

A Catalog of
DUO ARE
Music Rolls
The Aeolian Company

COMPLIMENTS OF
THE AEOLIAN COMPANY

11 FLATBUSH AVE. BROOKLYN

COMPLETE CATALOG
of
MUSIC ROLLS
for the
DUO-ART
Reproducing Piano



The
AEOLIAN COMPANY
AEOLIAN HALL
New York

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Artists Who Record Their Playing Exclusively for the Duo-Art Reproducing Piano

Recording in New York

ADLER, Clarence	HOFMANN, Josef
BALDWIN, Carolyn Cone	HUGHES, Edwin
BAUER, Harold	HUTCHESON, Ernest
BEEBE, Carolyn	JONAS, Alberto
BERUMEN, Ernesto	LA FORGE, Frank
BOGUSLAWSKI, Moissaye	LAMBERT, Alexander
BRARD, Magdeleine	LEGINSKA, Ethel
BALLON, Ellen	MACDOWELL, Mrs. Edw.
BYRD, Winifred	MADRIGUERA, Paquita
BOS, Coenraad V.	NOVAES, Guiomar
CADMAN, Charles Wakefield	PALMGREN, Selim
CARPENTER, John Alden	PADEREWSKI, Ignaz Jan
CORTOT, Alfred	POWELL, John
COTTLOW, Augusta	PROKOFIEFF, Serge
DENTON, Oliver	RENARD, Rosita
DUMESNIL, Maurice	REUTER, Rudolph
DVORAK, Marie	RUBINSTEIN, Arthur
FRIEDHEIM, Arthur	SCHELLING, Ernest
FRIEDMAN, Ignaz	SCHMITZ, E. Robert
GABRILOWITSCH, Ossip	SHATTUCK, Arthur
GANZ, Rudolph	SPENCER, Eleanor
GEBHARD, Heinrich	SPROSS, Charles Gilbert
GIORNI, Aurelio	STERNBERG, Constantin
GRAINGER, Percy Aldridge	SUTRO, Rose and Ottilie
HADLEY, Henry	VECSEI, Desider
HENRY, Harold	WOLFF, Albert

Recording in London

ARRAU, Claudio	LAMOND, Frederic
BOURNE, Una	LIVENS, Leo
BUSONI, Ferruccio	LUETSCHG, Valdemar
CHAMINADE, Cecile	MURDOCH, William
CERNIKOFF, Vladimir	PACHMANN, Vladimir de
DAREWSKI, Max	RAVEL, Maurice
ERDMANN, Eduard	SAMUEL, Harold
FRYER, Herbert	SCOTT, Cyril
FISCHER, Edwin	SCHARRER, Irene
FRIEDMAN, Ignaz	SOLTY, Hans
GOODSON, Katharine	SCHNABEL, Artur
GREEF, Arthur de	VERNE, Adela
GIDEON, Melville	WATERMAN, Adolf
HESS, Myra	WIT, Margaret
KREUTZER, Leonide	ZADORA, Michael
KOVACZ, Lilly von	

Complete List of Duo-Art Artists

Recording in New York

ADLER, Clarence	LA FORGE, Frank
ARMBRUSTER, Robert	LAMBERT, Alexander
ARNDT, Felix	LAPARRA, Raoul
BALLON, Ellen	LEEDY, Charles Denoe
BALDWIN, Carolyn Cone	LEGINSKA, Ethel
BANTA, Frank	LENER, Tina
BATTLE, Rex	LEVINSON-SINCLAIR, Lionel
BAUER, Harold	LIMA, Corina H. de
BEEBE, Carolyn	LINKO, Ernst
BENTZ, Edna	LONGO, Frank
BERUMEN, Ernesto	LORTAT, Robert
BLAKE, Ubie	McMANUS, George
BLANCK, Margot de	MADRIGUERA, Paquita
BOGUSLAWSKI, Moissaye	MALOOF, Alexander
BOS, Coenraad V.	MARTIN, Josef
BRARD, Magdeleine	MENGELBERG, Willem
BUSONI, Ferruccio	MENTH, Herma
BYRD, Winifred	MILNE, Frank
CADMAN, Charles Wakefield	MORA, Flora
CARPENTER, John Alden	NASH, Frances
CARRENO, Teresa	NELLIS, Daisy
CONRAD, Con	NOVAES, Guiomar
COPELAND, George	PADEREWSKI, Ignaz Jan
CORTOT, Alfred	PALMGREN, Selim
COTTLOW, Augusta	PESETZKY, David
DAMBOIS, Maurice	POLSON, Ina Warwick
DAMROSCH, Walter	PONCE, Manuel
DAVIES, Reuben	POWELL, John
DENTON, Oliver	PROKOFIEFF, Serge
DONAHUE, Lester	PUTZ, Egon
DUMESNIL, Maurice	RAAB, Alexander
DVORAK, Marie	RACKLE, Karl
EBELL, Hans	RAPEE, Erno
ECHANIZ, Jose	RENARD, Rosita
ELBEL, Louis	RENAUD, Emiliano
ELIE, Justin	REUTER, Rudolph
EPSTEIN, Richard	RODER, Milan
ERLEBACH, Rudolph	ROGERS, Fannie Votey
FRIEDBERG, Carl	RUBINSTEIN, Arthur
FRIEDHEIM, Arthur	RUBINSTEIN, Beryl
FRIEDMAN, Ignaz	SAINT-SAENS, Charles Camille
FRYER, Herbert	SALZEDO, Carlos
FULEIHAN, Anis	SCHARWENKA, Xaver
GABRILOWITSCH, Ossip	SCHELLING, Ernest
GANZ, Rudolph	SCHMITZ, E. Robert
GEBHARD, Heinrich	SCOTT, Cyril
GEOGHEGAN, Edward	SEQUEIRA, David
GERSHWIN, George	SHATTUCK, Arthur
GILLETTE, Margaret & Dorothy	SHAW, Eleanor
GIORNI, Aurelio	SHERIDAN, Frank
GODOWSKY, Leopold	SORO, Enrique
GOODSON, Katharine	SPENCER, Eleanor
GRAINGER, Percy Aldridge	SPROSS, Charles Gilbert
GRANADOS, Enrique	STEINERT, Alexander
GRIFFES, Charles T.	STERNBERG, Constantin
HADLEY, Henry	SUTRO, Rose and Ottilie
HENRY, Harold	TAVAREZ DE STORER, Eliza
HERBERT, Victor	THOMPSON, John
HESS, Cliff	VALDERRAMA, Carlos
HOFMANN, Josef	VECSEI, Desider
HOLBROOKE, Josef	WALDROP, Uda
HUGHES, Edwin	WITTGENSTEIN, Victor
HUTCHESON, Ernest	WOLFF, Albert
ILGENFRITZ, McNair	ZADORA, Michael
JONAS, Alberto	ZUCCA, Mana

PREFACE

THIS catalogue of music for the Duo-Art Reproducing Piano (probably the most varied and comprehensive collection of interpreted music ever compiled), contains a complete list of Duo-Art Records published before July 1, 1921. Many additional Duo-Art Records are in preparation, including not only new recordings by the pianists whose names appear in these pages, but also records by other eminent artists whose first record-rolls could not be finished in time for inclusion in this catalogue.

When it is realized that in the great majority of cases the artists whose recordings are here listed make Record-rolls *exclusively* for the Duo-Art Reproducing Piano, the unique significance of this catalogue may be appreciated. The authorized present-day interpretations of Paderewski, Hofmann, Busoni, de Pachmann, Bauer, Gabrilowitsch, Grainger, Ganz, Friedman, Cortot, Novaes and two score more notable pianists are available and available *only* through their Duo-Art Record Rolls.

Among the latest additions to the already impressive list of famous composers and pianists now recording exclusively for the Duo-Art are the following whose records will be published in due course: Ernest Schelling, the distinguished American pianist and composer; Cecile Chaminade, popular French woman composer; Frederic Lamond, famous English pianist; Vladimir de Pachmann, celebrated Russian pianist; Maurice Ravel, the most important living French composer-pianist of the modern school; Cyril Scott, the eminent English composer-pianist and Artur Schnabel, accomplished Viennese pianist.

This list does not include the names of several artists as yet unknown in this country, who have risen to fame abroad during and since the World War, and who are now engaged in making Duo-Art Records.

Every record included herein is a conscientious and painstaking effort on the part of the recording Artist and of this Company to put into the home of Duo-Art owners the very essence of the Artist's genius and skill. The results are beautiful and characteristic beyond the highest hopes of all concerned.

To own a comprehensive library of Duo-Art Music Rolls is as important to the music lover as is a library of fine books to the litterateur; for his Duo-Art library enables him to delve at will into the beauties and wonders of the supernal Art of Music.



Clarence Adler



Carolyn Cone
Baldwin



Ellen
Ballou



Carolyn Beebe



Ernesto Berumen

CLARENCE ADLER

WHEN a small boy, Clarence Adler became known to the American concert stage as a musical prodigy. Several years of study abroad with Leopold Godowsky and Alfred Reisenauer, and subsequent playing in the leading European capitals, ripened him into a mature artist. In recent years he has appeared frequently with the foremost chamber music organizations, both as ensemble player and as soloist; also with some of the best American orchestras, and thus, as well as by his numerous recitals, has won wide recognition as a virtuoso whose interpretations are both technically brilliant and poetic in feeling. Mr. Adler records his interpretations only for the Duo-Art Piano.

Duo-Art Records by Clarence Adler

5664—AIR DE BALLET, Op. 30, No. 1—\$2.25

Cecile Chaminade

Mme. Chaminade has composed a considerable series of Airs de Ballet, and indeed is most widely known by these bright and clever pieces, which are yet without a suggestion of the trivial or frivolous. Thus the brilliancy

and nervous energy of this particular example are never allowed to degenerate into vulgar noise. It sparkles like French wit, a form of which, indeed, it is.

6439—AIR DE BALLET, Op. 36, No. 5—\$2.00

Moritz Moszkowski

Like everything Moszkowski has composed, this charming little piece is an embodiment of refined beauty and grace. It is sweetly melodious, and its lilting melody is most skilfully and effectively harmonized with an accom-

paniment of delicate and sparkling arabesquerie in runs, arpeggios, and the like. A thoroughly joyous and captivating bit of music.

5684—AU MATIN, Op. 83—\$1.75

Benjamin Godard

5827—AUTUMN, Op. 35, No. 2—\$1.75

Cecile Chaminade

This tender and moving reverie of Autumn was written when the composer had reached the fullness of her powers as a subtle delineator of mood pictures in tone. Of that class of her work to which this lustrous gem belongs Mme. Chaminade herself has said: "It is not for children that these later pieces have been composed. In the short serenity of their

lives there is no place for memories. These dream-pictures are for those who still regret the beautiful years of careless laughter and happiness; for those who are acquainted with grief and who have memories; it is those, doubtless, who will best understand their inner meaning."

5694—BADINAGE—\$1.75

Victor Herbert

Victor Herbert's dainty and delightful little "Badinage" is here recorded with an archness and grace that convey its capricious charm. That charm has been universally

acknowledged, and though the little piece was given to the world more than a quarter of a century ago, its gracious beauty is unimpaired by the lapse of years.

5746—BERCEUSE. From Jocelyn—\$1.75

Benjamin Godard

6044—CRESCENDO—\$2.00

Eduard Lassen

5834—ELEVATION, Op. 76, No. 2 (Romance sans Paroles)—\$2.00

Cecile Chaminade

Perfectly familiar to all music lovers who are acquainted with the highest type of salon music, this Romance without Words is uni-

versally recognized as just about the finest of the many pianoforte pieces composed by that rarely gifted French woman, Cecile Chami-

nade. It may be said that nearly all of her music breathes the true spirit of romance. Her themes are never commonplace, never affected; and they are gracefully supported by fluent, appropriate and finely blended har-

monies. But here there is something more and something higher than some of her little pieces, interest intriguing as they may be, have shown; here there is fine sincerity and genuine nobility.

5828—FIFTH NOCTURNE, Op. 52—\$1.50

Ignace Leybach

This old favorite among salon pieces as interpreted by Clarence Adler for the Duo-Art Piano will awaken fond memories among older hearers and make new friends among

younger, for Mr. Adler has played it sympathetically, voicing its melting melody and its graceful rhythm with satisfying artistry.

6403—FUNERAL MARCH OF A MARIONNETTE—\$2.00

Charles François Gounod

5942—KOL NIDREI, Op. 47—\$2.25

Max Bruch

Arranged for Pianoforte by H. Reimann

This hauntingly lovely adagio is founded on a pathetically moving melody—a melody of lament, of very ancient Hebrew origin, which is still in regular use in the synagogue ritual for *Yom Kippur*, the Day of Atonement. Bruch's treatment of it is nothing less than

masterly in every detail, and exhibits his rare skill in choosing the most suitable, favorable and effective form for his musical ideas, his keen, artistic feeling for external harmony, and his artistic sense of proportion.

5857—LAST HOPE (Religious Meditation), Op. 16—\$1.75

Louis Moreau Gottschalk

One of the earliest American composers of pianoforte music, Gottschalk, was also a virtuoso whose playing and compositions enjoyed a great vogue throughout the United States for many years. Today most of his compositions are forgotten. But everybody knows the "Last Hope," the lovely melody of

which has found its way into all the hymn books, having been harmonized for several different sets of words. Its appropriateness for such treatment cannot be disputed, for its characteristic beauty is unmistakably devotional, and its author himself called the piece a "Religious Meditation."

5844—THE LORELEI, Op. 2—\$1.75

Hans Seeling

5805—MINUET, Op. 14, No. 1—\$1.75

Ignaz Jan Paderewski

5894—ROMANCE, Op. 45, No. 1—\$2.00

Alfred Grünfeld

Alfred Grünfeld's "Romance" has long been popular with all classes of music lovers, and in the form of a Pianola music-roll it has had an exceptionally large sale and distribution. The reason for this is not far to seek; for the piece

exerts the charm of simple lyric beauty. Its appeal is direct and unsophisticated—the sure appeal of sweetly ingratiating melodies, set in effective and nobly beautiful chord progressions.

5893—ROMANCE in E-flat, Op. 44—\$2.00

Anton Gregor Rubinstein

6063—SERENATA, Op. 15, No. 1—\$1.50

Moritz Moszkowski

5959—SIMPLE AVEU (Simple Confessions). Song Without Words—\$1.75

Francis Lucien Joseph Thomé

Thomé's music is refined and characteristic and has nothing in common with the advanced works of the later French composers. The present example is as simple as its title, and as genuine in feeling, and therefore merits the world-wide popularity it has won. Its pro-

foundly sincere, almost poignant, melody is fittingly chanted in the bass, to a rather staccato accompaniment, first in the middle register, and then in the treble, and the whole is movingly beautiful in its pure simplicity.

5888—TO THE SPRING, Op. 43, No. 6—\$1.50

Edvard Hagerup Grieg

5683—WALTZ, Op. 60, No. 5. From Bohemian Suite—\$1.75

Rudolf Friml

5713—WALTZ, Op. 34, No. 1—\$2.00

Moritz Moszkowski

ROBERT ARMBRUSTER

A NATIVE of Philadelphia, where he continues to live and work, the young American pianist, Robert Armbruster, comes of a musical family and won renown as a prodigy. He has steadily grown in musical stature, and in the last few years has appeared as soloist with the country's great symphony orchestras, being widely acclaimed as a pianist of musicianly skill, finish and power.

Duo-Art Records by Robert Armbruster

5646—CAPRICE HIPPIQUE—\$1.75

Constantin Sternberg

A clever rhythmic device simulating the beating of the hoofs of a trotting horse has been effectively used by the composer of this novel and delightful Caprice.

10090 COME WHERE MY LOVE LIES DREAMING (Song Roll) Stephen C. Foster \$1.75

6402 CONCERT WALTZ, Op. 12.....Rudolf Friml 2.25

5751 GONDOLIERS, Op. 25, No. 2. (From a Day in Venice).....Ethelbert Nevin 1.75

5621 HUMORESQUE, Op. 101, No. 7.....Antonin Dvůřák 1.75

5697 LARK, THE (L'Alouette).....Michael Ivanovich Glinka 1.75

Transcription by Balakirev

5785 LOVE SONG, Op. 25, No. 3. (From a Day in Venice).....Ethelbert Nevin 1.75

5655 MARCHE MIGNONNE (Dainty March), Op. 15, No. 2.....Eduardo Poldini 1.75

5832—QUARTET FROM "RIGOLETTO"—\$2.00

Giuseppe Verdi

Concert Paraphrase by Franz Liszt

The marvelous piano playing of Liszt had conquered most of Europe before he visited Italy in 1837. But the Italians cared little for pianists, and for piano music not at all. In music the Italians craved only operatic pomp and vocal display. Yet Liszt succeeded in interesting them in his piano playing. When he played one of his own etudes, at one of his early recitals, a man in the pit called out that he had come to the theater to be entertained and not to hear a "studio." Liszt thereupon began to improvise fantasias on Italian operatic melodies—and his Italian

audiences were aroused to tumultuous enthusiasm.

These fantasias, first improvised for the Italians, found great favor in other lands also; and soon eager music publishers were following Liszt about, begging him to put them on paper and print them. He did put on paper, in the course of many years, thirty-six of these operatic fantasias, and into the best of them he put much of his own genius. Among them this paraphrase of the great Quartet from "Rigoletto" is one of the best known and most admired.

5689—REVERIE, Op. 1, No. 3—\$1.50

Michael Karpov

Mr. Armbruster's poetic interpretation of this interesting and beautiful Reverie, third in a set of four pianoforte pieces by a little

known composer, fills the hearer with a desire to hear more from a hand so deft and clever.

FELIX ARNDT

FELIX ARNDT was a brilliant young American pianist who was born in New York City and received his musical education in the Metropolis, taking a course at the New York Conservatory and later studying with Carl V. Lachmund. He showed unmistakable musical talent as a child, and taught himself to play the piano when nine years old. Several years of association with leading musical comedy men gave him a valuable experience in the production as well as the performance of popular music, and as a composer he has a large number of graceful and popular pieces to his credit. In the performance of lighter classic pieces and of dance music he was an adept who was unsurpassed, for he was a musician of solid attainments and a pianist of masterly skill. His sudden death in the influenza epidemic of 1918 was a real loss to American music.

Duo-Art Records by Felix Arndt

10046	ANSWER (Song Roll).....	Alfred Robyn	\$1.50
5833	BACIO, IL (The Kiss Waltz).....	Luigi Arditi	1.50
10057	BEAUTY'S EYES (Song Roll).....	Francesco Paolo Tosti	1.25
10003	BECAUSE (Song Roll).....	Guy d'Hardelot	1.25
10009	BECAUSE I LOVE YOU, DEAR (Song Roll).....	Charles B. Hawley	1.25
1513	BIG SHOW, Selections.....	Raymond Hubbell	2.00
	Introducing: (1) We'll Stand by Our Country; (2) Poor Butterfly; (3) Queen of the Land of Snow; (4) My Skating Girl.		
6234	BLACK ROSE (Valse Intermezzo).....	Ludomir Thomas	1.50
1501	BLUE DANUBE WALTZ.....	Johann Strauss	1.25
10002	BROWN OCTOBER ALE. From "Robin Hood" (Song Roll).....	Reginald de Koven	1.25
10011	CALM AS THE NIGHT (Song Roll).....	Karl Bohm	1.25
10015	CARRY ME BACK TO OLD VIRGINIA (Song Roll).....	James Bland	1.25
10045	DREAM, A (Song Roll).....	James Bartlett	1.50
5537	DRINK TO ME ONLY WITH THINE EYES.....	Thomas Augustine Arne	2.00
1514	FELICIA. Waltz.....	Vernon Eville	1.50
10010	FORGOTTEN (Song Roll).....	Eugene Cowles	1.25
10038	GOOD BYE (Song Roll).....	Francesco Paolo Tosti	1.50
10001	HOW CAN I LEAVE THEE? (Song Roll).....		1.25
5506	I KNOW A LOVELY GARDEN.....	Guy d'Hardelot	1.50
1511	I LOVE SAND. One-Step.....	Uriel Davis	1.25
10037	I LOVE YOU TRULY (Song Roll).....	Carrie Jacobs-Bond	1.50
10017	IN THE GLOAMING (Song Roll).....	Annie F. Harrison	1.25
10028	JUST AWEARYIN' FOR YOU (Song Roll).....	Carrie Jacobs-Bond	1.50
5810	LACES AND GRACES, Novelette.....	John W. Bratton	1.50
5555	LET'TRE DE MANON, La.....	Ernst Gillet	2.00
10014	LOCH LOMOND (Song Roll).....		1.25
5508	LOVE DUET: "Kindly Heavens." From "Madama Butterfly".....	Giacomo Puccini	1.75
1509	LOVE ME AT TWILIGHT. Fox-Trot.....	Bert Grant	1.25
5501	LOVE'S LAST WORD.....	Octave Cremieux	2.00
5512	MARIONETTE.....	Felix Arndt	1.75
6077	MEDLEY OF HYMNS.....		2.00
	(1) Nearer My God to Thee; (2) Jerusalem the Golden; (3) Abide with Me; (4) Rock of Ages; (5) Onward Christian Soldiers; (6) Old Hundred.		
6111	MEDLEY OF IRISH AIRS.....		2.00
	(1) Believe Me If All Those Endearing Young Charms; (2) Killarney; (3) Kathleen Mavourneen; (4) The Minstrel Boy; (5) Old Irish Tune; (6) Garry Owen.		

FELIX ARNDT—Continued

6004	MEDLEY OF OLD FAVORITES.....		\$2.00
	(1) Silver Threads Among the Gold; (2) Last Night the Nightingale Woke Me; (3) Sweet and Low; (4) In the Gloaming; (5) Jingle Bells.		
6022	MEDLEY OF PLANTATION SONGS.....		2.00
	(1) Carry Me Back to Old Virginny; (2) Darling Nelly Gray; (3) Massa's in de Cold Ground; (4) My Old Kentucky Home; (5) Dixie		
6179	MEDLEY OF SCOTTISH AIRS.....		2.00
	(1) Annie Laurie; (2) Blue Bells of Scotland; (3) Comin' Thro' the Rye; (4) Bonnie Sweet Bessie; (5) The Campbells Are Coming; (6) Auld Lang Syne.		
6262	MERMAN, THE.....	August Hoffmann	1.50
10021	MIGHTY LAK' A ROSE (Song Roll).....	Ethelbert Nevin	1.50
6184	MOON MOTHS.....	Albert Kussner	2.00
10020	MOTHER O' MINE (Song Roll).....	Berthold Tours	1.50
5507	MY HERO. From "The Chocolate Soldier".....	Oscar Straus	2.00
10018	OH, DRY THOSE TEARS (Song Roll).....	Teresa del Riego	1.25
10040	OH PROMISE ME (Song Roll).....	Reginald de Koven	1.50
5802	PERFECT DAY, A.....	Carrie Jacobs-Bond	1.25
1530	POOR BUTTERFLY. Fox-Trot. From "The Big Show".....	Raymond Hubbell	1.50
5563	PRECIEUSE, LA.....	Louis Couperin	2.00
5520	PUNCHINELLO.....	Victor Herbert	1.50
5502	ROSARY, THE.....	Ethelbert Nevin	1.50
5516	RUDOLPH'S NARRATIVE, From "La Boheme".....	Giacomo Puccini	2.00
5754	SOMEWHERE A VOICE IS CALLING.....	Arthur F. Tate	1.50
5989	SONGS OF THE SEA (Medley).....		2.00
	(1) Rocked in the Cradle of the Deep; (2) Nancy Lee; (3) Asleep in the Deep; (4) Sailing.		
10006	STEIN SONG (Song Roll).....	Frederic Field Bullard	1.25
1525	STRAUSS WALTZES MEDLEY.....	Johann Strauss	2.00
6458	UN PEU BAROQUE (Caprice) Op. 45, No. 3.....	Edouard Schuett	2.00
10029	WHERE MY CARAVAN HAS RESTED (Song Roll).....	Hermann Lohr	1.50

CAROLYN CONE BALDWIN

CAROLYN CONE BALDWIN is an American pianist who showed such remarkable musical gifts in early childhood that her parents took her to Chicago and placed her in charge of the late William H. Sherwood. Later her musical education was continued under the direction of Mme. Fanny Bloomfield-Zeisler until it was decided that she should go to Berlin and become a pupil of Rudolph Ganz, with whom she studied for four years. At Basle she took a further course of training with Ferruccio Busoni. She has played in Europe with great success; and returning to her native land, has given many recitals here and appeared as soloist with several of the leading orchestras. Her interpretations have been widely praised for their authority, originality and high artistic value. She records them for the Duo-Art Piano, exclusively.

Duo-Art Records by Carolyn Cone Baldwin

6346	AIR DE BALLET.....	Victor Herbert	\$2.00
6311	A LA BIEN AIMEE.....	Edouard Schuett	2.25
6422	DANSE CREOLE, Op. 94.....	Cecile Chaminade	2.00

6082—DAYBREAK and ANITRA'S DANCE.

From "Peer Gynt" Suite—\$2.25

6134—AASE'S DEATH and IN THE HALL OF THE MOUNTAIN KING.

From "Peer Gynt" Suite—\$2.00

Edvard Hagerup Grieg

Grieg's fame has been enhanced by his first "Peer Gynt" Suite more than by anything else he ever composed. This suite is made of four of the best numbers from his incidental music to Henrik Ibsen's fantastic and imaginative Norwegian drama of "Peer Gynt," which inspired Grieg to write some of his best and most characteristic music. "Day-break" (more familiarly known as "Morning"), the first movement of the suite, is an exquisite idyll that conjures up a vivid impression of dawn in the mountains. Third of the group

is the dainty Dance of Anitra, the Bedouin's slender daughter, most charming in invention and tinted with the art of a magician in tonal colors.

"Aase's Death" is one of the most sorrowful adagios ever penned, and its song-like melody is made the more impressive by some extremely felicitous harmonies. "In the Hall of the Mountain King" is a clumsily baroque dance of the dwarfs in the Ibsen drama, characteristic of Grieg at his best, and a stirring, captivating oddity in music.

5737—OF BRE'R RABBIT, Op. 61, No. 2—From Fireside Tales—\$1.75*Edward Alexander MacDowell*

An altogether delightful bit of prankish humor is this charming little piece by America's foremost composer, which is the second in a group of characteristic impressions in tone, called "Fireside Tales." Its bubbling

fun is clearly expressed, yet there is a certain dignity about it all and at one point an element of dramatic significance is suggested, in its moment of climax.

6331	OLD LOVE STORY, AN, Op. 61, No. 1	<i>Edward A. MacDowell</i>	\$2.25
5747	POLONAISE, Op. 46, No. 12	<i>Edward Alexander MacDowell</i>	1.75
5729	SONNET 104 OF PETRARCH. From Annees de Pelerinage	<i>Franz Liszt</i>	2.25
6166	WITCHES' DANCE, Op. 17, No. 2	<i>Edward Alexander MacDowell</i>	2.25

FRANK BANTA

AN exceptionally talented and brilliant young player of popular dance music is Frank Banta, whose father, Frank P. Banta, was also a popular pianist and one of the first to win conspicuous success as a performer of modern "rag-time." The boy was born in New York City, in 1897, and showed his aptitude for music at an early age, teaching himself to play popular airs on the piano almost as soon as he could reach the keys. In New York also he received his musical schooling. Besides achieving an enviable success as a solo pianist, he is an able accompanist and ensemble player and is a member of the Van Eps Trio, makers of many popular phonograph records.

