Cadman</i>). Played by Richard Merton	1.25
R-3059	VALSE, E FLAT MAJOR (<i>August Durand</i>). Played by Ferdinand Himmelreich	1.25
R-3060	FROM AN INDIAN LODGE—"UNCLE REMUS" (from "Woodland Sketches") (<i>Edward MacDowell</i>). Played by Howard Brockway	1.50

Q. R. S ARTECHO REPRODUCING PLAYER ROLLS

R-3061	VENETIAN LOVE SONG (<i>Ethelbert Nevin</i>). Played by Howard Brockway.....	1.50
R-3062	FAVORITE ITALIAN SONGS. Played by Felix Arndt.....	2.00
R-3063	MEDITATION (from "Thais") (<i>Jules Massenet</i>). Played by Howard Brockway.....	1.75
R-3064	RONDO CAPRICCIOSO (<i>Felix Mendelssohn</i>). Played by Leopold Godowsky.....	2.00
R-3065	BY MOONLIGHT (<i>Franz Bendel</i>). Played by Anton Tyssowski.....	2.00
R-3066	VALSE, OP. 34, NO. 1 (<i>Moritz Moszkowski</i>). Played by Rudolph Ganz.....	2.25
R-3067	RUSTLE OF SPRING (<i>Hans Christian Sinding</i>). Played by Tina Lerner.....	1.50
R-3068	STACCATO ETUDE (<i>Anton Rubinstein</i>). Played by Moses Boguslawski.....	1.75
R-3069	LA CAMPANELLA (<i>Franz Liszt</i>). Played by Harold Triggs.....	2.00
R-3070	MELODY IN F (<i>Anton Rubinstein</i>). Played by Prudence Neff.....	1.50
R-3071	JUST A WEARYIN' FOR YOU—I LOVE YOU TRULY (<i>Carrie Jacobs Bond</i>). Played by Carrie Jacobs Bond.....	1.50
R-3072	BEAUTY'S EYES (<i>Paolo Tosti</i>). Played by Richard Merton.....	1.50
R-3073	CELESTE AIDA (<i>G. Verdi</i>). Played by Howard Brockway.....	1.75
R-3074	ECOSSAISES (<i>Frederic Chopin</i>). Played by Tina Lerner.....	1.50
R-3075	NOCTURNE, OP. 9, No. 2 (<i>Frederic Chopin</i>). Played by Lee S. Roberts.....	1.50
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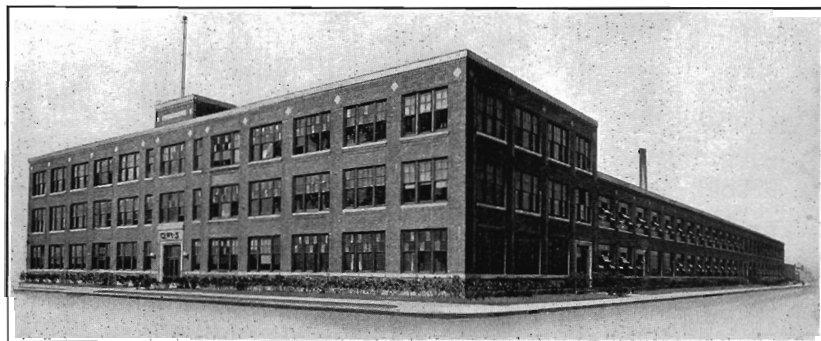
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