Duo-Art Records by Frank Banta

6230	APPLE BLOSSOMS (Reverie)	<i>Kathleen Roberts</i>	\$1.75
1695	BEAUTIFUL FACES (Winter Garden) Fox-Trot	<i>Irving Berlin</i>	1.50
	Played by Frank Banta and Cliff Hess.		
1668	BOUND IN MOROCCO. Fox-Trot	<i>Louis Herscher</i>	1.25
1707	CARESSES. Fox-Trot	<i>James Monaco</i>	1.75
6171	CZARINNE, LA (Mazurka Russe)	<i>Louis-Gaston Ganne</i>	2.00
1613	DEAR OLD PAL OF MINE. Waltz	<i>Lieut. Giltz-Rice</i>	1.50
	Played by Frank Banta and Hugo Frey.		
1729	DOLLY. Fox-Trot from "Two Little Girls in Blue"	<i>Vincent Youman</i>	1.75
1730	EMALINE. Fox-Trot	<i>Jimmie McHugh</i>	1.75
1696	FEATHER YOUR NEST. Fox-Trot	<i>J. Kendis</i>	1.25

FRANK BANTA—Continued

1612	HEAD OVER HEELS AND THE BIG SHOW. Fox-Trot	<i>Jerome Kern</i>	\$1.50
	Played by Frank Banta and Hugo Frey.		
1692	HE PICKED A WILD FLOWER. One-Step	<i>J. W. Guinan</i>	1.25
10067	IF YOU COULD CARE (From "As You Were")	<i>Herman Darewski</i>	1.50
1677	IN MY DREAMS. Waltz	<i>Victor Arden</i>	1.25
1703	I WANT TO GO TO THE LAND WHERE THE SWEET DADDIES GROW. One Step	<i>Harry von Tilzer</i>	1.75
1726	JUST KEEP A THOUGHT FOR ME. Fox-Trot	<i>Burnett & Fischer</i>	1.75
1678	JUST LIKE A GYPSY. Fox-Trot	<i>Simons & Bayes</i>	1.25
1699	JUST SWEET SIXTEEN (Greenwich Village Follies). One-Step	<i>A. Baldwin Sloan</i>	1.25
5958	KEEP THE HOME FIRES BURNING	<i>Ivor Novello</i>	1.25
6088	KIRMANSHAH (Oriental Intermezzo)	<i>Edward Claypoole</i>	1.75
1620	KISS ME AGAIN. Waltz from "Mlle. Modiste"	<i>Victor Herbert</i>	1.50
6222	MARCHE LORRAINE	<i>Louis-Gaston Ganne</i>	2.25
	Played by Frank Banta and Hugo Frey.		
1704	MARGIE. Fox-Trot	<i>Robinson & Conrad</i>	1.75
10083	MEDLEY OF DARTMOUTH COLLEGE SONGS		2.00
6113	MOTHER MACHREE	<i>Olcott-Ball</i>	1.75
1684	MY LITTLE BIMBO. One-Step	<i>Walter Donaldson</i>	1.25
1714	NA-JO. Fox-Trot	<i>Wiedoeft & Holliday</i>	1.75
1619	OH, MY DEAR. Medley Fox-Trot	<i>Louis A. Hirsch</i>	1.75
	Introducing: I Wonder Whether, and City of Dreams.		
	Played by Frank Banta and Hugo Frey.		
1671	ON MIAMI SHORE. Waltz	<i>Victor Jacobi</i>	1.25
1715	PACK ME UP IN YOUR HEART. One-Step	<i>Mel B. Kaufman</i>	1.75
	Played by Frank Banta (assisted by F. M.).		
6056	PANAMERICANA (Morceau Caracteristique)	<i>Victor Herbert</i>	1.75
1644	PATCHES. Fox-Trot	<i>Lee Roberts</i>	1.25
1541	SKATER'S WALTZ (Les Patineurs), Op. 183	<i>Emil Waldeufel</i>	2.00
1722	SOME LITTLE BIRD. Fox-Trot	<i>Egbert van Alstyne</i>	1.75
6247	SPARKLETS	<i>Walter Miles</i>	1.75
1685	STOP IT. One-Step and Song Roll	<i>Mel B. Kaufman</i>	1.50
6450	SYLPHE, LES (Vase Caprice)	<i>Georges Bachmann</i>	1.75
1723	TEA LEAVES. Fox-Trot	<i>Richard Whiting</i>	1.75
	Played by Frank Banta, assisted by F. M.		
1672	TELL ME PRETTY MAIDEN. Fox-Trot (From "Florodora")	<i>Leslie Stuart</i>	1.25
6035	THERE'S A LONG, LONG TRAIL	<i>Elliott-Trinkaus</i>	1.50
1630	TILL WE MEET AGAIN. Waltz	<i>Richard Whiting</i>	1.50
6227	TULIPS	<i>Walter Miles</i>	1.75
10005	WAITING. From "Listen Lester" (Song Roll)	<i>Harold Orlob</i>	1.25
1532	WEDDING OF THE WINDS. Waltz	<i>John T. Hall</i>	2.00
6078	WHEN THE BOYS COME HOME	<i>Oley Speaks</i>	1.75
1618	WHEN YOU LOOK IN THE HEART OF A ROSE. Waltz from "The Better 'Ole"	<i>Florence Methven</i>	1.75
1608	YOU'RE THE VERY GIRL. One-Step from "Everything"	<i>William Merrigan Daly</i>	1.50



HAROLD BAUER

HAROLD BAUER was born at New Malden, near London, England, in 1873. His parents were musical, his father being an amateur violinist of ability, and it was as a violinist that the boy made his first public appearance, at the age of ten, in London. Thereafter he made several tours of England, with flattering success. Graham Moore, an English pianist, gave him some ideas of the technic of piano playing, and introduced him to Paderewski, who advised him to go to Paris and complete his violin studies with Gorski. In Paris he was heard on the piano by Lamoureux, who advised him to study that instrument for a public career. His first opportunity was the offer of a long tour in Russia as accompanist for a singer. In several of the towns visited, Bauer played an occasional piano solo. Back in Paris, he devoted himself assiduously to the piano. In the course of the next few years, by dint of hard work, he rose to a place in the front rank of contemporary pianists. He has toured both Europe and America many times, and today his reputation as a great virtuoso and an interpreting artist of rare lyric charm is world-wide. Mr. Bauer records his interpretations only for the Duo-Art Piano.

Duo-Art Records by Harold Bauer

6251—ALBUM FOR THE YOUNG, Op. 68—\$3.25

Merry Farmer Poor Orphan
Hunting Song Knight Rupert
Robert Schumann

6098—CHANSON D'AVRIL (Spring Song)—\$3.00

Bizet-Buonamici

A fine example of Harold Bauer's masterly pianism is embodied in this record of a comparatively little-known Spring Song (or "Song of April" to translate literally its French title) by Georges Bizet, the composer of "Carmen," in a skilful and beautiful pianoforte transcription by Giuseppe Buonamici. The piece

is of the sort that makes instant appeal to every hearer, by reason of its rich and lovely melody—a rising, swelling melody that sings itself with impassioned ardor against a swaying accompaniment that provides for it the most appropriate background.

HAROLD BAUER—Continued

5953—CONCERTO in G-minor (Second), Op. 22.

First Movement: Andante Sostenuto—\$3.00

5963—CONCERTO in G-minor (Second), Op. 22.

Second Movement: Allegro Scherzando—\$3.00

5973—CONCERTO in G-minor (Second), Op. 22.

Third Movement: Presto—\$3.00

Charles Camille Saint-Saëns

(With Orchestral Accompaniment adapted and added by Harold Bauer)

Saint-Saëns's Second Concerto for Piano and Orchestra was composed in 1868, and was played for the first time on December 13th of that year at a concert in Paris, with the composer himself at the piano. It has maintained its position ever since as one of the most popular as well as one of the most important concertos in the modern repertory of the concert pianist. A magnificent work, conceived in the classical tradition, it radiates sweetness and light, and at the same time is permeated with a rugged individuality.

The first movement is not in the symphonic form usual in first movements of concertos, but, as its designation *Andante sostenuto* indicates, is the slow movement of the work.

The second movement corresponds to a scherzo in character, though its form is that usually employed for a first movement in symphonic works. Its musical ingredients are rather simple; a nimble first theme in

short notes, played staccato; and, as a contrasting second motive, a melodic phrase of delicious lilting sweetness, which is sung against a sort of guitar accompaniment with a most peculiar rhythm. But these elements are developed with the mastery of genius, through permutations and combinations of almost necromantic cleverness and dexterity, into a glowing texture of magical euphony, in which the pattern shines with refulgent light.

The main theme of the third movement is like a dashing Saltarello. Its bewitching brightness, rapidity, and joyous gaiety irresistibly sweep the hearer into its whirling, swirling movement, and carry him spellbound to the end.

Mr. Bauer has adapted and added the orchestral parts with musicianly skill; and has played the score, thus increased in complexity and difficulty, with consummate mastery.

5627—ETUDE in C-minor, Op. 10, No. 12 (Revolutionary Etude)—\$3.00

Frederic François Chopin

This stupendous Etude was written at Stuttgart in September, 1831, "while under the excitement caused by the news of the taking of Warsaw by the Russians, on September 8, 1831." Its four pages, in the sheet

music, sufficed for a background upon which Chopin flung with overwhelming fury the darkest, the most demoniac expression of his nature.

6005—ETUDE, No. 2—\$3.00

Paganini-Liszt

Among Liszt's transcriptions (pianoforte arrangements, or, rather, transmutations, as astonishing in number as in their contents) are six "Paganini Studies," that is, transcendent translations into the pianoforte idiom of certain "Caprices" for the violin by Paganini. The Second of these Etudes, contained in the present roll, was based on an Andante in E-flat, No. 17 of Paganini's "Twenty-four

Caprices for Violin Alone," which constituted the great violinist's Opus No. 1. Scarcely a note was omitted by Liszt, but the passages were placed higher or lower and the runs given to either hand. The transcription is a marvel of ingenuity to the musical student who cares to compare it with the original Caprice, and it forms a most brilliant and highly effective piano solo.

6266—FANTAISIE in F minor, Op. 49—\$3.50

Frederic François Chopin

Declaring this work "a masterpiece," Professor Niecks exclaims: "Nothing more common than the name of Fantasia, here we have the thing! The music falls on our ears like the insuppressible outpouring of a being stirred to its heart's core, and full of immeasurable love and longing;" and James Huneker unhesitatingly pronounces it the grandest of Chopin's compositions. "The F minor Fantasia," he says, "parades a formal beauty—not disfigured by an excess of violence, either personal or patriotic, and its melodies, if restless by melancholy, are of surprising nobility

and dramatic grandeur. Without including the Beethoven Sonatas, not strictly born of the instrument, I do not fear to maintain that this Fantasia is one of the greatest of piano pieces. It is Titanic; the torso of some Faust-like dream, it is Chopin's Faust.

"The F minor Fantasia will mean many things to many people. Chopin has never before maintained so artistically, so free from delirium, such a level of strong passion, mental power and exalted euphony. It is his largest canvas, and though there are no long-breathed periods such as in the B-flat minor

Scherzo, the phraseology is amply broad, without padding of paragraphs. The rapt interest is not relaxed until the final bar. This transcendental work more nearly ap-

proaches Beethoven in its unity, its formal rectitude and its brave economy of thematic material."

6058—FANTASIE-IMPROMPTU, Op. 66—\$3.00

Frederic François Chopin

A posthumous work, published in 1855, this Impromptu (for it is a true Impromptu and the title of *Fantasie*, given by its publisher, is superfluous) presents rhythmic difficulties which make it uninteresting in the hands of

any but an exceptionally gifted pianist. As here played with all the technical perfection and brilliant power of Harold Bauer, it is charming.

6380—GAVOTTE in F major—\$3.00

Ludwig van Beethoven

Arranged and Edited by Harold Bauer

A perfectly delightful record-roll is this flawless reproduction of Mr. Bauer's entrancing performance of a hitherto unknown Gavotte by Beethoven—an early composition by the great master, melodious, suave, dainty, rhythmically precise and effective, yet bearing unmistakable marks of Beethoven's genius and diffusing an indescribable charm. The story of its discovery is both curious and interesting. Mr. Bauer says:

"This unpublished Gavotte by Beethoven is due to investigations made in 1908 by Messrs. Georges de Saint-Foix and Theodore de Wyzewa with the object of establishing the authenticity of certain autograph manuscripts hitherto attributed to Mozart. These manu-

scripts were originally in the possession of the Emperor of Austria and were presented by him to Sultan Abdul Aziz of Turkey, who later gave them to his music director, Guatelli Pasha. The English collector Julian Marshall bought them from Guatelli's son and they were ultimately acquired by the British Museum.

"Close examination of these manuscripts resulted in the startling conclusion that not only had a serious error been made in attributing them to Mozart, but that the idiosyncrasies of style and handwriting proved beyond any possible doubt that they could have emanated from no other pen than that of Beethoven."

5814—HUNGARIAN DANCE, No. 5—\$3.00

5947—HUNGARIAN DANCE, No. 6—\$3.00

5668—HUNGARIAN DANCE, No. 8, A-minor—\$3.25

Johannes Brahms

In his youth Brahms formed a strong friendship with the gypsy violinist, Eduard Remenyi, going on a tour with him as his accompanist; and undoubtedly it was that friendship which directed his interest to Hungarian music. His first group of Hungarian Dances appeared in 1869, in a setting for four hands on the piano. Many of these dances became popular in violin arrangements

by Joachim, and later as orchestral pieces. The composer himself arranged them for piano solo in 1872.

In a few of these dances, the composer has penetrated deeply into the Hungarian spirit, and has caught its color, swing, perfume, mad melancholy and reckless joy, and combined these elements in tonal portraiture of surprising and compelling power.

6057—KAMENNOI-OSTROW, Op. 10, No. 22, Portrait in F-Sharp—\$3.00

Anton Gregor Rubinstein

The meaning of the Russian words *Kamennoi-Ostrow* is "Rocky Isle," and in Rubinstein's day this Island of Kamennoi, in the Neva near Petersburg, was the site of a fashionable summer resort. In commemoration of happy holidays there, the composer wrote musical "portraits" or character sketches of twenty-four of the guests at this resort, and gathered them in an album to which he gave this title. The twenty-second of these fanciful sketches is the only one that

has become widely popular, but this is a universal favorite the world around. It has the ingredients of undying popularity, this dream picture in sound, with its shimmering, iridescent tone-colors and its melodic incantation.

It has always been understood that the piece was intended as a "musical portrait" of the beautiful and accomplished Mlle. Anna de Friedebourg, to whom it was dedicated by Rubinstein.

6373—LARGO—\$2.75

Georg Friedrich Handel

Of immortal beauty and pure loveliness that age cannot wither nor custom stale, "Handel's Largo," as it is commonly called,

is better known and more popular the world around than any other piece in the whole range of classical music. Yet of the millions

of people who know and love it how many know that it was composed as a vocal "air," to be sung in an opera? Originally it was the opening air in "Xerxes" (produced in London in 1738), one of Handel's numerous operas which have long since disappeared from the stage. In it *Xerxes* gives thanks for the sheltering shade of a garden tree; and the fervor of his gratitude, the sincerity of profound feeling with which the music is imbued, make this slow aria particularly appropriate

as a setting for religious words—a use to which it has often been put. The original Italian words have been Englished by G. H. Clutsam thus:

Shadows so sweet!
Safe in thy leafy breast
Softly I fall to rest;
All cares retreat,
Shadows so sweet!

Whether secular or religious, whether vocal or instrumental, this ever-welcome Largo is a musical gem of ineffable and abiding beauty.

5889—MINUET in A—\$3.00

Luigi Boccherini

Dating from the springtime of modern music, this Minuet has something of the simple grace and daintiness and the delicate beauty of a spring flower. A subsidiary section gives brave utterance to the courtliness and pageantry of the old dance. The piece might be characterized not inaptly in

the lines from William Ernest Henley's "Ballade of Antique Dances:"

The tinkling clavichord o'erflows
With contrapuntal quirks and hits;
And, with all measure and repose,
Through figures grave as royal shows,
With noble airs and pirouettes,
They move . . . in Minuets.

6212—MENUETTO in D-minor—\$3.25

Franz Schubert

Schubert, in Liszt's fine and generous words, was "the most poetical musician who ever lived." The main characteristics of his music are its vivid personality, fullness and poetry. His matter is so abundant and so full of variety and interest that he never seems

to think of enhancing it by any devices. This characteristic of the great melodist is exemplified in the present comparatively unfamiliar Minuet in D minor, which is a thing of loveliness all compact.

6186—MUSETTE—\$3.00

Jean Philippe Rameau

The form of music known as a Musette was originally an air in 2-4, 3-4, or 6-8 time, of a moderate tempo, and smooth and simple character, appropriate to the instrument from which it took its name, which belonged to the bagpipe family and consisted of two pipes or reeds and a drone, supplied with wind from a leathern reservoir, inflated, like the Irish

bagpipe, by bellows placed under the performer's arm.

The present example by Jean Philippe Rameau (1683-1764), a man of importance in the history of music in that he laid the foundations of the modern system of harmony, is a curiously quaint and interesting other-worldly, musical antique.

6308—NOCTURNE in F-Sharp, Op. 15, No. 2—\$3.50

Frederic François Chopin

Chopin's Opus 15, comprising three nocturnes, was published in 1834 and was the second set of three pieces in this kind to come from his pen. The second piece of the set, this Nocturne in F-sharp, has always been one of the most popular—one of the best loved—of all his nocturnes. It is both eloquent and dramatic, and James Huneker declares "is saturated with young life, love and feelings of good will to men." Prof. Frederick Niecks in his excellent biography of Chopin says of it:

"In the second nocturne, F-sharp major, the brightness and warmth of the world without have penetrated into the world within. The *fioriture* flit about as lightly as gossamer threads. The sweetly sad longing of the first section becomes more disquieting in the *doppio movimento*, but the beneficial influence of the sun never quite loses its power, and after a little there is a relapse into the calmer mood, with a close like a hazy distance on a summer day."

5729—NOCTURNE in C-minor, Op. 48, No. 1—\$2.75

Frederic François Chopin

Karasovski called this Nocturne "broad and most imposing with its powerful intermediate movement, a thorough departure from the nocturne style," and other commentators have hailed it the noblest nocturne of them all. Big in conception, it seems a miniature music drama. At the outset a plaintive,

wailing melody is nobly sung. A chorale-like episode follows, but this soon throws off the mask of devotion and assumes dramatic meaning, mounting to a superb climax. The tension subsides, and the piece concludes in the mood of dreams.

5682	NOVELLETTE, Op. 21, No. 1.....	Robert Schumann	\$3.00
6416	POLISH DANCE, Op. 3, No. 1.....	Franz Xaver Scharwenka	3.00
6094	POLONAISE in E-flat, Op. 11, No. 1.....	Moritz Moszkowski	3.00
5650	PRELUDE and FUGUE, No. 5.....	Johann Sebastian Bach	3.00
6345	RONDO BRILLANTE, Op. 62.....	Carl Maria von Weber	3.00

- 5691—SONATA in C, Op. 13 ("Pathetique")
First Movement: Grave: Allegro con brio—\$3.00
- 5703—SONATA in C, Op. 13 ("Pathetique").
Second Movement: Adagio cantabile—\$2.75
- 5711—SONATA in C, Op. 13 ("Pathetique").
Third Movement: Rondo Allegro—\$2.75
Ludwig van Beethoven

This Sonata, to which Beethoven himself gave the name "Pathetic," is one of the most beautiful and most popular of all sonatas. It was composed in 1798 and published in the next year with a dedication to Prince Carl von Lichnowsky, and was an instant and an important success in Beethoven's career. For it was one of the earliest of his works in which he showed himself an originator and not an imitator of the music of his predecessors. To the student of Beethoven's development it is especially interesting by reason of its structure, which constituted a noteworthy departure. A cyclic motive of four notes, G,

C, D, and E flat, proceeds to the formation of the three movements of the work. This motive, buttressed by other themes, enters into a conflict from the first movement onward with the figure displayed in the introduction, which latter, losing a member at each episode of the struggle, ends by owning itself defeated. In the Finale, the victorious motive reappears merrily to form the refrain of the Rondo.

It is a movingly beautiful work, in which "the pathos is deep earnest passion, which, however, does not overstep a certain measure of gravity and dignified deportment."

- 6065—SONATA in F-minor, Op. 57 (Appassionata).
First Movement: Allegro assai—\$3.25
- 6080—SONATA in F-minor, Op. 57 (Appassionata).
Second Movement: Andante con moto; and
Third Movement: Allegro ma non troppo—\$3.25
Ludwig van Beethoven

The Sonata in F minor, called the "Appassionata" by grace of a music publisher (Beethoven never used the title), was composed in 1804. To a friend who asked him what this sonata meant, Beethoven answered: "Read *The Tempest* by Shakespeare." Doubtless many a student has searched that play for a clue—and been baffled. Vincent d'Indy, the eminent French composer, says of this magnificent work:

"To us this appears to be one of Beethoven's most characteristic works from an autobiographical point of view. In this first movement, these two themes that seem made one for the other, proceeding as they do in the same rhythm, and the same harmonic character, and which finish, after a constant depression, by distorting and destroying each other—do they not typify the doleful romance of the year 1802, and far more clearly than the so-called 'Moonlight Sonata'? After a tranquil, almost religious, petition, passion again seizes him—fiery, yet this time blended with the

ardor of soaring aspiration;—and in the final victory, proclaimed by an inadequate piano which ought to be horns, trumpets and cymbals all in one, do we not hear him cry, 'It is I! At last, I once more am Beethoven'. In vain shall we seek for Caliban, not to say Prospero, in these flights of passion; the blast of this tempest rages neither on the island nor on the ocean, it breaks loose in a heart, a suffering heart that groans, loves and triumphs."

In the slow movement, Mr. Bauer makes the instrument sing as only a great pianist can and conveys the composer's transfigured resignation, his soaring faith, his transporting glimpse into celestial realms.

The superb Third Movement, a whirlwind of fiery passion joined with mounting aspiration, welling and swelling and booming and bursting at last into a triumphant fanfare, is proclaimed with virility and a plenitude of sonorous power, yet even its thunders are kept under the control of artistic purpose.

- 5854—SONATA in B-minor, Op. 58
First Movement: Allegro Maestoso—\$3.00
- 5862—SONATA in B-minor, Op. 58
Scherzo Movement: (Molto Vivace)—\$2.75

- 5874—SONATA in B-minor, Op. 58.
Third Movement: Largo—\$3.00
- 5877—SONATA in B-minor, Op. 58.
Fourth Movement: Finale, Presto, non tanto—\$3.00
Frederic Francois Chopin

Of Chopin it has been well said that there is no other composer who so disappoints the critic that has a craze for classification. Endless has been the discussion over the merits and demerits of this (his third) Sonata; but despite all criticisms charging deficiencies in form and lack of unity, and no matter whether it is rightly to be called a sonata or something else, the opulence and beauty of its musical ideas and the sensations it evokes have argued irresistibly in its behalf, and undoubtedly it is played more and enjoyed more today than ever before since it was first given to the world in 1845.

Frederick Niecks, Chopin's biographer, says of the First Movement that "the wealth of beautiful and interesting matter which is here heaped up—for it is rather an unsifted accumulation than an artistic presentation and

evolution—would have sufficed many composers for several movements."

The scherzo is altogether delightful, and forms a striking contrast with the first movement of the work.

Of the third movement Niecks says: "The Third Movement has the character of a nocturne, and as such cannot fail to be admired. In the visionary dreaming of the long middle section we imagine the composer with dilated eyes and rapture in his look—it is rather a reverie than a composition."

The final movement is filled with brilliancy and force and has long held a place of high favor in the affections of music lovers. It is more closely affiliated with the first movement of the work than the intervening Scherzo and Largo, and forms a magnificent climax to the whole powerful and moving composition.

- 5749—SONATA in F-sharp minor, Op. 11, No. 1. Introduction—\$1.50
- 5750—SONATA in F-sharp minor, Op. 11, No. 1.
First Movement: Un poco Adagio, Allegro Vivac—\$2.50
- 5769—SONATA in F-sharp minor, Op. 11, No. 1.
Second Movement: Andante cantabile—\$3.00
- 5787—SONATA in F-sharp minor, Op. 11, No. 1.
Third Movement: Scherzo e Intermezzo—\$3.00
- 5800—SONATA in F-sharp minor, Op. 11, No. 1.
Finale: Allegro un poco maestoso—\$3.00
Robert Schumann

There is an interesting bit of history in connection with Schumann's first sonata. Schumann's fancy created two imaginary beings, two temperaments which the composer believed had bearing upon art, "Florestan," who was typical of passion and energy, and "Eusebius," who was the embodiment of tenderness and sentiment. These two forces dominated and swayed Schumann, so he gave them names and an imaginary existence, and

they figure prominently in a number of his compositions. Incidentally, they were both members of Schumann's imaginary society, called the "Davidites." Now, when this Sonata first appeared in print, in 1836, it was put forth as the work of "Florestan and Eusebius," and was dedicated to "Clara"—who, of course, was none other than Clara Wieck, who later became Schumann's wife.

- 5837—TURKISH MARCH. From "The Ruins of Athens," \$3.00
Ludwig van Beethoven

- 6392—TWO-PART INVENTIONS, Nos. 1, 6 and 8—\$3.00
Johann Sebastian Bach

Johann Sebastian Bach, the "Father of Modern Music," is probably the only composer who ever used this word "Invention" as a musical term. By it he meant, specifically, a musical theme so constructed that by imitation and inversion a whole movement can be evolved from it. The subject having been

first stated, the rest develops naturally out of it. Bach composed fifteen Two-Part Inventions and fifteen Three-Part Inventions for his pupils expressly as a preparation for his larger works—more especially for the "Well-tempered Clavichord," and for the instruction of a young clavier player they were of ines-

timable value, as the composer was careful not only to provide exercises for both hands but for every finger as well. Even to the present day, for the serious student of pianoforte playing these Inventions have never been supplanted, for in none of the more modern, easier piano pieces does the left-hand part contain such an independent treatment of the theme as it does in these Inventions. They were written at Cöthen in 1723, and were issued under the following long and characteristic title:

5849—VALSE. From Suite, Op. 15—\$5.00

Arranged for Two Pianos

Anton Stepanovich Arensky

Played by Harold Bauer and Ossip Gabrilowitsch

Here is a unique music-roll—a masterly Duo-Art record of a beautiful and a virile work—produced by the sympathetic and appreciative collaboration of two of the foremost of living pianists. Never before have two players of the pianoforte so richly endowed as Ossip Gabrilowitsch and Harold Bauer united all their art and skill to make a permanent record of their combined interpre-

"An honest Guide, whereby Lovers of the Clavichord are shown a plain Method of learning not only to play clean in two Parts, but likewise in further Progress to manage three *obligato* Parts well and correctly, and at the same time not merely how to get good *Inventions* (ideas), but also how to develop the same well; but above all, to obtain a *cantabile* Style of playing, and together with this to get a strong Foretaste of the Art of Composition."

tative powers such as is embodied in this brilliant roll.

As for the music itself which they have chosen to interpret, this concert valse is a magnificent thing. Big in conception, of ample proportions, full and rich in utterance, the piece is imbued with grandeur, with mystery, with allurements.

5635—VALSE, in A-flat, Op. 42—\$3.50

Frederic François Chopin

6328—VALSE in D-flat, Op. 64, No. 1—\$3.50

Frederic François Chopin

"None of Chopin's waltzes is more popular than the first of Opus 64 (in D-flat major). And no wonder," exclaims Professor Niecks. "The life, flow, and oneness are unique; the charm of the multiform motions is indescribable." And the learned professor tells the familiar story of its inception thus:

"George Sand had a little dog which was in the habit of turning round and round in the endeavor to catch its tail. One evening when it was thus engaged, she said to Chopin: 'If I had your talent, I would compose a pianoforte piece for this dog.' Chopin at once sat

down at the piano, and improvised the charming Waltz in D-flat, which hence has obtained the name of 'le valse du petit chien.' This story is well known among the pupils and friends of the master, but not always told in exactly the same way. According to another version, Chopin improvised the waltz when the little dog was playing with a ball of wool. This variation, however, does not affect the pith of the story."

Silly as the tale sounds, it is nevertheless well authenticated. Anyway, the world is richer for this graceful and captivating piece.

5960—VALSE TRISTE. From Op. 44—\$3.00

Jean Sibelius

Jean Sibelius is the greatest musician Finland has ever produced. His Opus 44 comprises the incidental music which he composed to Arvid Jaernefelt's drama "Kuolema" (Death). The "Valse Triste," which is the most noteworthy number of that music, is in itself a whole drama in miniature; a weirdly powerful and moving tragedy. The scene is an almost bare room in which a son is watching by the bedside of his dying mother. The mystery of approaching darkness is suggested by the shuddering chords with which the music begins. In her delirium the mother thinks that she is in the ball-room. She rises from her bed. The son cannot restrain her. She breaks from him, whirling out upon the

floor, and dances with imaginary men. Faster and more furious speeds the dance, a dizzy, ceaseless, bewildering swirl. The music becomes almost painful in its rhythmic sharpness and intensity. At the height of the woman's frenzy there is a knock at the door. Her vision dies. The dance music is stilled. With a final shriek of anguish the mother falls, for the entering visitor is Death.

Such is the story which this unique music mirrors with marvelous accuracy. Yet, dark and tragic as is the story, there is nothing morbid or unmanly about the music. Its predominant characteristic is its enormous power, a really amazing strength and vigor.

6446—THE WIND (Le Vent), Op. 15, No. 2—\$3.00

Charles-Henri-Valentin Alkan

A stupendous performance is Harold Bauer's playing of this extremely difficult but very effective concert piece—one of his battle-horses with which he never fails to stir an audience to frenzied applause. Entitled "The Wind," it is a veritable whirlwind of

motion and sound, and is a huge and imposing pianoforte work, as are also the other two *Grandes Etudes* grouped with it to constitute this composer's Opus 15, the first and last of which have the strange titles of "Aime-moi" and "Morte."

CAROLYN BEEBE

CAROLYN BEEBE was born in Westfield, N. J., of New England parentage, both parents having descended from Puritan ancestors who came to America in the Mayflower. She studied the pianoforte with Joseph Mosenthal for three years before his death, and after that continued her studies in Europe with Moritz Moszkowski and Harold Bauer. After concertizing with success in Europe, she returned to the United States and speedily won wide recognition for musicianship as well as virtuosity. Miss Beebe was the organizer, and is the director and pianist of the New York Chamber Music Society of Piano, String and Wind Instruments.

Miss Beebe records her interpretations exclusively for the Duo-Art Piano.

Duo-Art Records by Carolyn Beebe

6053—LENTO. From Two "Pierrot" Pieces, Op. 35, No. 1—\$2.00

Cyril Meir Scott

So unconventional, so novel, this slow Andante may be, as to require more than a single hearing for the grasping of its new beauty; but both beauty and charm are abundant in it, when once the ear has been attuned

to its newness. The little piece is a romantic lyric that wings an upward flight, and sings as it rises, and lifts the listener into the empyrean.

6114—PROPHET BIRD, Op. 82, No. 7. From "Forest Scenes"—\$2.00

Robert Schumann

Schumann's "Forest Scenes," nine short piano pieces, were not composed until 1848 and 1849, when his powers had already begun to be obscured by the mental malady which a few years later ended his life. Yet they are as brimful of fancy as any of his works. Indeed,

it is doubtful if he ever wrote a more consummate bit of musical symbolism than this light, flitting and airy "Prophet Bird," which is typical of the more delicate, elusive side of his oddly imaginative genius.

6091—SONG, Op. 55, No. 5 From "Sea Pieces"—\$1.75

Edward Alexander MacDowell

MacDowell was a true poet of the sea, and his wonderfully eloquent set of "Sea Pieces" for the piano was composed when he was at the zenith of his powers. If the present "Song" is in lighter mood than others of those thrilling masterpieces in miniature, it is yet a

charming and colorful bit of tonal painting. The sheet music bears as motto these lines, presumably of MacDowell's own authorship:

A merry song, a chorus brave,
And yet a sigh regret
For roses sweet, in woodland lanes—
Ah, love can ne'er forget.

EDNA BENTZ

EDNA BENTZ is a young American composer and pianist of really noteworthy attainments and enjoys the unusual distinction of having won success both in recitals of classical and romantic music and in the vaudeville field. She received an excellent musical training from some of the best teachers of America and Europe, among them Busoni and Egon-Petri in Berlin, where she was studying when the Great War began. Her compositions number more than fifty pieces, and range from classical models to the most modern, syncopated dance music.

Duo-Art Records by Edna Bentz

1539—AFTERNOON OF A FOX (Fox-Trot)—\$2.00

(With Apologies to Claude Achille Debussy)

Edna Bentz

The famous French composer Debussy differentiates his music from pretty much everything that went before by basing it upon the "whole-tone scale," and a conspicuous example of the very novel, beautiful, and effective results he obtains is that exquisite piece of tonal impressionism "The Afternoon of a Faun," which has won enormous public favor. Now comes a clever American girl to show us that the great French master is not

the only composer who can use the whole-tone scale effectively! Miss Bentz has not attempted a parody, much less an imitation, of Debussy's charming Prelude. She has simply started with the whole-tone scale as basic material, and thereupon has written a perfectly captivating Fox-Trot—a modern dance of the most down-to-the-minute kind, in an amazingly new style which she has fairly made her own.

5936—AMERICA ABROAD—\$2.25

For Two Pianos

Edna Bentz

Played by Edna Bentz and Frank Banta

Equally effective for use as a one-step or as a march, this brilliant composition by Miss Edna Bentz is the first popular piece of this particular kind to be written for two pianos and recorded on two pianos. Besides being dashing brilliant in the most modern syn-

copated style, it is appealingly, even thrillingly, patriotic in content, its main themes being built on easily recognized phrases from the melodies of "The Star-Spangled Banner," "America," "Marching Through Georgia," and from "The Sailor's Hornpipe."

1534	MANHATTAN LIMITED (One-Step)	Edna Bentz	\$1.75
6036	OCOWO (Indian Boat Song)	Edna Bentz	2.00
1540	PINK TEA. Fox-Trot	Edna Bentz	1.75

6003—POMP AND CIRCUMSTANCE

(Military March), Op. 39, No. 1—\$2.00

Sir Edward Elgar

This is the first of several military marches by England's most famous living composer, which he has grouped together under the general title of "Pomp and Circumstance."

The composer's purpose in planning this series was to treat the soldier's march symphonically—to blend the practical and artistic in one by making music that should be in every way adapted for marching purposes while not sacrificing any of the qualities required for performance in the concert room. That he succeeded in accomplishing that purpose, in the first of the set at least, is abundantly demonstrated by a single hearing of this thrilling, uplifting, magnificently

moving march; just as a single hearing demonstrates also that its author is a great and original genius. After a powerful and stirring introduction, the piece breaks into a tune with real snap, first as the main theme or melody, and then in the bass.

A repetition of material used in the introduction (contrary to the usual practice in marches) leads to the trio, wherein there is a "healthy" popular tune. The melody is accompanied by a uniform beat, and the whole piece is exceptionally stirring and martial—besides possessing a new and original beauty of its own.

6043—UNCLE ROME (The Old Boatman)—\$1.75

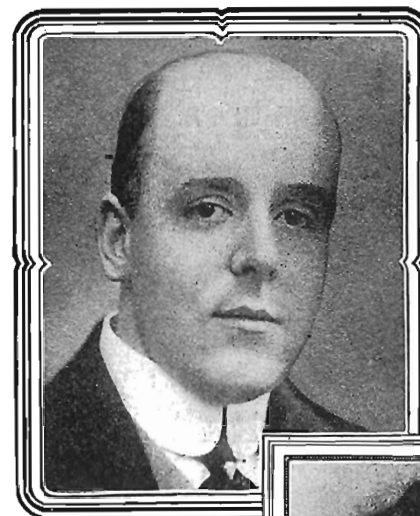
Sidney Homer

5932—VALSE CAPRICE, Op. 14—\$2.00

Hans A. Ceseck

One of the most popular pieces ever issued in the form of a Pianola roll is this Valse Caprice by Hans Ceseck. Its fluent, lilting melody, its ingratiating rhythm, its grace, and its contrasts are so brilliantly and dashing set forth as fairly to captivate every hearer.

Despite the apparently suave flow of its measures, pianists find it a difficult song and a "catchy" piece to play, abounding in unexpected turns and quirks that tax the most skillful fingers.



Coenraad
V. Bos



Moissaye
Boguslawski



Magdeleine
Brard



Winifred Byrd



Chas. Wakefield Cadman

ERNESTO BERUMEN

ERNESTO BERUMEN is a young Mexican pianist of great natural talent and long and careful schooling in his art. He makes his home in New York City, where he has won enviable success. Mr. Berumen records his interpretations only for the Duo-Art Piano.

Duo-Art Records by Ernesto Berumen

6185—BALLET DES OMBRES HEUREUSES—\$2.00

Gluck-Friedman

After more than a century and a half of change and development, Gluck's opera of "Orpheus and Eurydice" (it was produced in 1762) has lost none of its power to charm. This Dance of the Happy Shades occurs in the third act of the opera. Orpheus has won his way through the underworld, and as he enters the Elysian Fields, lost in wonder at the magical beauty of all around him, the spirits of the blest disport themselves and finally bring his lost beloved to him. The scene is a

remarkable instance of Gluck's pictorial power. Simple as are the means he employs, the effect is extraordinary. The murmuring of streams, the singing of birds, and the placid beauty of the landscape are depicted with a touch which, if light, is infallibly sure.

In this Friedman transcription, Gluck's wonderfully beautiful melody is appropriately harmonized and decorated with a dainty and delicate arabesque in keeping with its quaint character and time.

6243—CANZONETTA in D major—\$2.00

Eduard Schuett

As its name indicates, a Canzonetta is a short song of a light and airy character, or a little instrumental piece written in more or less strict imitation of the style of such songs.

The present example by Eduard Schuett is an appealingly beautiful little song without words, delicately sung to an appropriately simple but effective accompaniment.

6278—NOVELLOZZA (Blquette), Op. 47—\$2.25

Benjamin Godard

6169—LA PALOMA (The Dove)—\$1.75

Sebastian Yradier

A dashing, brilliant and virile performance of Sebastian Yradier's piquant Spanish dance, La Paloma—long a favorite with music lovers everywhere—is here recorded by Mr. Berumen, who has played it in typical Mexi-

can fashion, which in nowise detracts from its popular appeal, but rather adds an element of novelty that will serve to increase that popularity still more.

6364—LES SYLVAINS (The Fauns)—\$2.00

Cecile Chaminade

A Duo-Art Record by Eubie Blake

10091—NEGRO SPIRITUALS (Song Roll)—\$1.75

(1) Go Down Moses; (2) I'm a-Rolling; (3) Nobody Knows de Trouble I See, Lord; (4) I Got Shoes.

Especial interest attaches to this unique record-roll of "Negro Spirituals," in which the talented young pianist, Eubie Blake, has skillfully arranged and played a group of four of the best known folk-songs of his race in America. "Go Down Moses" was a sort of song-prayer much sung by the "darkies" of the South in slavery days and the tune is still regarded as sacred to the black race. "I'm

a-Rolling" is a typical work-song and has long been sung in the cotton fields. "Nobody Knows de Trouble I See, Lord" is also a work-song; while the last of the group, "I Got Shoes," is a "jubilee" song, formerly called "jube" by the negroes, and is frequently sung by the traveling negro quartets of today. Its words constituted the poor slave's way of explaining the difficulty of getting into Heaven.

MOISSAYE BOGUSLAWSKI

MOISSAYE BOGUSLAWSKI is a young American pianist of Russian family, whose father and grandfather, both musicians before him, were both victims of Russian political rigor and fled to the United States to escape further persecution. On completing a thorough course of training, under several master-pianists, Boguslawski taught for several years in various musical institutions in Chicago. Since 1910 he has been at the head of the Piano Department of the Kansas City Conservatory of Music; and his varied activities in musical affairs in the Southwest have given him a commanding position in that part of the country.

Mr. Boguslawski records his interpretations for the Duo-Art Piano exclusively.

Duo-Art Records by Moissaye Boguslawski

6250—AIR, Op. 49, No. 1—\$2.00

Edward Alexander MacDowell

This "Air," of characteristic MacDowell quality and type, is proclaimed in beautiful chords skilfully and beautifully harmonized. As always in the works of his maturity, "his clarity, his directness, find issue in an order of

expression at once lucid and distinguished, at once spontaneous and expressive. He sustains his art upon a noteworthy level of fineness and strength."

5977—CHANT SANS PAROLES in F, Op. 2, No. 3—\$2.00

Peter Ilich Tchaikovsky

Tchaikovsky's charming and justly popular little Song Without Words is familiar not only in its original shape as a pianoforte piece but also as arranged for orchestra and frequently played in American theaters between acts; and, like practically everything the great

Russian composed, it is quite as effective in the orchestra as on the piano. It was written in 1867 at the end of a summer-holiday visit to Finland, and reflects the composer's happy frame of mind at the time.

5991—HEARTS AND FLOWERS, Op. 245—\$1.75

Theodore Moses-Tobani

Possessing all the elements of popularity—honest sentiment unaffected and unashamed, easy and appealing melody, and a simple but highly effective harmonic accompaniment—

Theodore Moses-Tobani's "Hearts and Flowers," as everybody knows, is one of the most universally popular of modern salon pieces.

6267—LENTO (No. 1 from "Two Pierrot Pieces")—\$2.00

Cyril Meir Scott

Mr. Boguslawski here has recorded a fine, sympathetic, musicianly interpretation of this unconventional and poetic little piece by that English modern of the moderns, Cyril Scott.

It is a beautiful little song without words, this Lento, depicting Pierrot in pensive mood, in contradistinction to the gay humor in which he is usually conceived.

COENRAAD V. BOS

COENRAAD V. BOS is an accomplished Dutch pianist who has won enviable laurels as a soloist and particularly as an accompanist. He was born at Leyden, Holland, in 1875. Having completed the pianoforte courses at the Amsterdam Conservatory of Music, under the tutelage of Julius Roentgen, he went to Berlin for further study in 1895. In 1900 he became accompanist for Dr. Ludwig Wüllner, and for the ensuing twelve years he played for that celebrated *lieder* singer at all his concerts in Europe and accompanied him on his three American tours. Since 1912 Mr. Bos has been the accompanist of Mme. Julia Culp, and has lived most of that time in the United States.

Duo-Art Records by Coenraad V. Bos

1022—DEDICATION (Widmung) (Mezzo-Sop. in C)
(Accompaniment Roll)—\$2.00

Robert Schumann

6021—DUETTO in A-flat major, Op. 38, No. 6.
("Songs Without Words," No. 18)—\$2.00

Felix Mendelssohn-Bartholdy

Originally published as the sixth and concluding number of the Third Book of the "Songs Without Words" this Duet was composed in 1836 in Frankfurt, where Mendelssohn met his future wife. It is one of the

very few among these pieces to which the composer himself gave a distinctive appellation, and its title is its perfect characterization, for throughout its measures two voices are distinctly heard.

1017 GOOD-BYE (Mezzo-Sop. in F) (Accompaniment Roll).....Paolo Tosti \$1.50

1042 I LOVE THEE, Op. 41, No. 3 (Mezzo-Sop. in C) (Accompaniment Roll)
Edvard Hagerup Grieg 2.00

1019 ON WINGS OF SONG, Op. 34, No. 2 (Mezzo-Sop. in F-sharp)
(Accompaniment Roll).....Mendelssohn-Liszt 2.00

1027 OPEN THY BLUE EYES (Mezzo-Sop. in F) (Accompaniment Roll)Jules Massenet 2.00

5994—PIERETTE, Op. 41—\$1.75

Cecile Chaminade

This charming little piece is confessedly a musical portrait of a French coquette. Mme. Chaminade herself has said of it: "Our 'Pierette' is a coquette, fantastic and despotic. By this is meant that the piece demands strict observance of its import, the silences, the accents, and in a word demands 'poise.' Be-

ware of a lack of firmness, as that destroys the peculiar character it is desired to suggest, which is expressed by the word 'chic,' a banal word, but nevertheless one well adapted to music, that cannot be replaced by any equivalent."

1034 ROMANCE (Mezzo-Sop. in D) (Accompaniment Roll).....Claude Debussy \$2.00

1024 ROSARY, THE (Mezzo-Sop. in B) (Accompaniment Roll).....Elhelbert Nevin 2.00

1031 TWO GRENADIERS, THE, Op. 49, No. 1 (Baritone in G minor)
(Accompaniment Roll).....Robert Schumann 2.00

MAGDELEINE BRARD

AN exceptionally gifted young French pianist, Mlle. Magdeleine Brard was born at Pontivy, in Brittany, on August 7, 1903, and entered the Paris Conservatory in 1914, studying under the direction of Alfred Cortot, whose most brilliant pupil she soon became. In 1916 and 1917 she surpassed all competitors at the Conservatory and won the highest prizes offered at that institution in those years. Before coming to America early in the winter of 1918 as a soloist with the orchestra of the Paris Conservatory, she had concertized in French and Spanish cities with noteworthy success.

Mlle. Brard records her interpretations only for the Duo-Art Piano.

Duo-Art Records by Magdeleine Brard

6157—ETUDE DE CONCERT, No. 2 (Leggerezza)—\$2.25

Franz Liszt

This is a wonderful record-roll and a wonderfully beautiful one. Liszt's Second Concert Study, with its light and smoothly flowing grace and delicacy (perhaps the most Chopinesque of all Liszt's Etudes), is here played with perfect and brilliant technic, a

fine singing tone, and amazing variety in expression and nuancing. It fairly pulsates with life. And when one remembers that the interpretation was recorded by a little girl not yet sixteen years old, the wonder of it grows.

MAGDELEINE BRARD—Continued

6148—FOURTH NOCTURNE, Op. 36—\$2.50

Gabriel Fauré

Typical of the best pianoforte music of Gabriel Fauré, who unlike most French composers, has written no operas but has devoted himself to pure instrumental music, except for

his remarkable songs, is this very beautiful Nocturne, with its fluent and lovely melodies and rich, skilful harmonization.

6390—TARANTELE in A-flat major, Op. 43—\$2.75

Frederic François Chopin

The Tarantella was a popular dance of South Italy deriving its name from the old town of Taranto in Apulia. Under the magic touch of Chopin the old form

doth suffer a sea-change
Into something rich and strange

"It is full of life," Professor Niecks says of this piece, "indeed, spirited in every respect, in movement and in boldness of harmonic and melodic conception. The Tarantelle is a translation from Italian into Polish, a trans-

mutation of Rossini into Chopin, a Neapolitan scene painted with opaque colors, the South without its transparent sky, balmy air and general brightness. That this composition was inspired by impressions received from Rossini's Tarantella, and not from impressions received in Italy (of which he had a short glimpse in 1839), is evident. A comparison with Liszt's glowing and intoxicating transcription of Rossini's composition may be recommended as a study equally pleasant and instructive."



FERRUCCIO BUSONI

HAILED as a latter-day apparition in the world of piano-playing, Ferruccio Busoni is beyond question the greatest piano virtuoso Italy has ever produced. And as a composer he has set conservative critics agog by the boldness of his imagination. Born at Empoli, near Florence, on April 1, 1866, his father was a clarinet player, and his mother, Anna Weiss Busoni, a pianist; and from her he received his early musical instruction. This was supplemented with study at Vienna, where the boy appeared at nine, and at Graz. At 17, after a triumphal tour of Italy, Busoni was elected a member of the Academia Filarmonica of Bologna, and Florence struck a gold medal in his honor.

In 1886 Busoni went to Leipzig with the intention of devoting himself to composition; but financial considerations drove him to accept a professorship at Helsingfors in 1888, which post he exchanged in 1890 for one at the Moscow Conservatory, after winning the Rubinstein prize. A little later he came to

America and for some time lived in Boston. In 1893 he went back to Europe and settled in Berlin, where he has since resided and whence he has made numerous concert tours in both Europe and America.

Mr. Busoni records his interpretations exclusively for the Duo-Art Piano.

Duo-Art Records by Ferruccio Busoni

5698—LA CAMPANELLA, Paganini Etude, No. 3—\$3.50

Franz Liszt

Among the most remarkable of Liszt's transcendent translations into the pianoforte idiom of works composed for other instruments were those of six studies for the violin by the great Paganini, of which the third, "La Campanella," is the best known as it has long been a favorite of well equipped virtuosi. It is indeed one of the most daring and successful

of Liszt's transcriptions and a wonderfully effective piano piece, in which the intoning of bells is represented successively in every register of the instrument, with a wealth of color, sonority, variety, and with dramatic and dynamic contrasts that captivate as well as amaze.

5686—FEUX-FOLLETS (Will-o'-the-Wisp)—\$3.50

Franz Liszt

This famous bit of music is the fifth in that monumental set of Studies known as "Études d'Execution transcendante," but this particular Study and a number of its mates from the same set have long since come to be concert pieces of great artistic value. Liszt

has masterfully captured the elusive quality of the will-o'-the-wisp, employing tonal figures to indicate its darting hither and thither. And always a melody of alluring charm may be heard under these flickering figures of accompaniment.

5671—PAGANINI ETUDE, No. 5—\$3.50

Franz Liszt

5675—POLONAISE in E-major, No. 2—\$3.50

Franz Liszt

Here is presented Liszt's brilliant Second Polonaise in the new edition of Busoni, and interpreted by Busoni himself. It differs in artistic details of phrasing from the commonly

played version, and an important addition is made to the music by the use of a cadence, introduced by Busoni.

WINIFRED BYRD

WINIFRED BYRD is a young (and diminutive) American pianist who came out of the backwoods of Oregon and entered the New England Conservatory, in Boston, at fifteen. Winning a scholarship there, she studied for several years under Carl Baermann, and after his death went to Berlin, where she became a pupil of Teresa Carreno. She made her first appearance in public recital in New York on February 27, 1918, at Aeolian Hall, winning plaudits from the critics as well as success with the public. She has a broad technic, musical temperament and interpretative ability, and can develop a big tone. The crispness and delicacy of her style are well exemplified in the delightful interpretations which she records for the Duo-Art Piano exclusively.

Duo-Art Records by Winifred Byrd

6321—DANCE OF THE GNOMES ("Gnomenreigen")—\$2.50

Franz Liszt

Winifred Byrd has recorded in this fine music roll a crisp, sparkling and wholly delightful performance of one of the most celebrated and most popular of Liszt's original pianoforte compositions—the gay and spark-

ling "Dance of the Gnomes," a masterly depiction in beautiful tones of the very spirit of fun and frolic and mischief and capricious grace.

6306—ETUDE in F-minor, Op. 25, No. 2—\$2.25

Frederic François Chopin

A delicate, dainty, lovely, yet thoroughly musicianly interpretation of Chopin's wonderful F minor Study, of which Robert Schumann wrote, after hearing Chopin himself play it: "And then he played the second in the book, in F minor, one in which his individuality displays itself in a manner never to be forgotten.

How charming, how dreamy it was! Soft as the song of a sleeping child."

No comparison could be prettier. As James Huneker points out, this Study contains much beauty, and every bar rules over a little harmonic kingdom of its own. At times so delicate is its design that it recalls the faint, fantastic tracery made by frost on glass.

6356—IMPROVISATION, Op. 46, No. 4—\$2.00

Edward Alexander MacDowell

6092—MEDITATION. From "Thais"—\$2.25

Jules Massenet

Winifred Byrd has here recorded a finely felt and finely wrought interpretation of the immensely popular and ever delightful *Méditation Religieuse* from Massenet's opera of *Thais*. It is not at all surprising that a repetition of this *Méditation* is demanded at every performance of the opera, for it is a gem of its kind—a most graceful and pleasing melody, simple, sensuous, pensive, "one of

those heart-songs which enchant blasé experts as well as the general public." In the opera it symbolizes in tones the conversion of Thais, having for its poetic content the words she addresses in the morning to the monk Athanaël, who has kept vigil on her doorstep through the night, "Thy word has remained in my heart as a balm divine."

6270—NOCTURNE, Op. 54, No. 4—\$2.25

Edvard Hagerup Grieg

This lovely Nocturne, from the Fifth Book of Grieg's "Lyrical Pieces," with its quiet, soothing, dreamy mood, conjuring moonlit

landscapes fair and singing nightingales, has long been one of the best loved of the great Norwegian composer's piano pieces.

6203—PERPETUAL MOTION (Rondo from Sonata, Op. 24)—\$2.75

Carl Maria von Weber

6071—TWO PRELUDES, Op. 28, Nos. 1. and 23—\$2.25

Frederic François Chopin

CHARLES WAKEFIELD CADMAN

IT IS as a composer, and not as a pianist, that Charles Wakefield Cadman has won renown. He makes no pretensions to virtuosity. Nevertheless he is a skillful enough pianist to play his own pieces supremely well; for he possesses and puts into his playing of the music he has created what many a virtuoso lacks—remarkable individuality. His great-grandfather was a composer of church music and built the first pipe organ erected west of the Allegheny mountains; and his mother was a choir singer. Born at Johnstown, Penn., in 1881, young Cadman showed an early aptitude for music. He began his pianoforte studies at 13, and took up composition seriously when 20. He has written chamber music, many orchestral works, and three operas, as well as piano pieces, but the great public knows him chiefly as the composer of songs which have been popularized by some of the greatest singers of the time.

Duo-Art Records by Charles Wakefield Cadman

5853—AT DAWNING (I Love You)—\$1.75

Charles Wakefield Cadman

The most widely known song by Charles Wakefield Cadman, and indeed today one of the best known of all American songs, "At

Dawning," was not an instantaneous success. It had been published five or six years before it attracted the attention of Alessandro Bonci

and John McCormack, but they immediately recognized its merits and proceeded to make it familiar to music lovers throughout the civilized world. Since then, according to its

publisher's returns, it has appeared on more concert and recital programs and been sung by more professional singers than any other song by an American composer.

10080—DREAM TRYST (Song Roll)—\$1.50

Charles Wakefield Cadman

**5846—FROM THE LAND OF THE SKY-BLUE WATER,
Op. 54, No. 2—\$2.00**

Charles Wakefield Cadman

This beautiful song, which first established the fame of Charles Wakefield Cadman, was popularized by Mme. Nordica, who sang it around the world. It is founded and built up on tribal melodies of the Omaha Indians, collected by Alice C. Fletcher; its main theme being a tribal Love Song, and the introductory trill (sustained through three measures)

reproducing the Flageolet Love Call of the Omahas. First published in a group of "Four American Indian Songs," as a setting for a little poem by Nelle Richmond Eberhart, it is here presented in a sympathetic transcription for pianoforte from Mr. Cadman's Opus 54, which he calls "Idealized Indian Themes."

6079—LOVE LIKE THE DAWN CAME STEALING—\$2.00

Charles Wakefield Cadman

Another of Charles Wakefield Cadman's original and delightful songs is here presented in a beautiful pianoforte transcription made by the composer himself. Deftly the words of the song—

Love like the dawn came stealing
Upon a world of night,
Unto the soul revealing light;

New glory touched the morning sky
And tinted field and flower.
O Dawn of Love, O Dawn of Love,
What splendor gilds thine hour!

very skilfully these words are mirrored in the piano version, and Mr. Cadman has played it poetically, making of it a charming Duo-Art record.

5851—NIGHT SONG. From "Thunderbird Suite"—\$2.00

Charles Wakefield Cadman

Mr. Cadman has given to the world in this "Night Song" another exquisite gem of piano music worthy to rank with the beautiful transcriptions of his masterly songs, "From the Land of the Sky-Blue Water" and "At Dawning." This is a Song Without Words,

and is from one of Mr. Cadman's latest works, a new "Thunderbird Suite" founded on themes of the Blackfeet Indians and made up of incidental music to a play, Indian in theme and character, entitled "The Thunderbird."

6017—PRELUDE AND LIONEL'S NARRATIVE.

From the Opera "Shanewis" (The Robin Woman)—\$2.25

Charles Wakefield Cadman

"Shanewis" (The Robin Woman), opera in one act with two scenes, was first produced at the Metropolitan Opera House, New York, on March 23, 1918. Its music is thoroughly modern in style, and the Indian melodies which form the chief basis of its structure as employed as leading themes somewhat in the

Wagnerian manner, and developed with rare skill and art. The excerpt presented in this "Prelude and Lionel's Narrative" contains, in the order named, the "Shanewis" theme, the theme of "Disappointment," and part of the "Love Music" of the first scene between Lionel and Shanewis.

6122—SONATA in A-major, Op. 58.

Second Movement: Andante con desiderio—\$2.25

Charles Wakefield Cadman

Here is the composer's own authoritative interpretation of a remarkably melodious, finely constructed, and appealing piece of music that fully deserves the popularity it is likely to attain to among music lovers. It proves that it is possible for an American composer of today to write in a thoroughly modern

pianistic style without sacrificing anything of melodic charm.

Mr. Cadman's Sonata was published in 1915, and the sheet music bears the note: "No Indian or negro themes are used in this work."

TERESA CARREÑO

ONE of the most eminent of female pianists, Teresa Carreño was characterized as having a man's head, man's fingers, and a woman's heart. She was a native of Caracas, Venezuela (born December 22, 1853), where she received her earliest musical instruction from her father, a Minister of Finance. When a small child she came to New York to study with Louis Gottschalk, and made her public debut at the age of nine at a concert in the old Academy of Music. After a tour through the United States she abandoned the piano for a time to adopt the profession of the stage. Not only did she sing in opera successfully for several years, but it is recorded also that while touring in Venezuela with an opera company, Mme. Carreño conducted the performances for three weeks during a quarrel between the official conductor and the singers. Going to Europe she studied the piano with Mathias in Paris and later became a pupil of Rubinstein. In 1889 she reappeared as a pianist and from that year her fame developed until it became world-wide. Mme. Carreño died on June 12, 1917, in New York, after a brief illness.

Duo-Art Records by Teresa Carreño

5645—BARCAROLLE (Fourth) in G-major—\$2.75

Anton Gregor Rubinstein

5615—ETUDE DE CONCERT, F-sharp minor, Op. 36—\$2.75

Edward Alexander MacDowell

6020—THE HARMONIOUS BLACKSMITH (Air and Variations)—\$3.00

George Frederick Handel

This piece was originally printed as the final movement of the fifth of Handel's first set of "Suites de Pieces pour le Clavecin," in November, 1720, and was designated simply as "Air and Doubles." Besides the still potent charm of its melody (the origin of which has been much discussed, but without definite result) the piece is an interesting illustration of the brilliant style of variation which Handel introduced into the suite form. Interesting, too, is the fiction that purports to tell how the air received the name it has borne for the last hundred years, or longer.

According to this familiar story, Handel was once caught in a rain-storm while walking through the village of Edgeware, England, and took refuge in the shop of a blacksmith, who sang a song while at work, keeping time

to the music with his hammer on the anvil. Handel remembered the tune, and on reaching home wrote variations on it, and when he came to publish them named the air "The Harmonious Blacksmith." The propagator of this ingenious fable, one Richard Clark, even went so far as to print an accompaniment for the anvil, as he imagined Handel to have heard the beats! And the story doubtless will persist, though investigation has established that the original publisher of Handel's composition under that name was a music-seller at Bath nicknamed "The Harmonious Blacksmith" because he had been brought up as a blacksmith, although he had afterwards turned to music, and that this was the piece he was constantly asked to play.

5609—HEXENTANZ (Witches' Dance), Op. 17, No. 2—\$2.50

Edward Alexander MacDowell

5707—MI TERESITA—\$2.00

Teresa Carreño

Named after her mother, was a daughter of this famous virtuoso, Teresa Carreno, and here the mother has glorified the daughter Teresita in a charming waltz.

**5602—SONATA QUASI FANTASIA in C-sharp minor, Op. 27, No. 2,
(Moonlight). First Movement: Adagio Sostenuto—\$3.00**

5603—SONATA QUASI FANTASIA in C-sharp minor, Op. 27, No. 2,
 ("Moonlight"). Second Movement: Allegretto
 and Third Movement: Presto Agitato—\$3.00

Ludwig van Beethoven

The best beloved of all Beethoven's pianoforte works, the miscalled "Moonlight" Sonata, receives in these two Duo-Art rolls a fine and moving performance at the hands of

Mme. Carreno, whose interpretation enunciates both the charm of the lovely sustained Adagio and the blithe Allegretto and the surging passion of the stormy final movement.

A Duo-Art Record by Con Conrad

6038—FRENCH SONGS—\$1.75

1. "Le Long du Missouri" 2. "Je Sais que Vous Etes Jolie"—Christine

GEORGE COPELAND

THE individuality of his talent, and his remarkable interpretations of certain modern compositions especially sympathetic to his nature, have given George Copeland, an American pianist who lives in Boston, a wide reputation as a specialist. Peculiarly equipped both physically and mentally for the interpretation of music of an exotic or impressionistic character, Mr. Copeland has discovered for himself a mysterious beauty, which happily he is able to communicate to those who open their ears to his playing. He has specialized in the music of Debussy, which he interprets with rare poetic feeling and amazing skill; but he is something more than Debussy's interpreter—something more than a specialist in the limited sense of that word.

Duo-Art Records by George Copeland

5685—CLAIR DE LUNE. From "Suite Bergamasque"—\$2.25

Claude Achille Debussy

This weirdly beautiful "Moonlight" music by the modern French master is a transmutation into tones of a celebrated and very beautiful little poem by Paul Verlaine, which Miss Gertrude Hall has put into English thus:

Your soul is as a moonlit landscape fair,
 Peopled with maskers delicate and dim,

That play on lutes and dance and have an air
 Of being sad in their fantastic trim.
 The while they celebrate in minor strain
 Triumphant love, effective enterprise,
 They have an air of knowing all is vain—
 And through the quiet moonlight their songs rise.
 The melancholy moonlight, sweet and lone,
 That makes to dream the birds upon the tree,
 And in their polished basins of white stone
 The fountains tall to sob with ecstasy.

5699—MINSTRELS—\$2.50

Claude Achille Debussy

6147—PASSEPIED, No. 4. From "Suite Bergamasque"—\$2.25

Claude Achille Debussy

Permeated with the interplay of Debussy's delicate tonal colors (like a pastel drawing in soft tints), and having a more sharply marked

rhythmic accent than is customary with him, this little piece is a fresh and novel delight to every hearer.

6154—REFLETS DANS L'EAU (Images, No. 1)—\$2.25

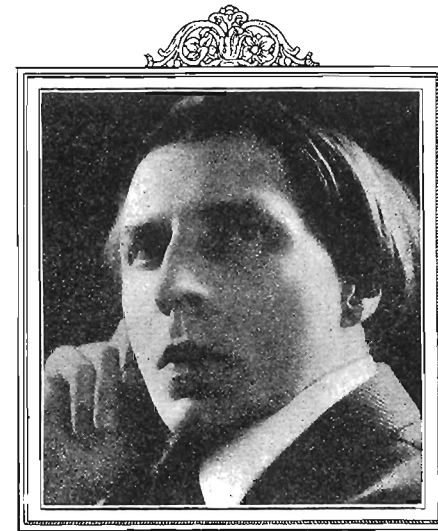
Claude Achille Debussy

In its novel harmonic progressions, its decidedly unusual melodic line, its shifting rhythms and the vividness of its suggestion (despite an initial impression of vagueness of tonality), this is one of the most thoroughly representative of Debussy's pianoforte pieces. For it was characteristic of this French music maker and dreamer of dreams that, setting out to

compose a piano suite to be entitled "Pictures," he should choose as subject for the first piece in his group "Reflections in the Water"—just as a Japanese painter chooses to depict the reflection of an object, or the "soul" of a landscape, rather than a photographic likeness of the thing itself.

5662—TANGO in D—\$2.00

Isaac Albéniz



ALFRED CORTOT

ALFRED CORTOT, another of the steadily growing number of eminent artists who record their interpretations only for the Duo-Art Piano, is one of the greatest pianists France has ever produced. He is professor of advanced piano playing at the Paris Conservatoire, and throughout Europe, from Spain to Russia, he is known as one of the foremost pianists of his time, not alone in the sureness and brilliancy of his technical powers, but also for his intellectual, emotional and poetical abilities as an interpreter of music's noblest content.

Alfred-Denis Cortot is the son of a French father and a Swiss mother, and was born at Nyon, Switzerland, on September 26, 1877. At the Paris Conservatory he was a pupil of Decambes, Rouquou, and Diémer, winning first prize for pianoforte in 1896. That year, also, he made his debut as a soloist with Colonne's orchestra, with signal success. In 1898 he went to Bayreuth, where he remained for three years, studying Wagner's works and serving as an instructor at the Festivals. Returning to France, he instituted an active propaganda for the music-dramas of Wagner, and in 1902 conducted the first French performance of "The Dusk of the Gods." In 1905 he returned to the pianoforte, thereafter making many tours of France, Germany, Austria, Holland, Spain, England, Switzerland, Russia and Italy, meeting everywhere with emphatic success. He has been a professor at the Paris Conservatory since 1907, and has received many honors and decorations. He has made several visits to the United States.

Duo-Art Records by Alfred Cortot

6330—ADAGIO. From F Minor Concerto—\$2.75

Bach-Cortot

In adapting for the piano this lovely Adagio from one of Bach's violin concertos, Alfred Cortot has done a fine and praiseworthy thing and has done it with masterly skill and effectiveness. For he has thereby produced a new piano piece that cannot fail to delight every hearer who takes delight in musical beauty of

a pure and lofty kind. In the time of Bach, the word "Concerto," though applied exclusively to instrumental music, had a less restricted signification than is now given to it as a composition devised primarily for the display of a solo instrument.

This slow movement from the Violin Con-

certo in F minor consists of a strong and beautiful melody—a simple but expressive song of joyous aspiration—and an equally simple accompaniment in which the harmony in every bar is felt to be inevitably right as well as ravishingly beautiful. Besides the appeal of its pure loveliness, the piece exhibits

6365—ANDANTE SPIANATO AND POLONAISE, Op. 22—\$3.50

Frederic François Chopin

This work was composed about 1830, in Paris, and its vivacious, crystalline, gracious and refined measures bear the stamp of the elegant Paris of that date. Chopin introduced it at a Conservatory concert for the benefit of Habeneck on April 26, 1835, and that was the only time he played the Polonaise with orchestral accompaniment, according to Professor Niecks, who wrote of it:

"The introductory Andante (in G major and 6-8 time), as the accompanying adjective indicates, is smooth and even. It makes one think of a lake on a calm, bright, summer day. A boat glides over the pellucid, unruffled surface of the water; by and by halts at a shady spot by the shore, or by the side of some island (3-4 time), then continues its course

and exemplifies the wonderful unity of idea and formal construction that gives the stamp of the true work of art to Bach's compositions and explains the magical attraction which they exert on such a musician as M. Cortot who makes them his earnest study.

(6-8 time), and finally returns to its moorings (3-4). I can perceive no connection between the Andante and the following Polonaise (in E-flat major) except the factitious one of a formal and forced transition, with which the orchestra enters on the scene of action. The orchestra plays a very subordinate and often silent rôle, being indeed hardly missed when the pianoforte part is played alone. The pronounced bravura character of the piece would warrant the supposition that it was written expressly for the concert room, even if the orchestral accompaniments were not there to prove the fact. A proud bearing, healthful vigor and a sprightly vivacity distinguish Chopin on this occasion."

6241—BERCEUSE. From the "Dolly Suite," Op. 56, No. 1—\$2.75

Gabriel Fauré

Gabriel Fauré's "Dolly Suite" is a group of charming little piano duets, written with great delicacy and refinement and disclosing a subtle appreciation of childhood's joys and sorrows. Here the eminent French pianist, Alfred Cortot, has made a very skilful and

very beautiful transcription for piano solo of the first piece in the group—a Doll's Cradle Song, which is altogether lovely in its gentleness, daintiness and surpassing delicacy. This is miniature painting in music of the most exquisite kind.

6372—ETUDE EN FORME DE VALSE—\$3.00

Charles Camille Saint-Saëns

It has been well said that the purely classical, instrumental works of the great French master, Saint-Saëns, constitute "a wonderful monument of learning, technical skill, and that peculiar untranslatable quality, *esprit*."

A worthy stone in that monument is this solid but polished and brilliant concert Study in the Form of a Waltz, which possesses all of the above enumerated qualities and is rich also in sparkling variety and grace.

6126—LITANY—\$3.00

Schubert-Cortot

This ineffably beautiful Litany finely shows M. Cortot's piano mastery. It shows him also, if not as a composer, at least as an exceptionally skilful adapter. He has taken Schubert's lovely song and, while handling it with the utmost reverence, has transformed it into a glowingly beautiful piano piece, a thing of noble simplicity and an entrancing loveliness,

that serves admirably to exhibit certain qualities of the great French master's art. It calls for no display of technical brilliancy; but here are the rarer beauties of delicate touch, pure singing tone, finesse in shading—in brief, of poetic feeling transmuted into musical pure gold.

6135—RHAPSODIE HONGROISE, No. 11—\$3.00

Franz Liszt

Liszt's confessed purpose in writing his Hungarian Rhapsodies was to create what he called "Gypsy Epics."

The basis of the Rhapsodies being thus distinctly national, he has in a manner indicated in their character and tempo the dual nature of the Hungarian national dance, the Czardas, which consists of two movements, a *Lassu*, or slow movement, alternating at the will of

the dancers with a wildly impetuous *Friska*.

The Eleventh Rhapsody, which was published in 1854, is one of the shortest of the whole nineteen in print, but it has distinct characteristics that differentiate it from the others. It has a rather longish introduction of changing modes and a very striking coda. It starts in the key of A-minor, but winds up in that of F-sharp major.

6441—ROSAMUNDE IMPROMPTU, Op. 142, No. 3—\$3.00

Franz Schubert

In 1823 Schubert was commissioned to compose an overture and ten short pieces of incidental music to "Rosamunde, Princess of Cyprus," a play of ultra-romantic character by Wilhelmine von Chezy, who had concocted the weird and troublesome libretto of Weber's opera "Euryanthe." This play, which was staged at Vienna on December 20, 1823, was a dismal failure and was withdrawn after its second performance. Schubert's beautiful musical numbers, however, were received with acclaim.

One of the parts which Schubert himself thought so highly of that he saved it for further use was the lovely air that he made the basic theme of this fine Impromptu, the third of the four making up his Opus 142. It is a theme of impressive nobility, of lofty and undying beauty. Its impressive proclamation, filling eighteen measures, is followed by a series of five variations, which are filled with richness and variety and include a wide range of musical emotion.

AUGUSTA COTTLOW

ANOTHER brilliant and distinguished American pianist who records her playing exclusively for the Duo-Art Piano, Augusta Cottlow was born in Shelbyville, Illinois, and received her first instruction in music from her mother. She began to play in public when only six years old, and at seven gave a recital in Chicago, where later she studied piano with Carl Wolfsohn and harmony with F. G. Gleason. At thirteen her successful playing of Chopin's E minor Concerto under the baton of Anton Seidl led to a second and third reengagement in the same season. In 1896 she went to Europe and studied for a year with Busoni in Berlin, thereafter making very successful tours of Germany, Holland, England and Russia. Returning to the United States, Miss Cottlow made her American debut as a mature artist at the Worcester Festival of 1900. In the ensuing years, alternating American and European concert tours, her fame spread both here and abroad, not only as a pianist of exceptional merit, but also as one of the first and foremost exponents of MacDowell's music. She was untiring in her efforts to make this American composer's larger works known to the American public and was one of the first pianists to play his music in European programs.

Duo-Art Records by Augusta Cottlow

6440—DANSE ANDALOUSE, Op. 37, No. 3—\$2.25

Edward Alexander MacDowell

In this Danse Andalouse, the American composer MacDowell has caught very skilfully the spirit of the dance in that southernmost section of Spain which came most completely under the influence of the Moors and Arabs. The piece is a vigorous, whirling dance with peculiar shifting rhythms and snatches of

typical Andalusian melody. It is the last of three morceaux for piano, after Victor Hugo, published under the group title of "*Les Orientales*," (Opus 37); and its printed score bears these lines from Victor Hugo's poem of that title:

"Sous l'arbre a soie l'oranger
Dansaient les brunes Andalouse."

6395—OF BR'ER RABBIT, Op. 61, No. 2. (From "Fireside Tales")—\$2.25

Edward A. MacDowell

6359—VALSE IN A-FLAT, Op. 42—\$2.25

Frederic François Chopin

MAURICE DAMBOIS

MAURICE DAMBOIS is a young Belgian 'cellist, a virtuoso of exceptional abilities and of international repute, who in recent years has been concertizing in the United States with much success. Although the violoncello is his chosen instrument, his interesting and delightful compositions for the pianoforte show that he has a thorough understanding of this instrument also; and the skill and brilliance with which he played them attest the possession of an enviable technic as a pianist.

Duo-Art Records by Maurice Dambois

1029	CAVATINA, Op. 85, No. 3. (Accompaniment Roll for violin or 'cello)	Joachim Raff	\$2.00
1004	CYGNÉ, LE (The Swan). (Accompaniment Roll for violin or 'cello)	Charles Camille Saint-Saëns	1.50
6105	INTERMEZZO	Maurice Dambois	2.25
1025	KOL NIDREI, Op. 47. (Accompaniment Roll for violin or 'cello)	Max Bruch	2.00
1023	LIEBESFREUD (Love's Joy). (Accompaniment Roll for violin or 'cello)	Fritz Kreisler	2.00
1013	MEDITATION. From the Opera "Thais"	Jules Massenet	2.00
1014	MELODIE-ELEGIE DES ERINNYES, Op. 10, No. 5.	Jules Massenet	2.00
5998	PAPILLON, LE (The Butterfly), Op. 43, No. 1.	Edward Hagerup Grieg	1.50
1015	PASSEPIED	Leo Delibes	2.00
1035	TARANTELLE, Op. 33 (Accompaniment Roll for 'cello)	David Popper	2.00
6049	VALSE ARABESQUE	Maurice Dambois	2.25

WALTER DAMROSCH

THE fame of Walter Damrosch as a conductor and composer, of course, over-shadows his renown as a pianist. Yet he is a pianist of conspicuous ability, having studied the instrument in his boyhood with Ferdinand Von Inten, Bernardus Boekelman and Max Pinner. Born at Breslau, Prussia, in 1862, he came to America with his father, the celebrated Dr. Leopold Damrosch, in 1871. For many years he has been one of the most influential figures in the musical life of New York—and, indeed, of the whole country.

A Duo-Art Record by Walter Damrosch

5569—PRELUDE TO ACT II OF "CYRANO"—\$3.50

Walter Damrosch

To a libretto based upon the famous play of Edmond Rostand, Walter Damrosch composed a four-act opera called "Cyrano," which was heard for the first time on any stage at the Metropolitan Opera House in the season of 1912-13.

The music here interpreted by the composer precedes the second act, which is placed in the pastry shop of Ragueneau, known as the "Poet's Eating House." It is to this shop that Cyrano repairs and it is here that he writes his love letter for Roxane.

REUBEN DAVIES

REBUBEN DAVIES is a young American pianist, composer and teacher, who hails from the Sunflower State, but for the last few years has been Director of the Piano Department in the Texas Woman's College, at Fort Worth. Mr. Davies was born at Florence, Kansas, of Welsh parentage, and began his musical training when a small boy by studying the violin under the guidance of his father. Taking up the piano, his progress was so rapid that a musical career was decided upon. After working with some of the best teachers in the West, he came East for further study and became a pupil of Rudolph Ganz, under whose tutelage he remained for a considerable period. He is also a graduate of the Institute of Musical Art of New York.



*John Alden
Carpenter*



*Augusta
Cottlow*



*Oliver
Denton*



Maurice Dumesnil



Marie Dvorak

Duo-Art Records by Reuben Davies

6257—PASSACAGLIA (No. 5 from "Pastoral Suite")—\$2.25

Cyril Meir Scott

Cyril Scott, though an ultra-modern among composers (he has been called the English double of Debussy), is fond of trying his hand at these ancient musical forms, in which indeed he writes with ease and distinction. His

"Pastoral Suite," of which this Passacaglia is the final number, comprises also a Courante, a Pastorale, a Rigaudon, and a Rondo. This number is a spirited and captivating bit of music, written with masterly skill.

6163—REMEMBRANCE—\$1.75

Reuben Davies

This dainty little composition is a romantically appealing bit of music, pure and simple

in melody, with modern harmonic touches, and a lulling rhythm befitting its title.

5961—RUSSIAN ROMANCE, Op. 30—\$1.50

Rudolf Friml

Deservedly one of the most popular of Mr. Friml's many highly successful short pieces for the piano, because one of the most beautiful and intrinsically one of the most musically of them all, is this Russian Romance. A thoroughly captivating bit of music it is: an evocation of artistic sincerity, straight from the heart of one who loves his fellowmen.

And, like many another fine thing in art, it is amazingly simple. Its wistful, almost melancholy, melody—a well organized and a movingly beautiful melody—sings itself to an accompaniment of charmingly simple arpeggios; an accompaniment, indeed, as rarely simple as it is rarely beautiful and effective.

6335—TO A WATERLILY, Op. 51, No. 6—\$2.50

Edward A. MacDowell

5955—Valse CAPRICE, Op. 74, No. 7—\$1.50

Cyril Meir Scott

In this Valse Caprice, Cyril Scott has taken an old and rather hackneyed form and imbued it with new life. The piece is decidedly unconventional; but it is more than that; it is brilliant with a new and coruscant beauty.

It has startlingly novel harmonies and modulations, a lissome melodic line, rich and intriguing tone colors, and chromatic runs that haunt the aural memory. It is, in short, a very charming bit of musical modernity.

OLIVER DENTON

OLIVER DENTON is an American pianist of splendidly adequate technical and temperamental endowments, who enjoys a European as well as an American reputation as a discerning and satisfying musician and an artist of individuality. He was born at Hempstead, L. I., in 1886. His training in his chosen art was long and thorough. His sister gave him piano lessons in his childhood, and he then became a pupil at the National Conservatory in New York City, and studied with Mme. Melanie de Wienzkowska and with Vassily Safonov, for several seasons conductor of the New York Philharmonic Orchestra. Later he studied and traveled with Safonov in Russia. He was a pupil of Isidor Philipp in Paris for a term, and finally went to Berlin for a period of study with Karl Goldschmidt. He made his debut with the Berlin Philharmonic Orchestra in Berlin in 1913, and thereafter appeared with all the leading orchestras in Germany and Switzerland before returning to New York, where he has been very successful both in concerts and recitals and as a teacher.

Mr. Denton possesses a fluent technic, a marked analytical power, a cool and sound judgment, a touch which is of unusual loveliness and a real feeling for poetic beauty. He records his playing exclusively for the Duo-Art Piano.

Duo-Art Records by Oliver Denton

6233—MOMENT MUSICAL, Op. 94, No. 6—\$2.75

Franz Schubert

"Schubert's greatest achievement," Dr. Oscar Bie called this group of pieces, and this last number of the set he thought "perhaps Schubert's most profound pianoforte piece, that revery in still chords which only once are more violently shaken in order to lull us to sleep with its pensive and dainty sorrow, its delicate connections, its singing imitations, its

magic enharmonics, and its sweet melodies rising like flowers from the ground. The close of the trio in the style of a popular chorale, with its harmonization in thirds, is (like many of his harmonic passages in octaves or sixths) exceedingly characteristic of the popular nature of Schubert's music."

6455—PRES DU BERCEAU, Op. 58, No. 3—\$2.25

Moritz Moszkowski

6325—SCHERZO. From Sonata in B-flat minor—\$2.75

Harold Morris

Harold Morris is a young American composer who is rapidly coming to the front by reason of the noteworthy individuality, sincerity and beauty of his music, and the Sonata in B-flat minor, of which this delightful Scherzo forms the second movement, has appealed so strongly to pianists that it is already in its third edition.

As this Scherzo shows, Mr. Morris is a musician with something new and interesting of his own to say, and he knows how to say it

skilfully and well. This is such a fine, virile and beautiful piece that every music lover who hears it will want to hear it right over again, and then will want to hear the whole Sonata from which it is taken. Written in the proper idiom of the piano, it is filled with ingenuity and modernity; yet its modernity is not copied from any foreign school but is thoroughly individualistic, refreshing and impressive in its sincerity.

6288—SONETTO 123 DEL PETRARCA (No. 6 from "Années de Pèlerinage," deuxième année)—\$2.75

Franz Liszt

"Années de Pèlerinage" ("Years of Pilgrimage") is a general title given to a series of piano pieces descriptive of Liszt's adventures and impressions in the course of his travels in Switzerland and Italy, which include some of his most charming pianoforte compositions. The group of pieces representing the Second Year, devoted to Italy, is concerned largely with the composer's impressions of Italian art—painting and poetry—and three of these pieces were inspired by three of Petrarch's sonnets, the present one being the last of the three. Francesco Petrarca's love verses

commemorating his passion for Madonna Laura form one of the most famous sonnet sequences in literature.

Liszt's composition is purely a love poem, like the verses of the poet, and its melody—one of the most entrancingly beautiful that Liszt ever wrote—breathes a rich and tender sensuousness, characteristic of the country where both the words and the music originated. This lovely melody is most skilfully set amid a wealth of harmonic tints and colors of great variety and richness, and the effect is of indescribable tonal beauty.

LESTER DONAHUE

LESTER DONAHUE is a Californian, born in Los Angeles, and was a protegee of Mme. Modjeska. He first studied music in his native city and then began his professional career by touring with Ellen Beach Yaw, a well-known singer. Then he went to Europe, studied in Berlin under Dr. Martin Krause and Rudolph Ganz, and gave recitals in Berlin, Munich, Frankfurt and London, meeting with success. Since his return from abroad his numerous recitals in various parts of the United States have established this young pianist's claim to serious artistic consideration.

Duo-Art Records by Lester Donahue

5744—ANNEES DE PELERINAGE, Sposalizio—\$2.25

Franz Liszt

5931—BALLAD in D-minor, Op. 10, No. 1—\$2.25

Johannes Brahms

This Ballad bears the superscription "After the Scotch Ballad 'Edward' in Herder's 'Stimmen der Völker,'" from which collection of folk-songs and folk-ballads it is probable that Brahms drew inspiration for all four of the short piano pieces he called Ballads and grouped together as his Opus 10, published in

1856. The "Edward" of Herder's collection is a sad story in which the dead hero is brought home to his sorrowing lady-love. Brahms appears to have had an especial fondness for it, since he used it again after an interval of many years, setting its words as a duet for alto and tenor (Opus 75, No. 1).

5736—CONCERT ETUDE, No. 1. (Forest Murmurings)—\$2.25

Franz Liszt

6136—THE EAGLE, Op. 32, No. 1—\$1.75

Edward Alexander MacDowell

He clasps the crag with hooked 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.

Conceived as an illustration to this vivid "Fragment" of Tennyson's, MacDowell's wonderful little tonal poem, "The Eagle," was one of the greatest successes of this American composer's earlier period. As the first number of his Opus 32, collectively entitled "Four Little Poems for Piano," it was published in

1888, when the composer was in his twenty-seventh year. Lawrence Gilman, in his excellent little book on MacDowell, says of it:

"A piece which it is possible to admire without qualification; 'The Eagle' is a superb achievement. Its deliberate purpose is to realize in tone the imagery and atmosphere of Tennyson's lines—an object which it accomplishes with triumphant completeness. As a feat of sheer tone-painting one recalls few things, of a similar scope and purpose, that surpass it in fitness, concision, and felicity."

6194—ETUDE, Op. 15, No. 8—\$2.25

Sergei Bortkiewicz

In this novel and very beautiful Study one may hear a noble song of Poland's aspiration, sung to a limpid, running accompaniment that is both graceful and effective—a song that is

not without touches of that melancholy which is numbered among the characteristics of the Polish people, but soaring above that to a splendid climax.

5727—LIEBESTRAUM (Dream of Love), Nocturne No. 1,

Franz Liszt

"Exalted Love"—\$2.00

6219—LITTLE NIGGER—\$2.25

John Alden Carpenter

A happy, frisky, jolly little musical skit, with odd quips and turns and appealing bits of melody, cleverly harmonized and set forth in tripping rhythms, is this hitherto unpublished piece of American humor in music by John Alden Carpenter, one of the most noteworthy of the younger composers of the United States, whose works are rapidly winning wide

recognition. The young American pianist, Lester Donahue, who played the piece from the composer's manuscript, has entered into the care-free spirit of jollity that informs it, has played it gracefully and daintily and skilfully, and made of it a record-roll that is an unalloyed delight.

5927—MARCHE FANTASTIQUE, Op. 10, No. 1—\$2.25

Rudolph Ganz

As we listen to this appropriately named musical oddity, there passes before the mind's eye a weird procession of the most grotesque assortment imaginable of giants and gnomes and monstrous goblins, in fantastic array; shapes distorted and uncouth, with leering visages awry; big and little hobnobbing together in satyric glee, and keeping step to a compelling rhythm. The music begins in the depths of the bass register, climbs thence

slowly upwards as the procession advances, but without ever getting very far above the middle of the keyboard, and then descends again to the subterranean caverns whence it emerged.

The piece is an ebullition of saturnine humor; at first interest-arresting by reason of the cleverness with which it is wrought, and, when heard synthetically, impressive with sardonic power.

LESTER DONAHUE—Continued

5879—TO A WATER LILY, Op. 51, No. 6.

From "Woodland Sketches"—\$2.00

Edward Alexander MacDowell

In the "Woodland Sketches," a group of ten short pianoforte pieces, published in 1896, MacDowell was at his best and indeed showed for the first time some of the most engaging and distinctive characteristics of his matured genius—that masterly sense of color and knowledge of the power of suggestion. "To a Water Lily" is one of the pieces of this group that found and keep a sure place in the

affections of music lovers. Its quality is the quality of sheer loveliness uncomplex and unconcealed. This gem-like delineation, or rather transmutation, of natural beauty into art is as beautiful in its simplicity as the vision of simple beauty that inspired it. It is imbued with "an inescapable fragrance, tenderness, and zest."

6310—WEDDING MARCH AND ELFIN CHORUS.

From "A Midsummer Night's Dream"—\$2.50

Mendelssohn-Liszt

Mendelssohn's incidental music to "A Midsummer Night's Dream" is a perfect illustration of Shakespeare's romantic play, and will be loved as long as beauty, sentiment, humor, and exquisite workmanship are honored in the world. This music had its first production at Potsdam, in October, 1843. Since that first performance the Wedding March, in particular, has been played thousands and thousands of times—has become, in fact, almost indispensable at weddings, and is the most famous and best loved of all wedding marches. That it has retained its vigor

and freshness unimpaired is unmistakable evidence of its essential quality. The Elfin Chorus, which is bound up with the Wedding March in the original arrangement, is also among Mendelssohn's happiest creations.

Liszt's piano transcription of this music, from the orchestral score, is amazingly rich and full and makes no small demands on the technic of the player. Mr. Donahue has met those demands triumphantly, and has here recorded a performance of this well-loved music that is a sheer delight.

MAURICE DUMESNIL

MAURICE DUMESNIL is a distinguished French pianist, who has won a world-wide reputation for the sincerity of his art, the excellence of his musical taste, the range of his scholarship, the brilliance of his technical mastery—in short, for his genuine musicianship. He was born at Angoulême, in the south-west of France, in 1884, and received the greater part of his musical training from the Hungarian composer, Emanuel Moor, in Lausanne, Switzerland. He made his orchestral debut in Paris in 1909, playing Liszt's E-flat Concerto at the Concerts Lamoureux under the direction of Camille Chevillard. He followed this with many appearances in Switzerland, Holland, Germany, Belgium, Italy and Spain, everywhere with the leading orchestras.

He has enjoyed three highly successful seasons in South America, where, in Argentina, Brazil, Uruguay, and Chile, and also in Mexico, he gave more than 150 recitals and besides this attained much popularity as an orchestral conductor. He made his first tour of the United States in the Spring of 1920.

M. Dumesnil records his interpretations exclusively for the Duo-Art Piano.

Duo-Art Records by Maurice Dumesnil

6318—ESTRELLITA (Mexican Love Song)—\$2.25

Manuel M. Ponce

6297—RECUERDO—\$2.25

Enrique Soro

"Requero" is a Spanish word meaning "Remembrance," and is a fitting title for this delicate and flower like little composition by the eminent young Chilean composer-pianist, Enrique Soro. Simplicity itself, this ex-

ample of his art consists almost wholly in a very pretty and pleasing melody enunciated in a slowly rocking rhythm; but it is highly individualistic and movingly beautiful.

6319—RED ROSE; AND HEATHER, Op. 92, Nos. 1 and 4.
(From "Ballet of the Flowers")—\$2.75

Henry Hadley

HANS EBELL

A YOUNG Russian composer-pianist, Hans Ebell was born in Petrograd in 1887, and supplemented his early musical training there with lessons from Sergei Rachmaninoff in composition, and from Josef Hofmann and Leopold Godowsky in pianoforte playing. From 1911 until the outbreak of the Great War he was head of the piano department of the Conservatory of Cracow, Galicia. In the course of those years also he made successful concert tours in Russia, France, Austria, Germany and England. He came to America in 1914, and since that year has made his home in Boston, devoting himself to teaching and concertizing.

Duo-Art Records by Hans Ebell

6187—ETUDE in F-sharp major, Op. 36, No. 13—\$2.00

Anton Stepanovich Arensky

A comparatively simple but highly effective piece of pianoforte writing is this F-sharp major Study by one of the most famous of the younger Russian composers. Its main theme, of novel, original and interesting character, is enunciated in chords to an ac-

companiment of rapid runs, first in the treble, then in lower register, and finally back to higher scale again. Mr. Ebell has played it with exquisite smoothness and by his skill and his rich singing tone has proclaimed its beauty very effectively.

6174—IN AUTUMN, Op. 36, No. 4—\$2.00

Moritz Moszkowski

A brilliant and delightful little concert piece, exemplifying Moszkowski's characteristics: A captivating, melodious freshness, a certain crispness and precision of touch,

piquant and engaging rhythm, and effective harmony, here receives a very skilful and poetical interpretation by Mr. Ebell.

A Duo-Art Record by Louis Elbel

6221—COQUETTE WITH A FAN—\$1.75

Louis Elbel

RICHARD EPSTEIN

RICHARD EPSTEIN was born at Vienna, in 1869, and had his early musical training from his father, Julius Epstein, who was a celebrated piano teacher for many years at the Vienna Conservatory. While at that institution he also studied theory with Robert Fuchs. After further study in Berlin and Dresden, he returned to Vienna and for several years served as a professor at the Conservatory. Later he lived in England for about ten years, teaching and playing as soloist and as accompanist, an art in which he excels. Then he came to America, and in the many years of his residence here duplicated the successes of his early career abroad. Besides being an excellent pianist, he had a considerable number of compositions to his credit. He died in New York on Aug. 1, 1919.

Duo-Art Records by Richard Epstein

5897—BALLET MUSIC. From "Rosamunde"—\$2.00

Transcription by Robert Fischhof

Franz Schubert

6016—ROSES FROM THE SOUTH. Waltzes, Op. 388—\$2.25

Johann Strauss

5850—VIENNESE WALTZ—\$2.00

Richard Epstein

Richard Epstein has here taken an old and popular Viennese melody and built upon it a most bewitching waltz, brilliantly harmonized and filled with the fire, life, and gaiety typical of the best Viennese dance music—the best and most famous dance music in all the world.

His own playing of this waltz is a brilliant performance, imbued with both grace and fire, and expressing with refinement of finished art every nuance and shading in his captivating music.

Duo-Art Records by Carlos Fabri

5639 "BOHEME, LA." Chorus, Act II; Trio, Act III; Mimi's Aria; Duet, Act IV; Rodolfo's Narrative; Musetta's Valse.....Giacomo Puccini \$2.00

5618 "CARMEN." Mountain Scene, Micaela's Aria, Habanera, Gipsy Ballet, Letter Scene Act I, Quintette Act II, Mountain Chorus, Toreador SongGeorges Bizet 2.50

5619 "FAUST." King of Thule, Jewel Song, Flower Song, Garden Scene, Prison Scene.....Charles François Gounod 2.50

5628 "MADAMA BUTTERFLY." Is't Love or Fancy? Trio, Act II, One Fine Day; Duet of Flowers; Finale, Act I.....Giacomo Puccini 2.00

5723 "TANNHAUSER." Introduction, Shepherd's Motif, Chorus Act II, Song of Venus, Pilgrims' Chorus, Wolfram's Solo Act II, To the Evening Star, Song of the Sirens' March Act II.....Richard Wagner 2.00

5608 "TOSCA." (1) Recondita Armonia; (2) Sacristan's Entrance; (3) Vissi d'Arte; (4) Love Duet Act IV; (5) Tenor Solo Act II.....Giacomo Puccini 2.00

5944 VALSE LENTE AND PIZZICATI. From the Ballet "Sylvia".....Clement Philibert Leo Delibes 2.00

CARL FRIEDBERG

CARL FRIEDBERG was born at Bingen-on-the-Rhine in 1872 and educated at Frankfort and Heidelberg. His great talent showed itself very early in life and he received his first piano lessons from a Dutch musician named Louwerse, resident in Bingen. His parents wished him to become a mathematician, and he took a first degree at the age of fifteen; but the call of music was irresistible. At the Frankfort Conservatory, his teachers were Prof. Kwast for the Piano and Scholz and Knorr for theory and composition. Later he had the honor of being accepted as a pupil by Clara Schumann, with whom he studied for some time. He has concertized successfully in many parts of Europe and throughout the United States, and has built up an enviable reputation as a teacher also.

Duo-Art Records by Carl Friedberg

5641 BALLAD, Op. 10, No. 3.....Johannes Brahms \$2.50

5695 ETUDE in A-flat, Op. 25, No. 1.....Frederic François Chopin 2.50

5817 MAZURKA, Op. 17, No. 4.....Frederic François Chopin 2.25

5658 NOVELETTE, Op. 21, No. 7.....Robert Schumann 2.50

5616 ROMANCE, Op. 5.....Peter Ilich Tchaikovsky 2.50

5801 SOIREES DE VIENNE—Valse Caprice, No. 7. After Franz Schubert.....Franz Liszt 2.25

ARTHUR FRIEDHEIM

ARTHUR FRIEDHEIM, one of the most eminent among the pupils of Liszt, with whom he lived and worked for many years, was born of German parentage in St. Petersburg, October 26, 1859. He began the serious study of music at the age of eight, and appeared as a pianist at nine. After taking a university course and winning academic honors, he became a conductor and composer. Then came the period of his study with Liszt, following which he traveled extensively and won many brilliant successes. In 1891 he made the first of several visits to the United States. Friedheim's technic, his tone, touch, marvelous certainty, surpassing force and endurance, his broad expression and that rare gift—a style in the grand manner—are the qualities that have universally received enthusiastic praise.

Mr. Friedheim records his interpretations only for the Duo-Art Piano.

Duo-Art Records by Arthur Friedheim

5724—ANNEES DE PELERINAGE: Les jeux d'eaux a la Villa Franz Liszt d'Este—\$2.50

A brilliant *tour de force* and a hauntingly beautiful piece of picture making in music is this "Play of the Fountains at the Villa d'Este," which Liszt composed while living

at that villa after his return to Rome in 1868. Mr. Friedheim has recorded a masterly performance of this iridescent piece.

- 5745 BANJO (Fantasie Grotesque).....Louis Moreau Gottschalk \$2.00
6197 CAMPANELLA, LA, Paganini Etude, No. 3.....Paganini-Liszt 3.00

5705—ETUDE, Op. 2, No. 6. "Were I a Bird"—\$2.00 Adolf Henselt

Another old-time favorite of many music lovers, Henselt's lilting, song-like study, "Were I a bird, to thee I would fly," with its

restive, soaring accompaniment, suggestive of a bird's flight, is here beautifully played by Mr. Friedheim.

5861—HARMONIES DU SOIR (Evening Harmonies) Etudes d'Execution transcendante, No. 11—\$3.00 Franz Liszt

This splendid "Harmonies du Soir" is by no means a mere "study" in the technics of pianoforte playing, but a tonal poem, and a transcendently beautiful one. Mr. Friedheim relates that when he was studying this Etude with the Master, one evening at dusk, Liszt took him to an open window overlooking the picturesque countryside and pointed out to him the beauties of the landscape. The sound of vesper bells floated up to them from

the village below. Presently a bugler at the local garrison sounded taps. And as darkness came on, Liszt said to him: "When you play this piece put into your playing of it all this that you have just seen and heard."

That is what Mr. Friedheim has done in the magnificent interpretation here recorded of this superb piece of music. The record is as splendidly and movingly poetical as it is authoritative.

5718—LEGENDE, No. 1: St. Francois d'Assise. La prediction aux Oiseaux (The Bird Sermon)—\$2.50 Franz Liszt

"The Sermon to the Birds by Saint Francis of Assisi" is one of two legends composed by Liszt for the pianoforte. It begins with a graceful set of figures, suggesting the flight and singing of the birds, after which the voice

of Saint Francis intones a noble recitative, followed by a chorale-like theme—the sermon, followed by a blessing. Then, as though trilling their ecstasy, the birds start heavenward in their flight.

6207—LEGENDE, No. 2: St. Francis of Paula Walking Franz Liszt on the Waves—\$3.00

This Legend has been called an example of picturesque and decorous program music. There is no program, beyond the title, nor is any needed. But it is interesting to know

that the piece was undoubtedly inspired or suggested by a drawing by Eduard von Steinle, which for a considerable time stood on Liszt's writing table, and which Liszt him-

ARTHUR FRIEDHEIM—Continued

self described in the following words: "Saint Francis of Paula walks on the waves, his mantle spread out under his feet, holding a glowing coal in one of his hands, raising the

other, either to conjure the storm or to bless the threatened sailors, looking heavenward, where in a glory appears the redeeming word 'Charitas.'"

5701—PAPILLONS (Butterflies)—\$2.00 Moritz Rosenthal

Rosenthal, one of the greatest pianists of his time, is little known as a composer, but this graceful and effective little work with its quaint rhythm, is sufficient to prove his possession of an original and pretty talent for

the writing of music for his own instrument. He also was a pupil of Liszt when Friedheim was studying with the master, and a friendship begun then has lasted through many years.

5784—PRELUDES, Op. 28, No. 8 and No. 3—\$2.25 Frederic Francois Chopin

The sheaf of moods, loosely held together by the rather vague title of Preludes, and constituting Chopin's Opus 28, consists of twenty-four separate short pieces. The two here excerpted and played together by Mr. Friedheim make a highly effective and very beautiful group by themselves. No. 8, in F-sharp minor, is one of the noblest of the whole set, a masterly prelude. Here Chopin gives an earnest of his grand manner. Big, lofty, noble in feeling, it soars to harmonic heights that almost presage Wagner's harmony in

"Tristan and Isolde." Furthermore, Chopin's keen artistic sense and fine feeling for the decorative find noteworthy exemplification in the ingenuity of the figure and avoidance of a rhythmical monotone in this Prelude.

To this magnificent tone-poem the Third Prelude, in G-major, provides a telling antithesis both in mood and style. Here we have the very embodiment of daintiness, grace, and gaiety; a fair reflex of Chopin's sensitive and naturally buoyant nature.

6151—RHAPSODIE HONGROISE, No. 2—\$2.75 Franz Liszt

To thousands of music lovers the words "Hungarian Rhapsody" connote just this Second Rhapsody, for in both its piano and its orchestral form that is the best known and the most widely popular of all the compositions of Franz Liszt. Everybody who has ever heard any music at all knows this rhapsody. To have Arthur Friedheim's

recorded interpretation of it is to own a choice possession, indeed, for no man alive today is better qualified than he to play it authoritatively. As a pupil of Liszt for many years at Weimar, enjoying the closest intimacy with the master, this was one of the works that Friedheim learned at first hand to play as Liszt himself wanted it played.

5816—RHAPSODIE HONGROISE, No. 9 (Carnival de Pesth)—\$2.75 Franz Liszt

This Hungarian Rhapsody is so familiar to music lovers as not to call for extended annotation now. August Spanuth, an able editor of Liszt, has said of it: "The Ninth Rhapsody was surnamed by the composer *Le Carnaval de Pesth*, and the main theme of the first portion, *sempre moderato a capriccio*, is un-

mistakably of Italian character. However, when it reappears in the Finale it seems to have changed its character somewhat, the Hungarian deviltries having left their stamp on it. In its daring this interesting and quite extended rhapsody reminds one indeed of 'The Carnival.'"

5898—RHAPSODIE HONGROISE, No. 10—\$2.50 Franz Liszt

Alongside of several others of the set, this Tenth Hungarian Rhapsody is comparatively simple. Its main feature is the very graceful glissando scales in ascending and descending

direction—difficult to play, but when played artistically having a unique and thrilling beauty. There are bittersweet gipsy themes in it, and a wealth of arabesque ornament.



IGNAZ FRIEDMAN

IGNAZ FRIEDMAN is a musical artist of extraordinary talents and distinction who had won remarkable success in pianistic tours of Europe for fifteen years before he made his first visit to the United States in 1920. He was born at Podgorze, near Cracow, Poland, on February 14, 1882, began to play the piano when only three years old, and at the age of eight years could play remarkably well and transpose Bach's fugues with ease. His father was his first teacher, and after touring Poland, Russia, and other European countries as a child prodigy, he settled for a time in Leipzig, where he studied composition with Hugo Riemann. Then he spent a long term of years in pianoforte study in Vienna with the famous master Leschetizky, whose friend and assistant he subsequently became.

Friedman is a man of large and powerful physique and he plays the piano in a very manly fashion, disclosing technical resources of the most unusual sort, extraordinary virility, brilliancy and speed, a command of the mechanism of piano playing that accomplishes the most exacting technical tasks without apparent effort, and also without any attempt to turn this mastery into a means of personal display. In passages demanding strength and power there is almost overwhelming energy in his playing; yet imposing as it is, it is always eminently sane, lucid and pleasure-giving. He can evoke magic tones of exquisite beauty and charm and his interpretative abilities are of a high order.

He has won considerable reputation as a composer, having published thus far eighty-five works including a piano concerto, a quintet, three string quartets, pieces for 'cello and piano, several beautiful songs, and numerous solo piano pieces of merit. He has also published new editions of the complete pianoforte works of Chopin and Liszt, showing thorough musicianship and great erudition.

Mr. Friedman records his interpretations exclusively for the Duo-Art Piano.

Duo-Art Records by Ignaz Friedman

6407—THE ERLKING—\$3.00

Schubert-Liszt

Schubert composed his famous song, "The Erlking," in 1815, when he was a hard-working school teacher of eighteen. Goethe, the author of the ballad, was then sixty-six years old. Concerning the manner in which the song was composed, Schubert's friend, Spaun, has left this record:

"One afternoon I went with Mayrhofer to Schubert, who was living at that time with his father in the Himmelpfortgrunde. We found Schubert, all aglow, reading 'The Erlking' aloud from a book. He walked up and down the room several times, book in hand, then suddenly sat down and as fast as his pen could travel put the splendid ballad on

paper. As he had no piano, we hurried over to the *Convict* (the Imperial School for training the choristers for the Court chapel), and there 'The Erlking' was sung the same evening, and received with enthusiasm."

Liszt's transcription of this wonderful song, of which Ignaz Friedman has recorded here a powerful and magnificent performance, is poetically conceived and deftly wrought. None of Schubert's dramatic quality is lost, and the setting for each part is convincingly characteristic of the words of the ballad. It displays all the richness and color and emotion of the original song in a piano version that is worthy alike of Schubert and of any pianist.

6443—NOCTURNE IN B, Op. 62, No. 1—\$3.00

Frederic François Chopin

Long popularly known as the "Tuberose Nocturne," this really charming piece is seldom heard in the concert room nowadays. Critics have belittled it; and pianists have neglected it—the more readily because it is not easy to play. Huneker says that it "is faint with a sick, rich odor. The climbing trellis of notes, that so unexpectedly leads to the tonic, is charming and the chief tune has charm, a fruity charm. It is highly ornate, its harmonies dense, the entire surface overrun with wild ornamentation and a profusion of trills." Then, catching himself in this dis-

praise (as if he had been obsessed by the idea of its popular appellation), he adds:

"Although this nocturne is luxuriant in style, it deserves warmer praise than is accorded it. Irregular as its outline is, its troubled lyricism is appealing, is melting, and the A flat portion, with its hesitating, timid accents, has great power of attraction."

Certainly the whole piece takes on a new and appealing beauty when played with the consummate artistry and invested with the poetic feeling which Ignaz Friedman has put into the charming interpretation here recorded.

6398—POLONAISE IN B-FLAT, Op. 71, No. 2—\$3.00

Frederic François Chopin

This Polonaise in B-flat is one of Chopin's earliest attempts at expressing in music what Liszt called "the true and purest type of Polish national character," having been written in 1828 when its composer was only nineteen years old. It was not given to the world until six years after his death, when, grouped with two other youthful pieces in this form as Opus 71, it was published by his pupil and life-long friend, Jules Fontana. Though thoroughly Chopinesque, it differs very much from his later Polonaises. Yet, if it lacks something of the power, splendor and courage of those passionate and patriotic

battle tableaux, it is not unworthy to be classed with them as belonging among the most beautiful of Chopin inspirations. It is energetic in rhythm, beautifully melodious, rich in variety from gentlest delicacy to thunderous reverberating chords. Niecks points out that it shows the influence of Weber, and adds, "but that does not detract from the originality of the composition. Indeed that a youth of nineteen should have attained such a strongly developed individuality as this Polonaise exhibits is truly wonderful."

6410—VIENNESE WALTZ, No. 1—\$2.75

Gaertner-Friedman

6419—VIENNESE WALTZ, No. 2—\$2.75

Gaertner-Friedman

Although he is too modest to claim it as entirely his work, the only part of this "Gaertner-Friedman" Waltz which Ignaz Friedman did not himself originate is the theme (contained in the first eight bars). This theme (as were those of other waltzes) was given to him by his friend Gaertner, who is not a composer but a teacher of singing in

Vienna. On this ingratiating melody as a basis, Mr. Friedman has fashioned one of the finest Viennese waltzes ever written for the concert room—a spirited piano piece of quite exceptional beauty and skill. Its musical ideas are marshalled with much adroitness and indeed the whole fabric shows a sure and convincing mastery alike of all its materials

and of the piano idiom. Vigorous and tender by turns, it is rich in variety of touch, nuance, dynamic surge and stress, and its rhythmic swing and sway are irresistible. A waltz for the musical gods on high Olympus is this, and altogether a captivating and engrossing piece. Mr. Friedman has played it magnificently.

In this super-fine Duo-Art Record are reproduced with complete and amazing fidelity his singing touch, his subtle command of nuance, his keen, rhythmic sense, his astounding accuracy in speed, his swiftness and brilliancy, and something of his musical insight for poetry and grace.

HERBERT FRYER

THIS English composer-pianist was born at Hampstead, London, in 1877. He received his early training in music in his native city, and after his graduation from the Royal Academy of Music he studied with Ferruccio Busoni. After concertizing successfully for some time in Europe, he returned to London and became Professor of Pianoforte at the Royal Academy, a post which he occupied for several years. In 1915 he visited the United States, and for a brief period held a professorship at the Institute of Musical Art in New York. On his return to England he entered the service of his country, and went to fight in the trenches in Flanders.

Duo-Art Records by Herbert Fryer

5725	BARCAROLLE, F-sharp major, Op. 60.....	Frederic François Chopin	\$2.25
5611	CLAIR DE LUNE. From "Suite Bergamasque".....	Claude Achille Debussy	2.00
5575	ETUDE in E-major, Op. 10, No. 3.....	Frederic François Chopin	2.00
5576	NACHSTUCK, Op. 23, No. 4.....	Robert Schuman	2.50

ANIS FULEIHAN

ANIS FULEIHAN is a young Syrian composer-pianist who has been studying in the United States since 1916, and who recently made a successful debut in New York as a concert pianist. His compositions include pianoforte pieces in both the Oriental and the Occidental styles. In his Oriental pieces, Mr. Fuleihan is careful to preserve, so far as is possible to the pianoforte idiom, the true Arabian traditions. This gifted young musician records his original compositions exclusively for the Duo-Art Piano.

Duo-Art Records by Anis Fuleihan

6367—BEDOUIN DANCE—\$2.00
Anis Fuleihan

With its insistent and peculiar rhythm, as of the beating of Oriental drums, its weird little melodies and chromatic runs, its echoes of the Eastern flute, this Bedouin Dance is a clever and effective as well as vigorous translation into the pianoforte idiom of Arab

scene and desert atmosphere, conjuring for the imaginative a vivid picture. In its young composer's playing of it there is abundant vigor, zest, zip and swing, making a record-roll of appealing novelty and interest.

6350—SERENADE—\$2.00
Anis Fuleihan

6305—SERENADE IN THE DESERT—\$2.00
Anis Fuleihan



OSSIP GABRILÓWITSCH

MANY-SIDED and always evocative of keen delight is the pianism of Ossip Gabrilówitsch. Primarily a poet and a student—he is endowed with a truly marvelous memory—his playing is often more reflective than dramatic. But just as often he is impelled by a fiery Russian temperament and astounds by the surging power of his performance, as well as dazzles by the brilliance, or charms by the poetic beauty of it.

Gabrilówitsch was born at St. Petersburg, in 1878. He showed noteworthy musical aptitude when only four years old, and at six began the study of the pianoforte on the advice of Rubinstein, who assumed the direction of his musical education. At the St. Petersburg Conservatory he won the Rubinstein prize, under the tutelage of Prof. Tolstoff; and again on Rubinstein's advice he went, after that master's death, to Vienna for two years of study with Leschetizky.

Beginning his career as a virtuoso in 1896, he has toured Europe and America numerous times and with great success—having made his first visit to the United States in 1901. In recent years he has appeared as conductor with leading orchestras, both here and in Europe, and in that capacity has won high praise from many critics. In 1918 he accepted the post of director of the Detroit Symphony Orchestra. In 1909 he married Miss Clara Clemens, a daughter of "Mark Twain," who is a concert singer; and since that year he has spent more time in America than in Europe. Mr. Gabrilówitsch records his interpretations exclusively for the Duo-Art Piano.

Duo-Art Records by Ossip Gabrilówitsch

6211—DANSE DES ELVES, Op. 3—\$3.25
Vassili Sapellnikoff

The Yule-tide spirit of revelry imbues this charming Dance of the Elves. It is a veritable bit of Fairyland, pictured in mystic tones with a magician's skill. Its lovely melodies and sprightly rhythm bid

"Ouphe and goblin, imp and sprite,
Elf of eve, and starry Fay!
Ye that love the moon's soft light,
Hither hither wend your way;
Twine ye in a jocund ring,
Sing and trip it merrily,
Hand to hand, and wing to wing
Round the wild witch-hazel tree."

6414—ETUDE IN F, Op. 10, No. 8—\$3.00

Frederic François Chopin

"A charming display piece," the late James Huneker called this Chopin Study in F-major. He wrote of it: "How it makes the piano sound—what a rich, brilliant sweep it secures! It elbows the treble to its last euphonious point, glitters and crests itself, only to fall away as if the sea were melodic and could shatter and tumble into tuneful foam! The emotional content is not marked. The piece is for the fashionable salon or the concert hall. One catches at its close the overtones of bustling plaudits and the clapping of gloved palms. Ductility, an aristocratic ease, a delicate touch and fluent technic will carry off this Study with good effect. Technically

it is useful; one must speak of the usefulness of Chopin, even in these imprisoned, iridescent soap bubbles of his."

But under the magic hands of such a poet of the pianoforte as Ossip Gabrilowitsch, this Etude becomes much more than a mere spindrift of tuneful foam. Its flashing, iridescent colors are made to shape themselves into a pattern of delicate beauty, exquisite nuances, clever and highly effective dynamic changes. Such a performance as he has here recorded really creates this charming bit of music afresh and makes it a little tonal poem of enthralling interest and compelling beauty.

6349—ETUDE IN F MINOR, Op. 25, No. 2—\$3.00

Frederic François Chopin

"One can never play Chopin beautifully enough," declares James Huneker. "The real Chopin player is born and can never be a product of the schools."

Such a Chopin player is Ossip Gabrilowitsch. Abundant proof of that is afforded by the delicately poetic, the ineffably lovely interpretation here recorded by him of this wonderful F-minor Study, which Robert Schumann, after hearing Chopin himself play it, pronounced as "dreamy and soft as the song of a sleeping child." Dreamy and soft

and filled with magical crooning it is, and yet it is imbued with a glowing harmonic richness, subtly modulated from bar to bar. Mr. Gabrilowitsch plays this magical music as von Bulow maintained it should be played—without sentimentality, almost without shading—clearly, delicately and dreamily; "an ideal pianissimo, an accentless quality, and completely without passion or rubato." That this was the way Chopin played it Liszt and Mathias agree.

5670—INTERMEZZO IN OCTAVES, Opus 44, No. 4—\$2.75

Theodor Leschetizky

5841—MOMENT MUSICAL, Op. 94, No. 3—\$3.00

Franz Schubert

Probably the best loved of all the "High Priests in the Temple of Music" is Schubert. Other great composers compel our admiration, our respect, our reverence, our awe; Schubert wins our love. The best of his music is the most lovable of all music, and ranking high among his best is the set of six short pieces called "Moments Musicaux,"

which appeared in 1828, the year of his death. Indeed, Dr. Oscar Bie, famous musical historian, calls this set of piano pieces Schubert's greatest achievement. And he characterizes the third of these little pieces as one "in which a dance became a penetrating and sorrow-laden tongue."

5804—PRELUDE in C-sharp minor, Op. 3, No. 2—\$3.25

Sergei Rachmaninoff

5659—ROMANCE, No. 3—\$2.75

Gabriel Faure

6273—Valse IN E MINOR (Posthumous)—\$3.00

Frederic François Chopin

Chopin composed fifteen valse, and they are the most objective of all his works. He admitted that he was unable to play valse in the Viennese fashion, yet in these dances he has contrived to rival Strauss, "the Waltz King."

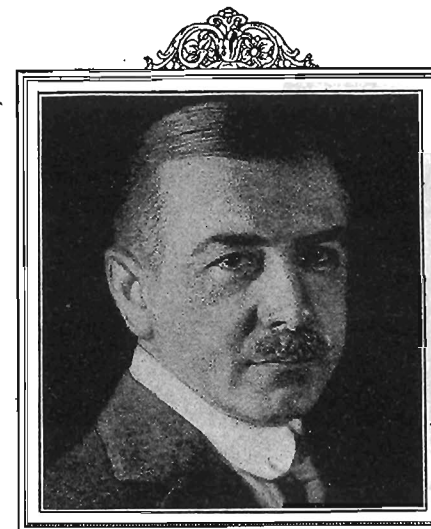
This Valse in E-minor is one of the best loved of all. It is surpassingly graceful, not without its touch of sentiment, and altogether charming. Its greater part is early Chopin, though it was not published until after the composer's death.

5849—Valse. From Suite, Op. 15—\$5.00

Anton Stepanovich Arensky

Played by Ossip Gabrilowitsch and Harold Bauer

(For annotation on this number, see page 20)



RUDOLPH GANZ

VIRILITY and perfect poise, an infallible memory, an all-conquering technic of absolute surety, a large, warm, poetic tone, broad sympathies, and unusual versatility in his art—these are some of the characteristics which have won for Rudolph Ganz a high place among contemporary pianists. The critics have named him "the embodiment of classicism," and again "the most progressive of today's pianists"—the characterization being determined by the program he interprets, for he is equally at home in all schools from that of Bach to the most radical forms of individualistic expression of the ultra modern.

Born in Zurich, Switzerland, in 1877, he began his musical studies under the direction of his uncle, Carl Eschmann-Dumur, of Lausanne. Later he went to Berlin and studied the piano with Busoni and composition with Prof. H. Urban. After winning high honors in Europe he came to the United States, and here he has achieved great success, having toured the country many times. Being himself a composer of marked individuality, he delights in gaining recognition for other new and little-known composers, whose works he interprets with the same consummate art that he devotes to the exposition of the classic masterpieces. Mr. Ganz is also a successful conductor, and in 1921 accepted appointment as regular conductor of the St. Louis Symphony Orchestra.

Mr. Ganz records his interpretations only for the Duo-Art Piano.

Duo-Art Records by Rudolph Ganz

1005—ARIA FROM "CARMEN" (Micaela's Air)

Accompaniment Roll—\$2.25

Georges Bizet

6070—AVE MARIA (Meditation on the First Prelude)—\$3.00

Bach-Gounod

In his young manhood, Gounod spent two years in the study of theology and it was generally expected that he would enter the priesthood. So it is not surprising that he should have paid to Bach's simple but soulful First Prelude this tribute of using it as basis

for a religious meditation. The resultant *Ave Maria* is imbued with sincerity and serenity, with deep feeling, and fairly soars aloft in the almost ineffable purity of its melodic beauty.

6200—BALLET MUSIC. From Rosamunde (Op. 26)—**\$3.25**

Schubert-Ganz

Rudolph Ganz's transcription of this familiar and ever delightful Air de Ballet, of Schubertian melodiousness in dance rhythms, is distinguished for novel, clever and skilful touches of modernity in the translation of orchestral music into the pianoforte idiom that enhance the beauty of the original—deft little touches that change no whit the composer's intention, but set it forth in its pristine clearness and freshness.

The history of this bit of music is interesting: "Rosamond, Princess of Cyprus," a romantic play in four acts by Wilhelmine Christine von Chezy, with an overture and incidental music by Schubert, was staged at Vienna, on December 20, 1823. The music as then played consisted of eleven numbers,

of which this charming Air de Ballet was the last. The play was a dismal failure and was withdrawn after its second performance. Thereafter Schubert's music (excepting certain numbers which he utilized in other ways) was lost for many years, and it was feared irretrievably, until two English Schubert enthusiasts, George Grove and Arthur Sullivan (each in after years knighted in recognition of his service to music in England), visited Vienna in 1867, made a determined search, and were rewarded by finding the part-books of the whole of the incidental music to "Rosamunde" hidden away at the bottom of a closet under a mass of old papers and rubbish.

5517—COUNTRY DANCE—\$3.00

Alexander MacFadyen

6223—FIFTH MAZURKA, Op. 127—\$3.25

Benjamin Godard

This dashing and dazzling Mazurka is one of the most lastingly pleasing of the many facile pianoforte pieces given to the world by Benjamin Louis Paul Godard (1849-1905), a French composer whose music reflects his nation's characteristics of grace, verve, piquance and elegant refinement. Let us hasten to add that "facile" as here used does

not mean that this piece is "easy" to play. It is a brilliant, virtuoso, concert piece, requiring altogether unusual technic, skill and style for its proper performance. But when it is played by such a master of both pianoforte technic and style as Rudolph Ganz, its pleasure-giving qualities are as potent as ever.

1006—GRAVE IN FRANCE (G minor, Low Voice)

Accompaniment Roll—**\$2.00**

Rudolph Ganz

6369—HUMORESKE, Op. 101, No. 7—\$2.50

Antonin Dvořák

Best known and most popular of all the piano pieces that came from the fecund brain of Bohemia's most famous and most prolific composer, this Humoresque is assuredly one of the loveliest examples of sheer sensuous beauty of sound, one of the loveliest melodies in the whole range of modern music—and one of the happiest, although there is nothing humorous about it. Its title is a misnomer—and a puzzle, unless we accept the view that

Dr. Dvořák himself deemed it a nameless trifle to be tucked away unobtrusively in a group of pieces collectively called "Humoresques."

Familiar and almost hackneyed as this wistful little piece has become at the hands of players on well-nigh all kinds of instruments, Mr. Ganz's masterly and poetic interpretation revivifies and restores its simple naive beauty and its pristine freshness.

5513—LIEBESTRAUM (Dream of Love), Nocturne No. 2,

Franz Liszt "Blissful Death"—**\$3.00**

6081—LIEBESTRAUM (Dream of Love), Nocturne No. 3,

Franz Liszt "O Love"—**\$3.00**

Though Liszt gave his three *Liebesträume*, or "Love Dreams," the subtitle of Nocturnes, they might perhaps more properly be called Songs Without Words, since in form they are simple songs in several stanzas, with highly decorated accompaniments and cadenzas. Like the other two of the set, this Nocturne

No. 3 was originally a song, composed by Liszt to a little poem in two four-line stanzas by Ferdinand Freilgrath, beginning:

"O love, while love is thine to give, while true love yet remains to thee,
The hour comes, when at the grave thou'lt stand, and weep full bitterly."

This piano transformation of the song was made in 1850 and published in the same year. It is particularly happy in reflecting in its melodies to a rare degree the simplicity and sentiment of the typical German song, while at the same time giving a good idea of the highly flexible and varied pianistic idiom of Liszt, an idiom filled with gradations of light and shade; and of his characteristic melodic and harmonic style. It is filled with

subtle modulations, and these frequently illustrate the composer's fondness for lingering long upon a single tone, while the whole harmonic structure melts and changes, and recrystallizes. The singing beauty of its long-breathed melody, soaring above the richly harmonic accompaniment, has made it one of the best loved and most popular of Liszt's original compositions.

1001—MARCHE MILITAIRE FRANCAISE (No. 4 from "Suite Algerienne"), (Two-Piano Accompaniment Roll)—\$2.25

Charles Camille Saint-Saëns

5719—MAZURKA in D, Op. 33, No. 2—\$2.00

Frederic François Chopin

6381—MELODIE, Op. 10, No. 2—\$2.75

Rudolph Ganz

This fine and appealing Melodie affords a striking contrast to the companion piece grouped with it as No. 1 of Opus 10, a "Marche Fantastique," of which Lester Donahue has made an excellent Duo Art Record. That piece is an ebullition of saturnine humor. Here we have a message of pure beauty, sweetness and light. A melody of noble simplicity, breadth and dis-

tingtion is intoned to an appropriate and interest-intriguing accompaniment in spread chords and arpeggios, and this individualistic harmonic investiture, while setting forth the theme in all its simple dignity, signally augments its beauty. Mr. Ganz has played it authoritatively, of course, with poetic feeling as well as technical mastery, and made it sing entrancingly.

5636—MELODIE, Op. 3, No. 3—\$3.00

Sergei Rachmaninoff

5629—MENUETT, Op. 14, No. 2—\$2.50

Rudolph Ganz

Typical of all the compositions of this eminent pianist, this Menuett is imbued with a strong and virile individuality and with its own new glints of beauty. It is, in short, an odd and attractive little work, with an appeal-

ing melody and unusual harmonies, and a most interesting example of what a modern writer can do in the way of a new adaptation of an old form.

6255—MIGNON'S SONG—\$3.25

Franz Liszt

Mignon's Song, "Know'st thou the land where sweet the citron blows?" in Goethe's "Wilhelm Meister," has inspired not a few composers, but Liszt's is the most deeply emotional, as it is beyond question the most beautiful of all the settings of that famous poem. It is frankly in a vein of romantic sentiment, yet is held within the bounds of pure art. Longing is its keynote; longing for blue-skyed Italy, with its orange groves, marble treasures and other delights; and its opening phrase, with its peculiar melodic intervals and its rich harmonization, seems to condense the longing of the whole song;

yet, as the music proceeds and develops, it is seen that this first phrase is only a prelude to a wealth of musical detail which colors and intensifies every word of the poem—the expressiveness of each succeeding melodic phrase seems more beautiful and poignant than the last. The harmonic accompaniment, too, is full of surprising and surpassing beauties.

The song was so successful that Liszt himself made the present arrangement of it for pianoforte solo, which takes high rank among his masterpieces, and which Rudolph Ganz has here interpreted with poetic feeling and masterly art.

6172—MURMURING ZEPHYRS—\$2.75

Adolf Jensen

6087—MY JOY (Meine Freuden)—\$3.00

Chopin-Liszt

Chopin had a habit of playing songs for his friends, but often neglected to put them

on paper. "Seventeen Polish Songs," composed by him between 1824 and 1844, were

collected and published after his death as Opus 74. Most of these are not particularly noteworthy; indeed, they seem almost rudimentary compared to the songs of such masters of this form as Schubert, Franz, Brahms, Tchaikovsky and Richard Strauss. But two of them at least, "The Maiden's Wish" and "My Joy," Liszt found to be veritable gems, and proclaimed them to the world as such by providing them with appropriate settings as two of his inimitable pianoforte transcriptions.

The first of these is better known than the second, but if less brilliant than the former, this paraphrase of "My Joy," which sings the simple but soulful melody of the song without extraneous embellishment, is not inferior in musical beauty. It is a pearl of price, in a perfect setting which perfectly displays its luster.

5680—NORWEGIAN BRIDAL PROCESSION, Op. 19, No. 2—\$2.50

Edvard Hagerup Grieg

In few of his compositions has Grieg mirrored more attractively the music of his own country than in the Opus 19 group of piano pieces which he named "Pictures from Folk-Life." The second of the group, this "Norwegian Bridal Procession," is the most popular of the interesting set.

Its music describes a peasant band, strutting at the head of a bridal procession—first

heard in the distance when only the bass can be recognized, soon followed, however, by a charming rustic air. Gradually the music grows nearer and other melodious episodes make their appearance, the music assuming much brilliancy. After the climax has been reached, the band disappears in the distance, and the music grows fainter until it dies completely away.

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|------|--|-----------------------------|--------|
| 5514 | L'ONDINE, Op. 101..... | Cecile Chaminade | \$3.00 |
| 1002 | REVERIE DU SOIR, (No. 3 from "Suite Algerienne") (Two-Piano Accompaniment Roll)..... | Charles Camille Saint-Saens | 2.00 |
| 6285 | ROMANCE..... | Sergei Rachmaninoff | 3.00 |

5660—ROMANCE, Op. 28, No. 2—\$2.50

Robert Schumann

Not so well known as it deserves to be is this fine Romance, the second of three pieces so named, which made up Schumann's Opus 28. In it is exemplified this composer's thorough individuality, alike in harmonies, rhythm, and coloring, and in the forms of the melodies. It is pervaded by a freshness and force that are strengthened by an admixture

of poetic moods and feelings, and again is typical of Schumann's gift to music of a new means of expression, which hovered, as it were, between pure instrumental music on the one hand and vocal music on the other, and thus received a certain indefinite and mysterious character of its own, which may most justly be called Romantic.

5842—ROMANCE in D-flat, Op. 24, No. 9—\$2.50

Jean Sibelius

The greatest of Finnish composers, Sibelius is the only one to whom his government gives a pension for musical excellence. His most expressive instrument is the orchestra. But he has written nobly beautiful music for the pianoforte also, as is proved by this glorious Romance, in which there are elements of weird mystery and rugged grandeur. Its whole atmosphere is so strange, and so per-

meated with lights and shadows that are unfamiliar, and colors that are almost from another world, that at first it may bewilder some hearers. But repeated hearings establish it in favor. It is a great and glorious work. And it is so admirably suited to the instrument, so "grateful" as musicians say, that it has become extremely popular with pianists.

6397—THE ROSARY—\$2.50

Ethelbert Nevin

Arranged by Rudolph Ganz

One evening in January, 1898, Ethelbert Nevin found in his mail a letter from an old friend of his childhood enclosing a copy of a short poem by Robert Cameron Rogers, beginning:

The hours I spent with thee, dear heart,
Are as a string of pearls to me;
I count them over, every one apart,
My Rosary, my Rosary.

He was so impressed by the little poem that he forthwith set it to music. The song

was first sung in public by Francis Rogers at a concert in Boston in February, 1898, and speedily became one of the most popular of American songs, being sung in almost every language around the world.

Mr. Ganz's transcription of this appealing song is a free piano arrangement, very skillfully and effectively made and enhancing its musical quality, and here it is very beautifully played, making a charming Duo-Art Record-roll of assured popularity.

6205—SCHERZO in C-sharp minor, Op. 39—\$3.00

Frederic François Chopin

6326—SECOND MAZURKA, Op. 54—\$3.25

Benjamin Godard

Rudolph Ganz's interpretation of this Second Mazurka by the richly talented French composer, Benjamin Godard, is a magnificent and a thrilling performance. He has taken this once popular old piece and made it the vehicle for an exposition of masterly pianistic

art; has diversified its measures with vivid contrasts of light and shade, of delicacy and power; and indeed has given to the music new force and new beauty—new life, in short; enhancing its appeal an hundred-fold.

6358—SONG OF THE BOATMEN OF THE VOLGA—\$2.50

Transcription by Harriet Cady

This Song of the Boatmen of the Volga is sung, not while the boatmen are rowing, but when, by means of great ropes attached to the prows, they pull their heavy boats out of the water and up on the river's bank; and its peculiar, long-breathed rhythm has the distinctive heave and surge of the motion of a group of toilers exerting their united strength to haul a heavy object. Its basic melody is sweetly poignant with a tinge of

melancholy and hints of the intense but languorous spirit of the East.

Harriet Cady's simple, straightforward pianoforte transcription of the Song as played by the Imperial Russian Balalaika Orchestra is here amplified and enriched with consummate pianistic art by Mr. Ganz, who has made of it a super-fine Duo-Art Record of entrancing beauty and distinctive charm.

6064—THE SWAN (Le Cygne)—\$2.00

Charles Camille Saint-Saens

Mr. Ganz has here recorded a fine, virile performance of this melodious and simply beautiful little piece by which the great modern French composer Saint-Saens is per-

haps better known than by any other of his pianoforte writings. It is a little gem whose lucidity and grace make it worthy of its great popularity.

6418—Valse D'AMOUR, Op. 57, No. 5—\$2.75

Moritz Moszkowski

Like Chopin, Moszkowski has often shown his partiality for the waltz measure and many of his most bewitching compositions take this form. One of the most beautiful of them all is this most charming Love-Waltz from the "Spring Suite" (Opus 57). It is not only entrancingly pretty, melodiously lilting, supremely graceful, but masterly in every measure. Probably it will be by his delightful dance music that Moszkowski will always be

best known. Like Chopin, he has shown how dance music may be both scholarly and artistic, and if he fails to stimulate our intellect or stir any depths of emotion, he sets our pulses tingling and makes us feel the glamour of the wild, wayward doings of youth beneath sunny Spanish skies, and the various characteristics that dominate the people of his own country—Poland.

5530—VECCHIO MINUETTO—\$3.00

Giovanni Sgambati

5653—WELLENSPIEL (Play of the Waves), Op. 14, No. 1—\$2.75

Rudolph Ganz

HEINRICH GEBHARD

HEINRICH GEBHARD has made his home in Boston for so long that he is usually called a Boston pianist. He was born at Sobernheim, near Bingen-on-the-Rhine, in 1878, and began his music lessons with the leader of a military band. He came to America when he was ten years old, and studied the pianoforte and theory with Clayton Johns, and in 1896 gave a concert with orchestra in Boston, the program of which included a sonata of his own for piano and violin. In 1896 he went to Vienna, where he studied for three years with Leschetizky, the famous pianoforte teacher, and also took

lessons in composition from Heuberger. Returning to Boston in 1899 he has since given many recitals and appeared as concert pianist with the leading orchestras and chamber music organizations throughout the country. Mr. Gebhard's compositions include a string quartet and a goodly number of piano pieces. He records his interpretations only for the Duo-Art Piano.

Duo-Art Records by Heinrich Gebhard

6244—DANSE CHARACTERISTIQUE, Op. 72, No. 4—\$2.25

Peter Ilich Tchaikovsky

6183—EN VALSANT—\$2.00

Heinrich Gebhard

A concert waltz of his own composition, with a pleasing melody, brilliant harmonization and an irresistibly swinging rhythm, is here splendidly played by Mr. Gebhard.

6164—LOVE POEM—\$2.00

Heinrich Gebhard

Like a waft of perfume from tropical flowers is this very sweet and pretty and intriguing little piece. Its beautifully simple melody is sung at first to an equally simple harmonic accompaniment, but this gradually works up to a passionate climax, as its title leads us to expect.

6196—RIGAUDON, Op. 49, No. 2—\$2.00

Edward Alexander MacDowell

The *Rigaudon* (or Rigadoon, as it has long been known in English) was a lively dance, remarkable for its peculiar jumping step, which probably originated in Provence and was much in vogue in France in the time of Louis XIII. Rousseau said that this dance was invented by a Frenchman named Rigaud, and thus accounted for its name. It became so popular in England toward the end of the Seventeenth Century that some English

writers have maintained it to be of English origin. The music of the dance is in common time and consists of three or four parts, the third of which is very short.

MacDowell has taken this quaint old dance form and infused it with his own personality. The ancient form has not been changed at all, yet every bar bears the stamp of MacDowell's style and individuality.

A Duo-Art Record by Edward Geoghegan

6404—MEMORIES OF ERIN—\$2.00

Arranged and Played by Edward Geoghegan

(1) Come Back to Erin, (2) Mrs. McCloud's Reel, (3) Star of Munster, (4) The Harp that Once Thro' Tara's Hall, (5) Larry and the Peeler, (6) The Irish Washerwoman, (7) Father O'Flynn, (8) Believe Me If All Those Endearing Young Charms.

Duo-Art Records by Margaret and Dorothy Gillette

6347 COUNTRY DANCE, Op. 6, No. 2.....Ethelbert Nevin \$2.25

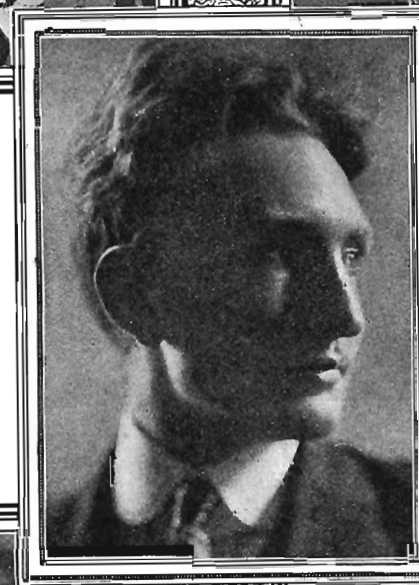
6413 VALSE CAPRICE, Op. 6, No. 1.....Ethelbert Nevin 2.25



Arthur
Friedheim



Heinrich
Gebhard



Aurelio
Giorni



Katharine Goodson



Henry Hadley

AURELIO GIORNI

AURELIO GIORNI, a young artist of uncommon gifts, was born in Perugia, Italy, in 1895. His father, Carlo Giorni, is a distinguished painter and grandson of Thorwaldsen, the famous Danish sculptor; his mother, Mme. Linda Giorni, a well-known concert singer of American birth. He began his musical studies as a boy of six, and at eight was accepted as a pupil by Sgambati. When he was thirteen he entered the Santa Cecilia Academy in Rome, from which he was graduated at fifteen with highest honors. Thence he went to Berlin, where he studied under Humperdinck and Busoni. At seventeen he gave his first concerts in Berlin and London, following them by recitals and orchestral engagements in most of the larger European cities. Then he came to America, and now makes his home in Philadelphia. He records his interpretations exclusively for the Duo-Art Piano.

Duo-Art Records by Aurelio Giorni

- 6132 DANSE DES MIRLITONS From "Nut-cracker" Suite.....Tchaikovsky-Esipoff \$2.00
6323 ETUDE IN F MAJOR, Op. 10, No. 8.....Ferderic François Chopin 2.00

8353—ETUDE, Op. 5, No. 2 (Pensez un Peu a Moi)—\$2.00 Adolf Henselt

Adolf Henselt (1814-1889) was a famous pianist whose playing was of the most poetically inspired character, and highly individualized, his technical specialty being the legato execution of widely extended chords and arpeggios, for the practice of which he composed extremely difficult extension-studies. His Opus 5 consists of twelve of these "Characteristic Concert Studies," romantic in kind and appealing strongly to the

emotional nature. Each is prefaced by a poetical quotation, that for the present number being

"O, think perchance of me,
Whose every thought's with thee."

This Study is a very attractive bit of music, with a smoothly flowing, graceful melody and a fine harmonic investiture.

5900—FRÜHLINGSGLAUBE (Faith in Spring)—\$2.00

Schubert-Liszt

None of the more important composers ever employed himself to such an extent as did Franz Liszt in the task of arranging and transcribing the works of other men for one particular instrument. He did pioneer work in making known the immortal songs of Schubert, his transcriptions of which to this day stand as witnesses to Liszt's liberality, geniality, cleverness and charm. Those transcriptions were not manufactured, as are most "piano arrangements," but were poetically

conceived. In this lovely "Faith in Spring," for example, there are no embellishments except where they are perfectly congruous with the character of the song; and Liszt provides a setting for each stanza of the song that is convincingly characteristic of the words. It is simply a piano transformation of Schubert's spontaneously beautiful and zephyr-like melody, with only a few and delicate additions.

6052—HARK! HARK! THE LARK—\$2.25

Schubert-Liszt

The text of "Hark! Hark! the Lark" is a lyric in Shakespeare's "Cymbeline." Schubert was so impressed by it, the story goes, that when he came upon it in a copy of the Plays which he picked up in a tavern he immediately cried out for music paper, that he might write down "a lovely melody that had come into his head." A friend ruled some staves on the back of a bill of fare, and in a few moments the song was put on paper. A thing of complete and perfect inspiration, Schubert's setting of the lyric is a true matin-song, refulgent with auroral light and purity.

And Liszt was so impressed by Schubert's wonderful song that he determined (at a time when Schubert's songs were not so widely known as they deserved to be) to spread the knowledge of it by displaying the richness and coloring of this genuine pearl in a piano version that should be worthy alike of Schubert and of any pianist. He handled it reverently, poetically, deftly; retaining all that Schubert had written, and adding only a few embellishments that give it a greater beauty and a richer lustre.

AURELIO GIORNI—Continued

6189—IMPROMPTU in G-flat, Op. 90, No. 3—\$2.25

Franz Schubert

Schubert's Opus 90, published in the year he died (1828) but undoubtedly written somewhat earlier, comprises four piano pieces, left without name or title by the composer. The publisher bestowed the title "Four Impromptus," and also took the liberty of changing the key of the third piece from G-flat to G, to make it easier to play! But here name is of

no moment and key, even, of little importance; the music itself is of loveliness all compact. In slow "Adonic" meter, one of the loveliest and most inspired melodies ever written by this master melodist is enchantingly sung to an accompaniment of fluid arpeggios that flow with indescribable, but inescapable, limpidity and grace.

5873—MEDITATION, Op. 72, No. 5—\$2.25

Peter Ilich Tchaikovsky

This lovely "Meditation" is an ingratiating message of tonal beauty, built upon one of those sinuous, singing melodies in which

Tchaikovsky was so fertile. Aurelio Giorni has here made an entrancingly beautiful record of it.

- 6237 MINUETTO, From "L'Arlesienne," Suite No. 1.....Georges Bizet \$2.50
6066 MOMENT MUSICAL, Op. 94, No. 2.....Franz Schubert 2.25
5933 MURMURING ZEPHYRSAdolf Jensen 2.25

6026—PASTORALE—\$2.00

Aurelio Giorni

This charmingly naive little Pastorale was written in 1908 when its author (then thirteen years old) had studied harmony, counterpoint and composition for four years. As its title suggests, there is nothing complex or

sophisticated about it either in form or content; but it is a graceful and smoothly flowing melody, set to a simple accompaniment. And this is finely felt and deftly handled with a classical purity and restraint.

- 6090 PETITE VALSE, Op. 28, No. 1.....Adolf Henselt \$2.00
6125 PRELUDE in G-minor, Op. 23, No. 5.....Sergei Rachmaninoff 2.50

5951—SONG WITHOUT WORDS, No. 19, "On the Seashore." From Book 4, Op. 53—\$2.00

Felix Mendelssohn-Bartholdy

Of the round hundred of pieces for piano-forte solo which Mendelssohn left to enhance the happiness of his fellow-men, nearly one-half are "Songs Without Words;" in the course of his brief career he published eight groups, or "Books," each consisting of six pieces denominated by this convenient and appealing appellation. To only a few of these pieces did the composer himself give specific titles; yet in the course of the years since his death all of

them have acquired titles which have become pretty firmly established. And this one, "On the Seashore," is so appropriate to the content of the music that a better could hardly be conceived or devised.

It is fair weather on this Seashore. The sea it borders is not Walt Whitman's "Howler and scooper of storms," but rather his "capricious and dainty sea," calm, gentle, and serene, caressing its shore with a lullaby.

5911—TOCCATA, Op. 18, No. 4—\$2.25

Giovanni Sgambati

6176—THE TROUT, Op. 32—\$2.50

Schubert-Heller

LEOPOLD GODOWSKY

LEOPOLD GODOWSKY was born in Vilna, Russian Poland, on Feb. 13, 1870. When only three years old he began to show signs of rare musical aptitude, and at nine he made a highly successful public appearance as a pianist. At thirteen he was sent to Berlin to study under Bargiel and Rudorff. In 1884 he made his first American tour, in conjunction with the violinist Ovide Musin. Two years later he went to Paris and studied with Saint-Saëns. After successful tours of France and England, he returned to the United States in 1890, since which time he has lived and taught in several American cities and alternated extensive tours of the United States and Canada with numerous brief sojourns and concertizing trips in Europe. In 1901 Godowsky married an American wife and at this writing he makes his home in New York.

Duo-Art Records by Leopold Godowsky

5793	BALLADE in G-minor, Op. 23.....	Frederic François Chopin	\$3.00
5740	BERCEUSE in G-flat.....	Adolf Henselt	3.00
5840	GONDOLA, LA, Op. 13, No. 2.....	Adolf Henselt	3.00
5771	NOCTURNE in E-flat, Op. 9, No. 2.....	Frederic François Chopin	2.75
5872	POLONAISE in E-flat, Op. 17, No. 1.....	Moritz Moszkowski	3.00
5752	SERENADE, D-minor.....	Anton Gregor Rubinstein	2.75
5855	TRAUMEREI (Revery) Op. 15, No. 7.....	Robert Schumann	2.75

KATHARINE GOODSON

KATHARINE GOODSON is an eminent English pianist who is well known to musical audiences throughout the civilized world. She made her American debut with the Boston Symphony Orchestra in 1907, and has toured the United States several times since that year, appearing both in recital programs and as soloist with the leading orchestras. On the occasion of her latest visit here, in 1920, the critics pronounced her one of the foremost of living women pianists and credited her with the grace of Zeisler and the dynamic control and tremendous force of Carreno—"both transfused by the luminous purity and refinement of a genius which not merely apprehends and translates a composer, but adds the fragrance of a charming personality to his flowers of thought."

Mme. Goodson records her interpretations only for the Duo-Art Piano.

Duo-Art Records by Katharine Goodson

6322—FIREFLIES (Scherzo). No. 3 "A Summer Pilgrimage in the White Mountains"—\$2.75
Arthur Hinton

Katharine Goodson is an ideal interpreter of the piano-works of her husband, the eminent English composer, Arthur Hinton, and here she has recorded with her finished art and subtle appreciation of the spirit of the music a beautiful and a flawless performance of a dainty and delightful little scherzo of his fashioning. The piece itself is worthy of the sympathetic care she has lavished on her record interpretation to make this novel and fascinating Duo-Art Roll.

Its melodious waywardness, marked rhythms, novel runs and arpeggios constitute a very clever, interesting and effective musical picture, in modern tonality and style, of numberless fireflies, floating, shimmering, glowing, now here, now there, in the quiet summer night. The third of six pieces grouped together to form a pianoforte suite entitled "A Pilgrimage in the White Mountains," it suggests skillfully and delightfully the mood and atmosphere of the place.

6340—NOCTURNE IN G, Op. 37, No. 2—\$2.50

Frederic François Chopin

Altogether charming, altogether lovely is this Nocturne in G major, and the critics agree in naming it among the most poetically beautiful of Chopin's works. A beautiful sensuousness distinguishes it, says Niecks: "It is luscious, soft, rounded, and not without a certain degree of languor. The successions of thirds and sixths, the semitone progressions, the rocking motion, the modulations (note especially those of the first section and the transition from that to the second), all tend to express the essential character."

Huneker declares it "painted with Chopin's most ethereal brush, without the cloying splendors of the one in D-flat, the double sixths, fourths and thirds are magically eu-

phonious. The second subject, I agree with Karasovski, is the most beautiful melody Chopin ever wrote. It is in true barcarolle vein; and most subtle are the shifting harmonic hues."

This ravishingly beautiful melody was inspired by the chanting of a helmsman on the boat that carried Chopin and George Sand to the island of Majorca. "The night was warm and dark, illuminated only by an extraordinary phosphorescence," wrote Mme. Dudevant. She said that the boatman's song was more like a reverie, or vague improvisation; and such is the nature of Chopin's immortal melody.

5577—VALSE, in A-flat, Op. 34, No. 1—\$3.00

Frederic François Chopin



PERCY ALDRIDGE GRAINGER

THE young Siegfried of the Antipodes" and "A Musical Puck" are two of the titles bestowed upon Percy Grainger since his arrival in America in 1915; for he is a conquering hero at the piano; and his compositions are compacted all of cheerfulness and prankish joy. Born at Brighton, near Melbourne, Australia, on July 8, 1883, at the age of ten he gave concerts in his native land, thereby earning the means to go to Frankfort-on-Main, Germany, where he continued his musical studies for the next six years. Later he studied for a time with Busoni, but meanwhile he had gone to London and entered upon the career of a virtuoso pianist.

Even at seventeen he was an ardent composer whose writings began to show surprising individuality. But he determined to win success as a pianist before publishing any of his compositions. In the next few years he did win an extraordinary success as a virtuoso, winning also the friendship of Grieg, whom he visited at his home in Norway, and that of practically all the leading orchestral conductors of Europe. When twenty-nine he began to bring out his works, and these original and whimsical creations have made their way to every corner of the musical world and been welcomed everywhere with enthusiastic approval.

Mr. Grainger's interpretations are recorded only for the Duo-Art Piano.

Duo-Art Records by Percy Aldridge Grainger

6368—CHILDREN'S MARCH: Over the Hills and Far Away
(For two pianos)—\$3.25

Played by Percy Grainger and Lotta Mills Hough

Percy Aldridge Grainger

This new march by Percy Grainger is a tuneful, rhythmically compelling and altogether fascinating piece of music. It is not, like many of Mr. Grainger's pianoforte pieces, a folk-music setting, but its lilting melodies as well as their individualistic presentation and

handling are wholly his own. And he has handled them with characteristic cleverness and skill, fashioning a joyous and lively march that is rich in variety and contrasting dynamics, from a soft-treading delicacy to a crashing fortissimo.

5666—COLONIAL SONG—\$3.00

Percy Aldridge Grainger

This attractive bit of music by the Australian composer and pianist, differs from most of his writings that have won popular acclaim, for this is not a composition based upon folk music, but is an original bit of writing. The

composer has volunteered the information that "it gives expression to feelings aroused by the scenery of the composer's native country, Australia."

6149—COUNTRY GARDENS (British Folk-music Settings No. 22)—\$3.00

Percy Aldridge Grainger

This English Morris Dance Tune, as the sub-title has it, was written out at Fort Jay, Governors Island, New York, in June, 1918, while Mr. Grainger was in the United States military service. The sheet music bears a note saying that the dance melody on which this piano setting is based was collected from traditional sources by Cecil J. Sharp and is published in "Morris Dance Tunes" and in

"The Morris Book," both by Cecil J. Sharp and Herbert C. Macilwaine. "Country Gardens" is the title of the traditional tune, which is called a Handkerchief Dance.

It is a bright, merry, lively piece, starting with the rather leisurely swing typical of the old Morris Dance, and working up to a violent climax at the end.

6072—GAY BUT WISTFUL. From "In a Nutshell Suite"—\$3.00

Percy Aldridge Grainger

Novel, individualistic and thoroughly delightful is this Duo-Art record by Percy Grainger incorporating his own pianoforte arrangement of the second number from his "In a Nutshell" Suite for orchestra, piano and Deagan percussion instruments. "Gay but Wistful," he says, is "an attempt to write an

air with a 'music-hall' flavor embodying that London blend of gaiety with wistfulness so familiar in the performances of George Grossmith, Jr., and other vaudeville artists. The 'Gay but Wistful' tune consists of two strains, like the 'solo' and 'chorus' of music-hall ditties."

6059—"GUM-SUCKERS" MARCH. From "In a Nutshell Suite"—\$3.00

Percy Aldridge Grainger

This is the fourth and final number in Mr. Grainger's suite "In a Nutshell," and was originally entitled "Cornstalks March," under the impression that the Australian Victorians were called Cornstalks, but before the manuscript of the piece was printed, its composer remembered that they went by the name of "Gum-Suckers," from their habit of chewing the leaves of the Eucalyptus tree, which are refreshing in hot weather. It consists of two parts, one like the liveliest kind of

English rollicking folk-tune, and the other the counterpart of Stephen Foster's soulful melodies, which have served Mr. Grainger for models more than once.

It is a most vivacious piece, fantastic in its general effect, and novel to a degree. When the orchestral version was performed by the New York Philharmonic Orchestra, one critic called it "a blizzard of sounds—a real North Dakota blizzard."

6415—HUMORESQUE—\$2.75

H. Balfour Gardiner

Here is a clever and delightful novelty in musical humor, capably played with his characteristic vivacity and verve by Percy Grainger. It is modern of the moderns and just the sort of music that Mr. Grainger particularly likes to play—and plays with note worthy skill and mastery.

This merry, gambolling Humoresque is really humorous. It might be, not inappro-

priately, a dance of super clever clowns, so full is it of

Jest, and youthful jollity,
Quips and cranks and wanton wiles,
Nods and becks and wreathed smiles.

It is bright, virile, varied, and rhythmically incisive—an altogether charming piece of piano music in thoroughly modern style.

5679—IRISH TUNE FROM COUNTY DERRY—\$3.25

Percy Aldridge Grainger

In his delving among the literature of folk music, Percy Grainger unearthed this quaint Old Irish air, which hails from the county Derry. Its original title, unfortunately, has escaped record.

It is the sixth in Mr. Grainger's collection

of British Folk-Music Settings, which have done so much to make the name of this Australian artist famous, and it is dedicated "lovingly and reverently" to Edward Grieg, the Norwegian master.

6339—JUBA DANCE. From "In the Bottoms"—\$3.00

R. Nathaniel Dett

Here is a clever, lively, engrossing novelty that is sure to win great popularity—and it is a capably written piece of music. R. Nathaniel Dett is Director of Music at the Hampton Institute, Hampton, Va., and the author of several delightful musical compositions and also a book of verses called "The Album of a Heart." His second pianoforte suite, "In the Bottoms," of which this "Juba Dance" is the last number, comprises five pieces giving pictures of moods or scenes peculiar to negro life in the river bottoms of the southern sections of North America. Of this final Dance the composer writes:

"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 staccato pats of the hands in two-four time. At least one-third of the dancers keep time in this way while the others dance. Sometimes all will combine together in order to urge on a solo dancer to more frantic (and at the same time more fantastic) endeavors. The orchestra usually consists of a single 'fiddler' perched high on a box or table, who, forgetful of self in the rather hilarious excitement of the hour, does the impossible in the way of double-stopping and bowing."

5821—LULLABY. From "Tribute to Foster"—\$3.00

Percy Aldridge Grainger

Mr. Grainger has achieved in this fascinating Lullaby from the "Tribute to Foster," a composition that is remarkable for sheer novelty in tonal effect and also for its appealing interest to Americans. No annotation could serve better to introduce it than Mr. Grainger's own words. He says:

"One of my earliest musical recollections is that of my mother singing me to sleep with Stephen Foster's song 'De Camptown Races' ('Doodah'). Two or three years ago I began

a composition (half dance, half lullaby) for solo voices, chorus and orchestra based on this entrancing ditty entitled 'Tribute to Foster,' in which I wished to give musical expression to these Australian memories and to my ever-increasing love and reverence for this great American genius—one of the most touching and subtle melodists and poets of all time. My piano piece is a free paraphrase of the lullaby section."

5838—MARCH-JIG: "Maguire's Kick" (No. 1 of

"Four Irish Dances")—\$2.50

Stanford-Grainger

This a lively and fascinating Irish dance with an irresistible swing and sharp accentuation in its rhythmic beat. With his inimitable skill in handling this sort of material and his complete understanding of the resources of the instrument, Mr. Grainger has made a rather free arrangement or adaptation for

pianoforte from a "March-Jig" composed for orchestra by Sir Charles Villiers Stanford (the first of a set of "Four Irish Dances" for orchestra constituting the Opus 79 of Ireland's foremost composer). The tunes on which the piece is based were used in Ireland as marching tunes in the eighteenth century.

5688—MOCK MORRIS—\$3.00

Percy Aldridge Grainger

The title of this charming composition derives from the fact that this dance is an imitation or "mock" Morris Dance since it does

not employ any traditional Morris Dance themes, but relies solely upon original melodies by Mr. Grainger.

6284—MOLLY ON THE SHORE. Irish Reel (No. 19 from British Folk-Music Settings)—\$3.50

Percy Aldridge Grainger

Mr. Grainger's lively, gay and charming composition is based on two Cork Reel tunes, known as "Temple Hill," and "Molly on the Shore," being respectively Nos. 901 and 902 of the "Complete Petrie Collection of Ancient Irish Music," edited by Sir Charles Villiers Stanford. The piece was originally set for string band in 1907, for symphony orchestra and for violin and piano in 1914, and the present piano setting was made in 1918. Mr.

Grainger has combined the two old tunes very effectively and beautifully and skilfully, and here he has played the resultant composition with his inimitable verve and dash and rhythmic snap. Also he has achieved a veritable triumph in dynamic contrasts between its varying parts, in the variety and gradation of touch and tone, no less than in the brilliance and technical sureness of his performance.

6030—"ONE MORE DAY, MY JOHN" (No. 1 of Sea Chanty Settings)—\$3.00

Percy Aldridge Grainger

The chanty is the sailor's work-song. Frequently it was made up of many stanzas, or couplets, to be sung by the chanty man, with a refrain, repeated at the end of each stanza, sung by all hands. The present example, apparently, belongs in another class where the song consists simply in a brief chorus, to be lined out first by the chanty man and then sung in unison. The following are its words:

One more day, my John, one more day;
O, rock me and roll me over, one more day.

Mr. Grainger notes, on the printed score, that this chanty is "from the collection of

Charles Rosher, F. R. G. S., painter, author, and collector of sea chanties," that it was noted down from his singing of it in London in 1906, and that "here in the form of a Preliminary Canter for piano (short rambling prelude before starting off to play)," it was set in the fall of 1915 in New York City. And he adds in a footnote:

"I find it hard to make up my mind as to how far such chanties are of British, American, or negro origin. Maybe various influences are blended in them. It will be seen that the tail-piece is a free addition of my own, as well as several twiddles."

6085—PARAPHRASE ON TCHAIKOVSKY'S "FLOWER WALTZ"—\$3.00

Percy Aldridge Grainger

About the beautiful little "Waltz of the Flowers" from Tchaikovsky's ballet, "The Nut-cracker," Percy Grainger has builded a magnificent tonal structure, a palace of sound, and has decorated it with a wealth of arabesquery in his own highly individualistic man-

ner. It combines delicate grace, rhythmic incisiveness, virility and bravura in rare degree. Its intricate patterns are handled with astounding skill. The whole record is like a great burst of sunshine.

6117—REEL (No. 4 of "Four Irish Dances")—\$3.00

Stanford-Grainger

6384—ROMANCE, Op. 28, No. 2—\$2.75

Robert Schumann

5661—SHEPHERD'S HEY (English Morris Dance Tunes)—\$3.00

Percy Aldridge Grainger

Let Mr. Grainger's own words serve as a description of the lovely dance air here recorded: "This is a genuine traditional tune and can still be heard on the fiddle or 'pipe and taber' (a sort of fife and drum) as an

accompaniment to the sturdy, vigorous dancing of teams of 'Morris Men,' decked out with jingling bells and other finery, in certain out of the way agricultural parts of England."

5712—SUSSEX MUMMERS' CHRISTMAS CAROL

(No. 2 of British Folk-Music Settings)—\$2.50

Percy Aldridge Grainger

Of this fine carol Mr. Grainger says: "This beautiful tune (that in some ways resembles a chorale more than a carol) was collected by Miss Lucy Broadwood, at Lyne, in Sussex, in the south of England, in 1880, from the sing-

ing of somewhat gypsy-like mummers—that is, country-side actors—called 'Tipteerers.' They used this tune in their Christmas play entitled 'St. George, the Turk, and the Seven Champions of Christendom.'"

6409—TOCCATA—\$3.00

Claude Achille Debussy

Debussy's Toccata, a brilliant and fascinating piece, thoroughly impressionistic and Debussian in its elements and its fashioning, is the last of a set of three piano pieces which he grouped together for publication under the general title of "Pour le Piano," the other two being a Prelude and a Sarabande. It is a most novel and interesting sonorous impression, in which the mind of a true poet and the hand of a subtle harmonist can be traced. There is no straining for effect, no affected posing; all is the outcome of an independent

genius objectively projecting his ideas in new and original harmonies. The piece, despite the modernity of its content, is in the true Toccata form and calls for a pianist of exceptional digital dexterity to play it.

That Percy Grainger has such dexterity goes without saying. It is an interesting footnote to musical history that this Toccata was the first piano piece by Debussy to reach musical audiences in eight different countries wherein it was introduced by Mr. Grainger in 1902 and 1903.

6206—TO THE SPRING, Op. 43, No. 6—\$2.75

Edvard Hagerup Grieg

Percy Grainger, whom Grieg esteemed highly and was happy to befriend, has here recorded a thoroughly sympathetic and movingly beautiful interpretation of one of the most beautiful and best loved of those short "Lyrical Pieces" which are most truly charac-

teristic of the Norwegian composer's genius. At his hands this "celestial" spring song, with its ravishing left-hand melody and its superb climax, is made to reveal anew its fresh and joyous beauty and captivate again the hearer, no matter how familiar he may be with it.

6444—TURKEY IN THE STRAW (Cowboys' and Old Fiddlers' Breakdown)—\$2.75

David W. Guion

If there ever was a musical piece of fun and frolic and jollity all compact, this Cowboys' Breakdown is it. And none of its vim, zip and gaiety has been lost in this clever and amazingly skilful concert transcription for piano by the young American musician, David W. Guion (born in Battinger, Texas, in 1895). Mr. Guion says of it:

"Turkey in the Straw" every American, of course, knows; but not as I do, for I have danced to it thousands of times out here at the cowboy dances until I was almost ready to drop.

"I do not know why, where, when or by

whom it was written, but the cowboys and old fiddlers rather look on it as their 'national hymn.' In this concert transcription, I have tried to write it just as I have so often heard it whistled and played by our funny old fiddlers, the cowpunchers and cowboys. It is not easy—it was not meant to be, but I certainly could have made it a great deal harder to play."

Difficult as it is, Mr. Grainger (very much in whose own liveliest vein the piece is conceived) plays it with amazing dash and spirit and vigor and yet with as confident a sureness as if it were the easiest of exercises.

5735—WALKING TUNE—\$3.00

Percy Aldridge Grainger

ENRIQUE GRANADOS

WINNER of world-wide acclaim as the greatest exponent of Spanish music, Enrique Granados was born in Lerida, Catalonia, July 27, 1867.

When about nine years old he began to disclose great musical aptitude, and in the next year or two developed an amazing piano technique. Going to Madrid, he studied piano with Pujol and composition with Felipi Pedrall at the conservatory; then went to Paris and took up the violin under Charles de Beriot. He brought out his first opera at Madrid in 1898. This was succeeded by two later works for the lyric stage, and he was the author also of many songs, choral works, symphonic poems, and pianoforte pieces.

Granados came to America to witness the world premier of his opera "Goyescas" at the Metropolitan Opera House, New York, on January 28, 1916. And it was while he was here that his beautiful interpretations of his own works were recorded for the Duo-Art Piano. His career was brought to an untimely and tragic end. On the return voyage to his home in Spain, he went down with the steamship Sussex, torpedoed by a German submarine in the English Channel on March 24, 1916.

Duo-Art Records by Enrique Granados

6133	DANZA ESPANOLA, Op. 37, No. 1 (Lenta).....	Enrique Granados	\$2.75
5757	DANZA ESPANOLA, No. 2 (Arabe).....	Enrique Granados	2.50
5758	DANZA ESPANOLA, No. 5 (Andaluza).....	Enrique Granados	2.50
5760	DANZA ESPANOLA, No. 7 (Valenciana).....	Enrique Granados	2.50
5759	DANZA ESPANOLA, No. 10.....	Enrique Granados	2.50

5762—GOYESCAS. El Pelele (The Dummy)—\$2.50*Enrique Granados*

This incident and its brilliant music were incorporated by the composer in his opera "Goyescas," occupying the greater part of the opening scene, which pictures a promenade on the outskirts of Madrid where a big

crowd is merry-making and where some are throwing a dummy, or stuffed straw man, into the air, tossing him from a blanket—a subject immortalized by the Spanish painter Goya.

5763—GOYESCAS. Quejas ó la Maja y el Ruisenor (Love Plaints, or the Lady and the Nightingale)—\$3.00*Enrique Granados*

Granados's opera, "Goyescas, or the Rival Lovers," has for its characters types of the great Goya's brush, and for its theme the sentiment of Goya's time—perhaps of all time—that in woman's hands man is ever a *Pelele* (a mere dummy, or man of straw). The present excerpt is from the beginning of the third act (or "tableau," as the composer called it). The curtain rises on the beautiful garden of a palace in Madrid. It is night, but brilliant moonlight streams through the luxuriant foliage of the sentinel trees and illumines

a massive stone bench, on which the high-born lady, Rosario, heroine of the opera, is seated—"in dreamy state"—waiting for her lover, Fernando. Presently she sings:

"Why does the nightingale in the gloom
Pour out her soul in amorous song?"—

and more of Love's complaining. A nightingale takes up the song, and Rosario rises from the garden seat and goes slowly toward the palace, stopping every few steps to listen to the marvelous music of the bird.

6295—IMPROVISATION (Theme of Valenciana Jota, with the influence of the Arab music of the South)—\$2.75*Enrique Granados*

One of the most popular of the dances of northern Spain, especially in the province of Aragon and in the villages of Navarre, the Jota is a kind of waltz, but with more freedom in the dancing, always in three-time. It is danced in couples, each couple independent of the other, but sometimes a circle is formed, and it is usually accompanied with guitars, bandurrias, and at times with castanets, small tambourine and triangle. A Spanish writer

says that where the Jota is, there is always gaiety, and where there are Aragonese, the Jota is never lacking.

Here Señor Granados has taken the theme of a Valencian Jota and improvised upon it in the manner of the Arab music of the South of Spain. The piece is a series of chord progressions, impressive, odd, almost weird at times, novel, interesting, exotic and strangely appealing.

5756—REVERIE IMPROVISATION—\$2.75*Enrique Granados*

Only a few days before he sailed from New York for the home in Spain for which he yearned with all the longing of his sensitive nature, but which he was destined never to see again, Señor Granados came to Aeolian Hall to say farewell. He could not conceal his sadness. Drawing from his coat pocket a scrap of paper on which he had jotted down a musical phrase or two—a mere memorandum—he sat down before the piano and impro-

vised this hauntingly lovely Reverie. When he had finished playing it, while yet his listeners were held silent by the weird but compelling beauty of what they had heard, Señor Granados said:

"That is Spain—that is my home—that is my very self!"

With all the freedom of form of an improvisation, the piece is yet a clear-cut and exquisitely finished and complete tonal picture.

HENRY HADLEY

HENRY HADLEY is a prolific composer whose works have taken more prizes than were ever awarded to any other American musician. Those works include several operas, four symphonies, concert overtures, symphonic poems, an orchestral rhapsody "The Culprit Fay," an "Oriental Suite" for orchestra, five cantatas, seven ballads for chorus and orchestra, a string quartet, a piano quintet, a violin sonata, more than 150 songs, and many piano pieces. Mr. Hadley was born in Somerville, Mass., on December 20, 1871,

and received his first instruction on the piano and violin from his father, having shown marked ability in musical composition before he was twelve years old. Then he went to the New England Conservatory and studied theory and composition with Stephen Emery and George W. Chadwick, and in 1894 continued his studies in composition under Eusebius Mandyczewski in Vienna. He has held several important posts as an orchestral conductor, both in the United States and abroad, and in the summer of 1920 was appointed associate conductor of the New York Philharmonic Orchestra.

Mr. Hadley records his playing only for the Duo-Art Piano.

A Duo-Art Record by Henry Hadley

**6399—RED ROSE; and MARGUERITES, Op. 92,
(Nos. 1 and 2. From "Ballet of the Flowers")—\$2.50**

Henry Hadley

In this his first Duo-Art roll, Mr. Hadley has made an attractive record of the first two numbers from his charming "Ballet of the Flowers," a suite for piano, consisting of twelve pieces. The first of these, Red Rose, is prefaced in the score with the opening stanza of the famous song—one of the most beautiful that Robert Burns ever wrote—

O, my love is like a red, red rose,
That's newly sprung in June.
O, my love is like the melody,
That's sweetly play'd in tune.

This is a melodious, graceful, slow-moving

piece with a middle section in modern tonal tints almost acidulous in character that provides a sharp contrast to the suave tunefulness of the parts that precede and follow it. Of somewhat livelier lilt, with more rhythmic crispness, but no whit less graceful and pretty, is the second number, Marguerites, which has for its motto the following lines:

When Phoebus parts the curtains of the dawn
And ushers in a smile upon the earth
The first his golden glances fall upon
Is Marguerite of pure and noble birth.

MARK HAMBOURG

MARK HAMBOURG was born at Bogutchar, South Russia, in 1879. Early in his childhood his parents were imprisoned on a false charge of nihilism. On their release they removed to London, where the father, who was a professor of pianoforte, gave Mark his first music lessons. When he had learned all that his father could teach him, he went to Vienna and studied under Leschetizky, sharing with his fellow-student Ossip Gabrilowitsch, the favor of that master during their two years at his famous establishment.

Hambourg has toured repeatedly throughout Europe, the United States and Canada, Australia, and South Africa. He married an English wife and makes his home in London.

Duo-Art Records by Mark Hambourg

5908—AVE MARIA (Etude), Op. 5, No. 4—\$2.00

Adolph Henselt

5957—CHANSON TRISTE, Op. 40, No. 2—\$2.25

Peter Ilich Tchaikovsky

It has been well said that the last eight measures of this beautiful little piece would serve as a musical autograph of their author. And indeed the whole piece is a very characteristic bit of Tchaikovsky; one of the most thoroughly characteristic piano pieces that the great Russian composer ever penned. Its every element bears the mark of his peculiar and individualistic genius; its smooth and singing melody, its chromatic harmonies, its mournfully monotonous rhythmic beat, its insistent feeling of melancholy, and above all

its pure lyric beauty that goes straight to the human heart.

Because of its title and the singing quality of its melody, many admirers of the piece have supposed that it must have been composed originally as a setting for words to be sung. But it was not. It was composed for the pianoforte, about 1877, and published in that year at Moscow along with eleven other piano pieces grouped together as Opus 40.

5654—NOCTURNE, Op. 75, No. 8—\$2.50

Anton Gregor Rubinstein

Many of Rubinstein's pianoforte pieces have fallen into undeserved neglect. Here is one that is worth hearing and remembering. It is a beautiful little Nocturne, comprising a lovely melody, romantic in cast, and a lyric intermezzo of charming gracefulness.

6014—POLKA BOHEME, in G, Op. 82, No. 7—\$2.25

Anton Gregor Rubinstein

5699—THE SPRING (La Source), Etude, Op. 36, No. 4—\$2.25

Theodor Leschetizky

HAROLD HENRY

HAROLD HENRY, a virile and magnetic American pianist who records his interpretations exclusively for the Duo-Art Piano, was born at Neodesha, Kansas, in 1884, and received his early musical and his academic education at the University of Kansas. He early revealed an exceptional talent for the pianoforte and made his first concert appearance when only ten years old. Going to Europe at the age of eighteen to continue his studies, he came under the tutelage of Dr. Ernst Jedliczka, friend and pupil of Nicolas and Anton Rubinstein and of Tchaikovsky, and one of the great piano teachers of his time. After Jedliczka's death in 1904, Mr. Henry went to Paris where he studied for a year with Moszkowski. On completing four years of study abroad, he returned to the United States, since which time he has played in all parts of the country and with steadily growing success.

Duo-Art Records by Harold Henry

6225—ALLEGRO CON BRIO (Etude), Op. 64, No. 2—\$2.25

Cyril Meir Scott

A new and altogether delightful revelation of the highly individualistic art of the English composer, Cyril Scott, is this very novel, wholly original, brilliant and fascinating Allegro, with its suggestion of an old-time dance of rare grace and beauty translated into

musical terms of today by modern harmony and piano treatment. It abounds in this composer's characteristics in the tonal portrayal of "atmosphere" and at the same time achieves definite beauty of a high order.

6448—DANCING MARIONNETTE—\$2.00

Harold Henry

6307—IRISH REEL—\$2.00

Cyril Meir Scott

In the present instance this highly individualistic English composer is represented by a lively piece in the old dance form of the Irish

Reel, a piece of infectious jollity, fashioned on a typical Irish tune and handled with great cleverness and skill.

6324—THE JOY OF AUTUMN, Op. 62, No. 10. From "New England Idyls"—\$2.25

Edward Alexander MacDowell

The final volume in MacDowell's series of pianistic nature-studies, the "New England Idyls," was also the last published work of this foremost of American composers. It was issued in 1902 and the group comprised ten short pianoforte pieces, all of which are unfailingly resourceful in invention and imaginative vigor. This "Joy of Autumn," the

last piece of the collection, has several characteristics that are typical of MacDowell's individualistic style. Its lively rhythmic beat proclaims adroitly the autumnal gladness that many poets have sung, albeit there are also touches of a contemplative tender a quiet wistfulness, typifying the New land season it celebrates.



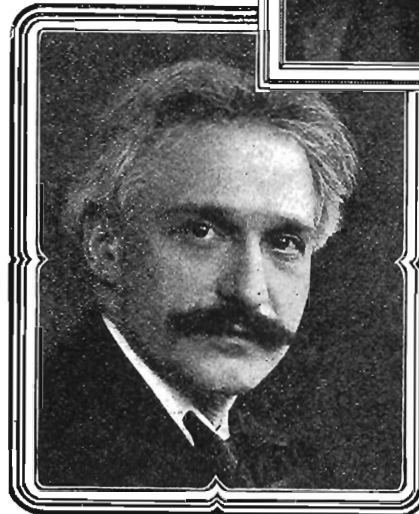
Harold Henry



Edwin Hughes



*Ernest
Hutcheson*



Alberto Jonas



Frank LaForge

VICTOR HERBERT

THE contributions of Victor Herbert to both serious and light music form an important chapter in the history of the art in America. For, though he was born in Dublin (February 8, 1859) and is a grandson of Samuel Lover, famous novelist, playwright and composer of Irish songs, it is in the United States that he has won fame—first as a solo violoncellist, then as a conductor; and finally as a composer. On the death of his father, when the boy was seven years old, his mother went to Stuttgart to live and there young Herbert received his musical education in the conservatorium. He has lived and worked in America since 1886.

A Duo-Art Record by Victor Herbert

5766—WHEN YOU'RE AWAY (From "The Only Girl")—\$1.75

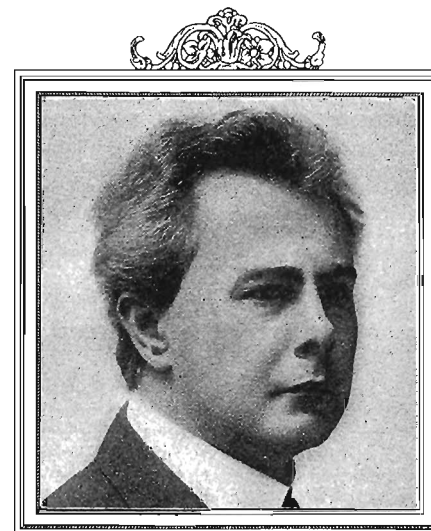
Mr. Herbert has here recorded his own interpretation of a very attractive number from one of the most popular of his many musical comedy successes, "The Only Girl." Lovers of the best light music will find this a delightful record-roll.

CLIFF HESS

CLIFF HESS was born in Cincinnati, in 1891. He made his first venture in life as a Mississippi River steamboat pilot, serving in that capacity for two years before going to Chicago to devote himself to music. While engaged in musical studies there, he met Irving Berlin, who was so impressed with his abilities that he induced Mr. Hess to come East and work with him—a partnership which lasted for five years. Mr. Hess has composed a deal of light and popular music.

Duo-Art Records by Cliff Hess

6218	BASKET OF ROSES (Novelette).....	Fred Albers	\$1.75
1728	BROWN EYES. Fox-Trot.....	Cliff Hess	1.75
1725	CHERIE. Fox-Trot.....	Irving Bibo	1.75
6156	DEW DROPS (Novellette Instrumental).....	Cliff Hess	1.75
6165	FASCINATION (Novelette).....	Cliff Hess	1.75
1659	HOLD ME. Fox-Trot.....	Hickman & Black	1.25
1688	I LOVE YOU SUNDAY. Fox-Trot.....	Charley Straight	1.50
1693	IN AN OLD FASHIONED COTTAGE. Fox-Trot.....	Cliff Hess	1.25
1708	I NEVER KNEW (THAT I COULD LOVE ANYBODY LIKE I'M LOVING YOU). Fox-Trot.....	Pitts, Egan & Marsh	1.75
1698	JUNE (I LOVE NO ONE BUT YOU). Fox-Trot.....	Art Hickman	1.25
6180	LACES AND GRACES (Novelette).....	John W. Bratton	2.00
1680	THE LOVE NEST. Fox-Trot (From "Mary").....	Louis Hirsch	1.25
1679	MARY. Fox-Trot (From "Mary").....	Louis Hirsch	1.25
1690	MILLION TIMES, A. Fox-Trot.....	Hess-Siept	1.25
1686	ON A DREAMY NIGHT. Waltz.....	Walter Smith	1.50
1665	ROSE OF WASHINGTON SQUARE. Fox-Trot (From Ziegfeld's "Midnight Frolic").....	James Hanley	1.25
1646	THERE'S A LOT OF BLUE-EYED MARYS DOWN IN MARYLAND. Fox-Trot.....	George Meyer	1.25



JOSEF HOFMANN

EVER since America first heard him play, as a little lad ten years old with fingers of fairy touch, Josef Hofmann has grown in musical stature. Today he is one of the master pianists of all time, the artistic descendant of his teacher, Rubinstein, whose peer he is—the companion, in piano history, of Liszt and Tausig and Paderewski.

He was born in Cracow, ancient capital of Poland, on January 20, 1876. His father, Casimir Hofmann, was a pianist and composer, a professor at the conservatories of Cracow and Warsaw, and conductor of opera at both places. The son showed extraordinary musical talent when only three years old, and appeared in public at five at a watering place near Warsaw, playing three little compositions of his own. He received his early instruction from his father, and at nine made a concert tour of the principal cities of Germany, Denmark, Sweden, Holland, France and England, coming in the next year to the United States.

In 1887, after his first American tour, when his health was impaired by the strain of giving forty-two concerts in two and a half months, he was wisely withdrawn from public appearances for schooling at home. He studied musical theory with Heinrich Urban and piano with Moszkowski, until 1892, and then with Rubinstein till that master's death in 1894. He made his reappearance as a concert pianist at Dresden in 1894, since which time he has toured Europe and America many times.

In 1905 Mr. Hofmann married an American wife, Marie Claris Eustis, daughter of the Hon. James B. Eustis, former American Ambassador to France, and for many years now he has made his home in America. He has won a considerable reputation as a composer, his works including a symphony, ballet scenes and other orchestral compositions; and for the piano five concertos, two sonatas, a suite, and many shorter pieces.

Mr. Hofmann records his interpretations exclusively for the Duo-Art Piano.

Duo-Art Records by Josef Hofmann

6074—THE JUGGLERESS, Op. 52, No. 4—\$3.50 *Moritz Moszkowski*

Moszkowski's Opus 52 is a pianoforte suite of six short pieces called "Fantasias," the fourth of which, "The Juggleress," is a spirited and brilliant little rondo that exemplifies this composer's characteristics: a captivating, melodious freshness, a certain crispness and precision of touch, piquant and engaging rhythm, and striking and effective harmony.

6389—MELODIE—\$3.50 *Gluck-Sgambati*

This Melodie—a song of heavenly loveliness, here simply harmonized by the Italian composer-pianist Giovanni Sgambati, who has provided with rare skill, deftness and tact an accompaniment in keeping with its classical purity and simplicity—is one of the most celebrated airs from "Orpheus and Euridice," Gluck's first opera in his "reforming" style and a work that constituted the foundation of

When Josef Hofmann plays such an elusive will-o'-the-wisp sort of piece, it becomes as luminous and as entrancing as the phosphorescence on a summer sea. Here is virtuosity raised to the nth power and transmitting beauty, because imbued with splendid art and dominated by musical intelligence of the highest order.

the modern school of opera. The work had its first performance on October 5, 1762, in the Imperial Theater in Vienna, and formed, as William F. Apthorp says, "the first cannon-shot of the new Revolution." Its libretto retold very simply the old Greek story of Orpheus, who braved the terrors of Hades in order to bring back his beloved Euridice to earth.

6099—MELODY in F, Op. 3, No. 1—\$3.50 *Anton Gregor Rubinstein*

This extremely clever little piece, built upon a simple and pretty melody, is one of the most immensely popular compositions in the whole range of pianoforte music. It consists almost entirely in short eight-measure phrases of melody, so often repeated that not even the dullest listener could fail to know them at last. The piece is laid out like an old-fashioned formal garden, with its box hedges and straight paths, each the same number of paces long. Its effectiveness on the piano, nevertheless, is undeniable, and it is so

idiomatic that pianists themselves class it among the most "grateful" of pieces to the player.

Here Josef Hofmann has recorded an individualistic and a movingly beautiful interpretation of it. He was Rubinstein's own pupil, it will be remembered, and he plays this Melody in F as no one else plays it. Here are his wonderful caressing touch, his mellifluous singing tone, his masterly finish, clarity and repose.

6229—PRELUDE IN G MINOR, Op. 23, No. 5—\$4.00 *Sergei Vassilievich Rachmaninoff*

Rapidly gaining in public favor on the same composer's earlier Prelude in C-sharp minor (which has long enjoyed world-wide popularity among music lovers), this Prelude in G-minor is a highly individualistic work of rich and puissant imagination, compelling power and fresh, new, musical beauty. Its very beginning grips the attention of every hearer with its enunciation of a sturdy martial theme in sharply cut, steady and

powerful rhythm, rapidly mounting to magnificent outbursts of sound. In sudden and vivid contrast comes a comparatively simple middle section made up of a melody of the Russian folksong type, but characterized by a strange intensity, and a rather slow-moving accompaniment. In turn this is followed by a return of the march with renewed power and pomp and insistent rhythmic swing, and the piece ends in a burst of tonal splendor.

6383—POEME, Op. 32, No. 1—\$3.50 *Alexander Nikolaevich Scriabin*

The beautiful *Poeme* here recorded by Mr. Hofmann belongs to what Professor Hull calls this composer's transition period, before he had espoused futurism and the new harmonic style based on what Scriabin himself termed "mystic chords." By the title "*Poeme*," Scriabin evidently meant to indicate a poetical piece longer than a short Prelude or a miniature, and one having greater diversity of structure. This was the first of several

piano pieces for which its composer considered this title the best characterization. Its poetic conception and remarkably fine workmanship together with its originality have the impress of a significant new talent in music, and its softly breathed melody and exquisitely delicate harmonic accompaniment make instant appeal to the music lover sensitive to beauty even in unfamiliar modulations.

JOSEF HOFMANN—Continued

6139—RHAPSODIE HONGROISE, No. 12—\$4.50

Franz Liszt

Thoroughly and splendidly characteristic of Liszt's assimilation of the Gypsy spirit and temperament, is the Twelfth Hungarian Rhapsody, which, with the single exception of the Second, is the best known and most popular of the nineteen in print. This is perhaps the most rhapsodic of them all, for it is brimming over with a wealth of characteristic melodies.

At the hands of Josef Hofmann these

melodies are made to sing—and sing bewitchingly. Here the poetry, the glowing beauty, the elemental fire and passion, the ravishing harmonic texture, the stirring rhythms, the meteoric splendors of rushing sound of this stupendous and majestic work are proclaimed with entrancing eloquence and with awe-compelling mastery. The very magic of Mr. Hofmann's playing is embodied in this magnificent record-roll.

6119—RONDO CAPRICCIOSO, Op. 14—\$4.00 *Felix Mendelssohn-Bartholdy*

Would you be transported to Fairyland for ten minutes—lose yourself, and all thought of whether it was ten minutes or ten hours, in a rapturous nirvana of tonal poetry? Then listen to Hofmann's playing of the Rondo Capriccioso. Familiar as this old Rondo of Mendelssohn's is to all music lovers, in Hofmann's inspired interpretation it takes on a

new beauty and a fresh delight. The fairies who presided over the birth of Felix and accompanied him through life come back to earth again in this lovely work and trippingly dance down moonlit glades. A veritable Ballet of Sylphs and Elves Mr. Hofmann makes it.

6118—SCHERZO in B-flat minor, Op. 31—\$4.50 *Frederic François Chopin*

"Chopin," says James Huneker, "practically built up a new musical structure, boldly called it a Scherzo, and poured into its elastic mold most disturbing and incomparable music. This second of the four pieces to which the composer gave this title is more popular than any of the others—and easier to understand. It begins with the challenge of a thunderclap. We are conscious that tragedy impends, that after the prologue may follow fast catastrophe. Yet it is not feared, with all the portentous thunder of its index. Nor are we deceived. A melody of winning distinction unrolls before us. It has a noble tone, is of a noble type. Without relaxing pace it passes and drops like a thunderbolt into the bowels of the earth. Again the story is told, and tarrying not at all we are led to a most delectable spot in the key of A-major. This trio is marked by genius.

Can anything be more bewitching than the episode in C-sharp minor merging into E-major, with the overflow at the close? The fantasy is notable for variety of tonality, freedom in rhythmical incidents and genuine power. The coda is dizzy and overwhelming. For Schumann this Scherzo is Byronic in tenderness and boldness. Karasovski speaks of its Shakespearian humor, and indeed it is a very human and lovable piece of art."

Chopin was a Pole, and this Scherzo is not lacking in those national characteristics which distinguish most of his works. Josef Hofmann is a Pole, and in his playing of this music the surging fire of elemental passion alternates with divine tenderness, delicacy and beauty. Could Chopin himself hear this interpretation how his heart would leap for joy!

6101—SONATA QUASI FANTASIA in C-sharp minor, Op. 27, No. 2 ("Moonlight"). First Movement: Adagio sostenuto—\$3.50

6102—SONATA QUASI FANTASIA in C-sharp minor, Op. 27, No. 2 ("Moonlight"). Second Movement: Allegretto—\$3.50

6103—SONATA QUASI FANTASIA in C-sharp minor, Op. 27, No. 2 ("Moonlight"). Third Movement: Presto Agitato—\$4.00

Ludwig van Beethoven

The notion has gone round the world that this so-called "Moonlight" Sonata was a musical love poem addressed by its author to the Countess Giulietta Guicciardi. Beethoven assuredly did have a tender feeling for that notorious little coquette who was for a time among his pupils, but the legend of

the sonata has no foundation in truth. The epithet "Moonlight" seems to have been bestowed upon it by Heinrich Rellstab, a celebrated Berlin critic, who compared the first movement of the sonata to a boat rocking on the waves of Lucerne on a moonlit evening.

Alexander W. Thayer, foremost of Beethoven biographers, says that the sonata was suggested by Seume's little poem, "The Prayer," which describes a maiden kneeling at the high altar in prayer for the recovery of a sick father. Her sighs and petitions ascend with the smoke of incense from the censers, angels come to her aid, and at the last the face of the suppliant one glows with the transfiguring light of hope. The poem itself is in no way remarkable and it is not as easy to connect it in fancy with the last movement of the sonata as with the first and second; but the evidence that Beethoven paid it the tribute of his music seems conclusive.

Rubinstein refused to accept "Moonlight" as a characteristic title, because, though the sonata is nominally in a minor key, its music is predominantly major, and he was glad that Beethoven was not responsible for the epithet.

But the title matters not—the rose by any other name would smell as sweet. It is its ineffable music that has made this the best loved of Beethoven's many sonatas. The first movement, a lovely sustained adagio, "of linked sweetness long drawn out," brings

magic soothing even to troubled souls, if they will but listen, and

Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower of quiet for us, and a sleep
Full of sweet dreams, and health, and quiet
breathing.

The Allegretto, with its quaintly syncopated trio, is an altogether different, and a finely contrasting thing. It is, in fact, essentially a minuet. Here all is breezy animation, vigor, and good cheer. It is as if the dreamer shook himself from his reverie to receive his good friends and enjoy their company and lively conversation.

Beethoven was the first great democrat among the representatives of his art, and in the final marvelous Presto Agitato, with its surging rush of ascending arpeggios, how his individuality asserts itself and triumphs! The movement is a stupendous depiction of mental conflict, an inspired interpretation of the soul's travail and suffering—the suffering not alone of his own soul, but also that of other souls, and so its appeal to the human heart is universal.

6239—SONATA IN B-FLAT MINOR, Op. 35. First Movement:
Grave; Doppio movimento—\$3.50

6258—SONATA IN B-FLAT MINOR, Op. 35. Second Movement:
Scherzo—\$3.50

6272—SONATA IN B-FLAT MINOR, Op. 35. Third Movement:
Marche Funèbre; and Fourth Movement: Presto—\$3.50

Frederic François Chopin

There has been almost as much controversy among musical commentators over Chopin's Sonatas as over Wagner's music dramas. But however much the pedants protest against classifying them as sonatas matters not at all; they contain glorious music. James Huneker writes of this one:

"The B-flat minor Sonata was published May, 1840. Two movements are masterpieces; the Funeral March that forms the third movement is one of the Pole's most popular compositions, while the finale has no parallel in piano music. Schumann says that Chopin here 'bound together four of his maddest children,' and he is not astray. The work never could be spared. It is Chopin mounted for action and in the thick of the fight. The doppio movimento is pulse-stirring—a strong, curt and characteristic theme for treatment. Here is power; and the expanding prolog flashes more than a hint of the tragic. The D-flat melody is soothing, charged with magnetism, and urged to a splendid fever of climax.

"The Scherzo is simply unapproachable, and has no equal for lucidity, brevity and polish among the works of Chopin, except the Scherzo in C-sharp minor; but there is

less irony, more muscularity, and more native sweetness in this B-flat minor Scherzo. And in what a wild country we are landed when the F-sharp minor is crashed out! Stormy chromatic double notes, chords of the sixth, rush on with incredible fury, and the scherzo ends on the very apex of passion. A Trio in G-flat is the song of songs, its swaying rhythms and phrase-echoings investing a melody at once sensuous and chaste. The second part and the return of the scherzo are proofs of the composer's sense of balance and knowledge of the mysteries of anticipation. The closest parallelisms are noticeable, the technic so admirable that the scherzo floats in mid-air—Flaubert's ideal of a miraculous style."

The Funeral March, which was composed before the rest of the Sonata and which, Huneker thinks, "when isolated has a much more profound effect than in its normal sequence," is the best known and most widely appreciated of all of Chopin's pieces. Liszt spoke of it with particular distinction and grew justly eloquent over it.

Of the following and final movement Huneker says: "The Presto is too wonderful for words. Rubinstein, or was it origin-

ally Tausig who named it 'Night winds sweeping over the churchyard graves?' Its agitated, whirring, unharmonized triplets are strangely disquieting, and can never be mistaken for mere étude passage work. The

movement is too sombre, its curves too full of half-suppressed meanings, its rush and sub-human growling too expressive of something that defies definition."

6375—TARANTELLA (Venezia e Napoli)—\$3.50

Franz Liszt

A South Italian dance, taking its name from Taranto, in the very "heel" of the Peninsula, the Tarantella was generally danced by a man and a woman (though sometimes by two women alone) and gained a curious fictitious interest from the idea that the continuous exercise of dancing it was the only cure for a strange kind of insanity, or hysteria, attributed to the effects of the bite of the Tarantula, largest of European spiders. The music of the dance is in 6-8 time, played at

continually increasing speed, with irregular alternations of minor and major.

This most famous example in modern music of the old dance form was included by Liszt among the supplementary pieces to the Italian section of his "Years of Pilgrimage." It is an animated tonal picture, a brilliant and coruscating virtuoso piece, of compelling effectiveness and wonder when played as Josef Hofmann plays it.

6327—TURKISH MARCH. From "The Ruins of Athens," Op. 113—\$4.00

Ludwig van Beethoven

Transcription by Anton Rubinstein

"The Ruins of Athens" was a dramatic allegory by the German poet Kotzebue, for which Beethoven in 1811 composed an overture and eight incidental numbers for chorus and orchestra. One of the most stirring and effective of these was the Turkish March, which so appealed to the great pianist Rubinstein that he made this clever and brilliant pianoforte transcription and with it aroused his audiences to frenzied demonstrations of delight.

The Turkish March is comparatively simple in construction, Oriental in character,

with an incisive rhythmic beat, and peculiarly picturesque in effect. This effectiveness is enhanced by its simulation of the approach and passing of a martial troop—beginning softly, then working up gradually to a resounding *fortissimo* as the soldiers pass by, and finally diminishing to a *pianissimo* as they recede into the distance. With his consummate skill, Rubinstein utilized these effects to the utmost. Since his day many pianists have played his transcription, and played it so often as to make it almost hackneyed. But no other plays it as Josef Hofmann does.

6401—VALSE in A-flat, Op. 42—\$3.50

Frederic François Chopin

"Not improvised in the ballroom, yet a marvelous epitome is the A-flat Valse, Op. 42, published July, 1840," says James Huneker of this captivating piece. "It is the best rounded specimen of Chopin's experimenting with the form. The prolonged trill on E-flat, summoning us to the ballroom, the suggestive intermingling of rhythms, duple and triple,

the coquetry, hesitation, passionate avowal and the superb coda, with its echoes of evening—have not these episodes a charm beyond compare? Only Schumann in certain pages of his 'Carneval' seizes the secret of young life and love, but his is not so finished, so glowing a tableau."

6073—VALSE in C-sharp minor, Op. 64, No. 2—\$4.00

Frederic François Chopin

Chopin composed fifteen Valses, and Schumann declared that the dancers of them should be at least countesses. Ehlert said that they are dances of the soul and not of the body. A poetic exaggeration, for these Valses are the most objective of Chopin's works.

Most poetic of the whole fifteen, the commentators are agreed, is this Valse in C-sharp minor, which, grouped with its two companions to form Opus 64, was published in September, 1847, two years before the

composer died. Of this Valse James Huneker wrote:

"The first theme has never been excelled by Chopin for a species of veiled melancholy. It is a fascinating, lyrical sorrow, and what Kullak calls the psychologic motivation of the first theme in the curving figure of the second does not relax the spell. A space of clearer skies, warmer, more consoling winds are in the D-flat interlude, but the spirit of unrest, ennui returns. The elegiac imprint is unmistakable in this soul dance."

JOSEF HOLBROOKE

JOSEF HOLBROOKE, an eminent English composer, conductor, and pianist, was born at Croydon, in 1878. He was taught by his father and at the Royal Academy of Music, London, where he won several prizes and other distinctions. Making his first appearance as a soloist in 1896, he won success as a pianist; but since 1898 has devoted himself almost entirely to composition. Among his works are many songs, much chamber music for various combinations of instruments, symphonic poems, choral works, piano pieces, and a lyric drama "Dylan," produced in London in 1914. He visited America in 1915 to take part in the musical festivities at the San Francisco Exposition.

A Duo-Art Record by Josef Holbrooke

6370—WONDERFUL IDEA, Op. 18, No. 1 (From "Little Suite")—\$2.25
Josef Holbrooke

Josef Holbrooke's "Little Suite" consists of five short piano pieces bearing the impress of a distinct individuality. The present number, with which the suite opens, is a novel, clever and very pretty little piece with

quaint wisps of melody skilfully harmonized into a pattern of distinction and grace, and only needs to be made familiar to win a sure place in the affection of music lovers.

EDWIN HUGHES

AN American pianist of international reputation, Edwin Hughes was born in Washington, D. C., in 1884. His musical gifts were early apparent, and his mother began giving him piano lessons when he was only four years old. Throughout his childhood and youth as much time as could be spared from a broad general schooling was given to music study with local teachers, and in 1905 he became a pupil of Rafael Joseffy in New York. After two years of study with that master, he went to Europe, on Joseffy's advice, for the purpose of broadening his musical experience. In Vienna Mr. Hughes spent three years with the great piano teacher, Theodor Leschetizky, whose assistant he became in 1909, and whose lasting friendship he enjoyed until Leschetizky's death in 1915. In 1910 he returned to the United States and for two years taught in Detroit; then he went again to Europe and settled in Munich as concert pianist, remaining for four years. In 1916 he came back to New York, where he has since lived.

Mr. Hughes records his interpretations exclusively for the Duo-Art Piano.

Duo-Art Records by Edwin Hughes

6329	BIRDS AT DAWN, Op. 20, No. 2	<i>Fannie Dillon</i>	\$2.00
6313	CANZONETTA IN D MAJOR	<i>Edouard Schuett</i>	2.25
6405	MELODIE, Op. 10, No. 1	<i>Moritz Moszkowski</i>	2.25
6423	MIGHTY LAK' A ROSE	<i>Ethelbert Nevin</i>	2.00

6269—NOCTURNE IN B-FLAT—\$2.25
John Field

John Field, who was born at Dublin in 1782 and died at Moscow in 1837, a famous pianist of his time, was the precursor of Chopin in the cultivation of the nocturne, a musical form which he created. This present Nocturne in B-flat (No. 5 in Liszt's

edition), one of the best that Field composed, is a delicate little lyric, and evening song of simple charm and inimitable grace, "such," declared Edward Dannreuther, "as no undue popularity can render stale, no sham imitation nauseous."

6357—RONDO IN E-FLAT—\$2.00
John Field

ERNEST HUTCHESON

BORN at Melbourne in 1877, Ernest Hutcheson made a tour of Australia as a child-pianist when only five years old. His first teacher was Max Vogrich. A few years later he went to Germany, where he studied at the Leipzig Conservatory and with Stavenhagen at Weimar. He has concertized extensively in Europe and the United States, and has won an enviable reputation for masterly virtuosity and musicianly understanding.

Mr. Hutcheson records his interpretations only for the Duo-Art Piano.

Duo-Art Records by Ernest Hutcheson

5790—DU BIST DIE RUH (Thou Art Repose)—\$2.25
Schubert-Liszt

It was in his Weimar days that Liszt wrote this wonderful transcription of one of Schubert's most beautiful songs—a master song among master songs. This inspired melody is known to every devotee of the highest beauties in music; and Liszt with complete

reverence for the original mood of Schubert's song, has at first stated the original melody quite simply; then, gradually with each succeeding verse, has added complementary chords and figures until with the final verse a powerful dramatic climax is reached.

6144—PERPETUAL MOTION—\$2.50
Alkan-MacDowell

"Perpetual Motion" is an inadequate name for this veritable tonal whirlwind, an arrangement by MacDowell of the third of "Trois grandes Etudes" by the French composer, Charles Henri Valentin Morhange, called Alkan, which present unique technical specialties, difficulties of a titanic sort, effects

peculiar to the instrument carried to the very verge of impossibility. The piece is one of Mr. Hutcheson's battle horses, and he has recorded an astounding performance of it—a performance that fairly takes one's breath away, yet is at the same time musically effective.

5918—REVERIE—\$2.50
Claude Achille Debussy

Claude Achille Debussy was a mystic, a dreamer of dreams, a weaver of spells, a poet of subtle and clairvoyant imagination. And such indeed we find him in this exquisitely delicate and hauntingly lovely Reverie. It is a dream painting of Elf-land, this delicious Reverie, filmy, shadowy, diminutive—a phantasmagoria of the spirit, peopled with strange and evanescent shapes, dainty and delicate

and fragile, that woo the listening ear with the supernal beauty of their eerie and capricious song. It defies analysis. But it communicates at least a hint of the state of creative ecstasy characterized by one of our poets as "Drugged with a joy unutterable;" and this because its composer has opened for us the magic casements of a dreaming mind.

5773—SPINNING SONG. From "The Flying Dutchman"—\$2.25
Wagner-Liszt

6158—Valse IMPROMPTU—\$2.50
Franz Liszt

Among the surpassingly brilliant virtuoso pieces composed by the greatest piano virtuoso the world has ever known, this Valse Impromptu has many elements of popularity,

partaking alike of the appealing, rhythmic characteristics of the waltz and of the novelty and freedom of an improvisation.

5822—Valse OUBLIEE—\$2.50
Franz Liszt

It was Camille Saint-Saëns who said of Liszt that "the remembrance of his playing consoles me for being no longer young. And Saint-Saëns sets great store on Liszt's original compositions, those for solo piano particularly, the eminently pianistic quality of

which commends them to every true lover of the instrument. Among those piano compositions this Valse Oubliee deserves to be better known than it is. For it is a charming work, exquisitely graceful, of a butterfly lightness and brightness.

McNAIR ILGENFRITZ

McNAIR ILGENFRITZ is a young American composer-pianist of brilliant attainments, who hails from St. Louis. Having achieved much renown as a composer and performer of brilliant and dashing dance music, he proceeded to show that he can produce music in more serious vein that is just as appealing. Both as composer and as pianist he is equally at home in several different styles, for he is a richly talented musician and an executant of rare ability.

Duo-Art Records by McNair Ilgenfritz

5558	AMOURENAUTOMNE (Love in Autumn). Hesitation Waltz..	McNair Ilgenfritz	\$2.25
5605	BROOK, THE.....	McNair Ilgenfritz	2.25
5647	COPPELIA BALLET. Valse Lente—Pas de deux—Mazurka	Clement Philibert Leo Delibes	1.75
	Concert Arrangement by McNair Ilgenfritz		
5528	ETERNELLE FOLLIE Concert Paraphrase on a French Waltz		2.75
5581	ETUDE ON CHOPIN'S "Minute" Waltz.....	McNair Ilgenfritz	2.25
6002	FAUST WALTZES.....	Charles François Gounod	1.75
5910	MY HEART AT THY DEAR VOICE. "From Samson and Delila"	Charles Camille Saint-Saëns	2.25
	Transcription by McNair Ilgenfritz		
5665	PAPILLONS D'AMOUR, Op. 59, No. 2, A la bien aimee....	Edouard Schuett	2.00
5535	POEME PASSIONNEE.....	McNair Ilgenfritz	2.00

ALBERTO JONAS

THE eminent Spanish pianist Alberto Jonas was born in Madrid and received his early musical training in that city, entering the conservatory when a small boy. He was not only an accomplished pianist, but also had begun to compose before he was twelve years old. After visiting France, Germany and England, he entered the Brussels Conservatory at eighteen, and there took first prize for pianoforte playing and honors in composition as well. He made his debut as a virtuoso at Brussels in 1890. A little later he went to St. Petersburg and studied for a time with Rubinstein. After concertizing with success in the chief cities of Europe, he came to America in 1893 and in the following year he was appointed head of the piano department at the University of Michigan, Ann Arbor, a post which he filled for many years. He is a sympathetically developed pianist and a musician of broad and ripe scholarship.

Mr. Jonas records his interpretations only for the Duo-Art Piano.

Duo-Art Records by Alberto Jonas

5715	ETUDE DE CONCERT, Op. 24, No. 1	Moritz Moszkowski	\$2.50
5734	IMPROMPTU.....	Anton Stepanovich Arensky	2.25
6155	NOTTURNO, Op. 54, No. 4.....	Edvard Hagerup Grieg	2.00
6286	'ROUND GRIM TOTEMS. Indian Dance (No. 11 from "Childhood Memories").....	Alberto Jonas	2.25

6195—THREE NORTHERN DANCES, Op. 12—\$2.25

Alberto Jonas

Alberto Jonas has here recorded a brilliant, dashing, authoritative performance of three delightful concert dances of his own composition. He calls them Northern Dances, thereby meaning to indicate, presumably, that their inspiration was derived from North Europe. And they have certain elements of

structure and style that suggest Scandinavia—melodic and harmonic touches and their clean, vigorous, straightforward, clear-cut rhythms. All three pieces are written with much cleverness and skill, and they are sufficiently varied in character to make in combination a very attractive group.

5781—VALSE, in C-sharp minor, Op. 8—Alberto Jonas—\$2.25

FRANK LA FORGE

FRANK LA FORGE, who enjoys a world-wide reputation as an unsurpassed accompanist, was born at Rockford, Illinois, in 1879. He received his first piano lessons from an older sister, then studied piano and harmony with Harrison M. Wild in Chicago, and continued his studies in Vienna as a pupil of Leschetizky in piano-playing and of Labor and Navrátil in composition. Mme. Marcella Sembrich engaged him as her exclusive accompanist and for six years he appeared with her on her tours. Since her retirement he has accompanied many other leading singers. He has composed many songs and piano pieces.

Mr. La Forge records his playing exclusively for the Duo-Art Piano.

Duo-Art Records by Frank La Forge

1016—BY THE WATERS OF MINNETONKA (Soprano, in A)
Accompaniment Roll—\$1.50

Thurlow Lieurance

1007—LIKE A ROSEBUD (F, High Voice) Accompaniment Roll—\$2.00

Frank La Forge

6279—ROMANCE—\$2.25

Frank La Forge

ALEXANDER LAMBERT

PIANIST and Friend of Pianists, also a teacher of pianists, who occupies an enviable eminence, Alexander Lambert was born at Warsaw in 1862. His father, who was also a musician, gave him his first instruction; then he studied with Epstein in Vienna, and composition with Urban in Berlin, and later for a short time he was a pupil of Liszt. He removed to New York in 1881, and besides appearing frequently as a concert pianist established himself as a teacher. In 1888 he became director of the New York College of Music. Professor Lambert is the author of several works of musical instruction, as well as many pianoforte pieces, and is withal an admirable piano virtuoso.

He records his interpretations only for the Duo-Art Piano.

Duo-Art Records by Alexander Lambert

6320—ALBUMLEAF, Op. 2—\$2.00

Moritz Moszkowski

Although several hundred pianoforte pieces—original, clever, ingenious, delightful in varying ways and styles—have come from the prolific pen of Moritz Moszkowski since this early composition was written many years ago, and although many of his later pieces have come to be more widely known and more popular, he has seldom, if ever, surpassed in kind the charm of simplicity and the beauty of pure melodic line that charac-

terize this exquisite little work, for which he could think of no more impressive title than "Albumleaf." In its measures a sustained and soaring melody, which the hearer faintly would sing as he hears it, is set to a comparatively simple but highly effective harmonic accompaniment, and so naturally and appropriately set that the whole piece has the ingratiating charm of some simple beauty of nature which one comes on unawares.

6420—AT THE LAKE OF GENEVA, Op. 139, No. 1—\$2.25

Franz Bendel

6181—BERCEUSE—\$2.00

Cesar Antonovich Cui

A sweetly lilting, lulling and altogether lovely little cradle song is this, whose ingratiating melody typifies the tender lyrical vein of its composer. César Cui (1835-1918), son of a French father, and a Lithuanian mother, won renown as a military engineer in Russia and world-wide recognition as a composer. His most ambitious works were

his eight operas, but he was a miniature painter who worked most effectively on a small scale. In his later years he was exclusively preoccupied with small forms and polished technic, best exemplified in songs and such exquisite little gems for the piano-forte as this very beautiful Berceuse.

5865—NOCTURNE FOR LEFT HAND ALONE, Op. 9, No. 2—\$2.25

Alexander Nikolaevich Scriabin

In his short life of forty-three years, which came to a sudden end in April, 1915, Scriabin produced more than four hundred instrumental pieces, large and small, the whole contribution of his unique genius, as published, being comprised in seventy-four numbered "Works." The Opus 9 is, of course, an early work. It comprises a Prelude and Nocturne, for the left hand only, and recalls the period

in the composer's youth when a broken right shoulder-blade compelled him to practice impatiently all his music with his left hand alone. The Nocturne, here presented, is of the sweet, lulling, gentle type, and glows with a display of ravishingly beautiful tone colors. It is clever and original in melody, and is imbued with fancy, delight, and beauty.

5843—PRELUDES, Op. 28, Nos. 7 and 20—\$2.25

Frederic François Chopin

5856—PRELUDE in D-flat, Op. 28, No. 15 ("Raindrop")—\$2.00

Frederic François Chopin

RAOUL LAPARRA

RAOUL LAPARRA began his musical career at the age of six years; his first composition was published when he was seven, and at that same time he made his first appearance as a concert pianist. At the Paris Conservatory, which he entered at eleven years, he won the prizes offered for piano, harmony and counterpoint. In 1903 he obtained the highest award given to composers in France, the Grand Prix de Rome, and became a member of the French Academy in Rome. After a few years of travel in Italy, Greece, the Orient and Spain, he returned to Paris in 1908, and soon won a leading position among the composers of the young French school by his two Spanish operas, "La Habanera" and "La Jota," which were brought out consecutively at the Opera Comique and have since enjoyed success in many other cities. Besides his operas, a large number of songs and some chamber music, he has written many compositions for the piano. He has made a specialty of Spanish music, and writes in a thoroughly modern style.

Duo-Art Records by Raoul Laparra

5928—THE BULLFIGHTERS (Spanish Rhythms, No. 7 Paseo)—\$2.00

Raoul Laparra

A lively tonal picture, stimulating to the imagination, is this rugged and rather sombre bit of delineative music by Raoul Laparra. Played throughout without pedaling, which gives it an unusual staccato effect, this

"Bullfighters" is a vivid and richly colored piano piece, distinguished in both melody and rhythm by characteristics that are typically Spanish.



Alexander Lambert



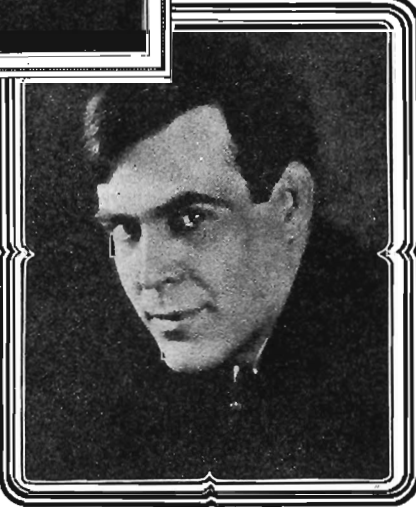
Ethel Leginska



Paquita Madriguera



Selim Palmgren



John Powell

5925—ENTR'ACTE III. From the Opera "La Habanera"—\$2.00

Raoul Laparra

Raoul Laparra's opera "La Habanera," which has enjoyed a considerable success in Europe and has been performed in Boston and Chicago, is a strikingly original work. The story is the tragedy of two brothers, Pedro and Ramon, living in a small Castilian village, who love the same girl, Pilar. Pedro is successful in his wooing, and Ramon, in an outburst of jealous frenzy, kills him. The scene represents a boisterous festival, and the fatal blow is struck as the sensuous strains of the Habanera, a Spanish national dance, are heard. With his dying gasp, Pedro declares that in one year he will return and claim

Pilar unless Ramon confesses his crime. Thereafter Ramon is haunted by visions of his brother and cannot rid himself of those dying words. On the anniversary of the crime, he visits Pedro's grave, in company with Pilar, and by tremendous effort makes confession. The girl dies on the tomb, and Ramon stalks off, a madman.

The Entr'acte here presented in a piano version both made and played by the composer, is a vivid and colorful bit of music marked in melody and rhythm by characteristics that are typically Spanish.

5722—FLAMENCO SONG (Spanish Rhythms, No. 4)—\$1.75

Raoul Laparra

5812—SPANISH RHYTHMS, No. 6, Solea (Gypsy Dance)—\$1.75

Raoul Laparra

6299—TIENTOS (The Improvisers) Spanish Rhythm, No. 2—\$2.25

Raoul Laparra

CHARLES DENOE LEEDY

CHARLES DENOE LEEDY was born in Baltimore in 1900, and received his musical training at the Peabody Conservatory of Music in that city, taking a piano diploma in 1917 and winning the Boise Memorial Scholarship in Harmony and Composition in the same year. More recently he has been studying with Harold Bauer. He has appeared with success in the East and the Middle West both as solo pianist and as accompanist. Mr. Leedy has composed several piano pieces and songs, and a symphonic poem for orchestra entitled "Forest Legend."

A Duo-Art Record by Charles Denoe Leedy

6045—CAPRICE, Op. 44, No. 12—\$1.50

Christian Sinding

Mr. Leedy has recorded here a fine performance of a freshly appealing little piece quite out of the ordinary. Its simple, folk-song-like melody, low-keyed and sung to a wavering accompaniment in the bass, is a

representative product of the genius of the Norwegian composer, Sinding, a very talented pianist himself, whose music is characterized by great facility in construction, tunefulness, variety and elegance.

ETHEL LEGINSKA

ETHEL LEGINSKA is an English pianist and a pupil of Leschetizky. She made her American debut in January, 1913, at Aeolian Hall, New York, and since that date has played with great success in many American cities—as she had done, before crossing the Atlantic, in London, Paris, Berlin, Vienna, St. Petersburg and throughout Europe. Critics agree that she is a remarkably sound, intelligent, and finished pianist; possessed of a technic of great brilliancy and facility, an unusual strength and endurance, and a refined and poetical taste—in short, a player of rare power combined with artistic reticence.

Mme. Leginska records her interpretations exclusively for the Duo-Art Piano.

Duo-Art Records by Ethel Leginska

6388—ARABESQUE EN FORME D'ETUDE, Op. 45, No. 1—\$3.00

Theodor Leschetizky

Theodor Leschetizky (1830-1915), the greatest piano teacher of his time, was also a composer of no mean abilities in salon pieces of the best type, as this joyous and gem-like Arabesque abundantly proves. It is a delicate and dainty bit of tonal decoration, which,

although labeled "in the form of a study," has for the hearer no features either pedagogic or formalistic to detract from the single impression it leaves as an unfeigned outgiving of delight from a singing heart.

5644—BALLADE in G-minor, Op. 23—\$2.75

Frederic François Chopin

In his four Ballades, the critics are generally agreed, Chopin attained the summit of his creative powers. Not imitative of any music ever written before, but thoroughly original, these pieces are compact structures glowing with genius and presenting definite unity of form and expression. Huneker finds these Ballades "more truly touched by the universal than any other of his works. They belong as much to the world as to Poland." Of this first of the four he says:

"The G-minor Ballade after 'Konrad Wallenrod,' is a logical, well knit and largely planned composition. The closest parallelism may be detected in its composition of themes. Its second theme in E-flat is lovely in line, color and sentiment. The return of

the first theme in A-minor and the quick answer in E of the second are evidences of Chopin's feeling for organic unity. Development, as in strict cyclic forms, there is not a little. After the cadenza built on a figure of wavering tonality, a valse-like theme emerges and enjoys a capricious, butterfly existence. It is fascinating. Passage work of an etherealized character leads to the second subject, now augmented and treated with a broad brush. The first questioning theme is heard again, and with a perpendicular roar the presto comes upon us. The dynamic energy displayed by the composer is almost appalling. It is a storm of the emotions, muscular in its virility."

6217—GAVOTTE AND VARIATIONS—\$2.75

Rameau-Leschetizky

Rameau's Gavotte, which Leschetizky has here chosen for embellishment, is a delightfully quaint, old-fashioned other-worldly bit of music, and the greatest of piano teachers has handled it reverently while spinning about it,

with noteworthy skill and deftness, a brilliant arabesque of arpeggios and trills and runs, the scintillant beauties of which are always kept true to the spirit of the original.

5584	MARCHE MILITAIRE.....	Schubert-Tausig	\$3.25
5583	MELODY IN F.....	Anton Gregor Rubinstein	2.50
5586	TRAUMEREI. (Revery), Op. 15, No. 7.....	Robert Schumann	2.50
6159	VALSE. Op. 34, No. 1.....	Moritz Moszkowski	3.00

TINA LERNER

TINA LERNER, a musical artist of extraordinary talent, was born in Odessa, South Russia, in 1890. In early childhood she showed indications of unusual musical gifts, and this fact determined her father, a well-known and successful critic, to give his daughter the fullest possible opportunities for the development of her artistic nature. In Odessa she studied with Rudolph Helm, and then at the age of ten went to the Moscow Conservatory, where she completed the nine years' course in five years and carried off the highest honors. When only fifteen years old she appeared as soloist with the Moscow Philharmonic Society. Thereafter she made a concert tour of Russia, followed that with numerous appearances in Germany and England, and then paid the first of several visits to America. She has appeared as soloist with all the leading symphony orchestras in the world, and her numerous concert tours have been so many series of artistic triumphs.

Her playing is noteworthy for surpassing technical proficiency, for rare qualities of imagination and feeling in interpretation, and above all for sheer musical beauty—beauty of touch, of tone, of phrasing and nuance.

Duo-Art Records by Tina Lerner

6213—CONCERTO PATHETIQUE in E minor—\$2.50

Franz Liszt

Played by Tina Lerner and Vladimir Schavitz

Liszt's Concerto Pathetique, partly because it requires for its performance two piano virtuosos of the first rank to master its extreme technical difficulties, and partly because its form is so rhapsodical and even whimsical as to make it ineffective on the concert platform, remained almost an unknown composition until Richard Burmeister, a few years ago, made an effective arrangement of it as a concerto for piano solo with orchestral accompaniment.

But the work is among the most beautiful

in the long list of this master's pianoforte compositions, and is far too valuable in its original form to be lost. It may be said that it would be more aptly described as a fantasia or rhapsody than as a concerto, in the ordinary meaning of the term, but it is great and glorious music by whatever name one prefers to designate it.

Mme. Lerner and her husband, M. Schavitz have played it with consummate artistry, recording a superbly finished, brilliant and masterly interpretation.

6068—DANCE OF THE GNOMES, (Gnomenreigen),
Concert Etude—\$2.50

Franz Liszt

5979—EL CONTRABANDISTA (Romance Espagnole)—\$2.50

Schumann-Tausig

Humor as well as romantic spirit, abounds in this Spanish Romance. Without any effort on the listener's part, it grips the imagination at once, and conjures up a vivid picture of the Smuggler and his care-free life,

with its daring, cunning craftiness, and boisterous fun.

Tausig's arrangement of the piece is a brilliant tour de force, bristling with difficulties, and demanding an almost superhuman technic.

5984—INVITATION TO THE DANCE, Op. 65—\$2.50

Carl Maria von Weber

This brilliant and lovely waltz-rondo, Weber's masterpiece in the field of pianoforte music, has been played by thousands of pianists, from wonderful children to giants like Liszt and Tausig and Paderewski, and its charm is still as potent as when it was first given to the world, a hundred years ago (1819). It contained, indeed, a gracious manifestation of a new spirit, and must forever remain a standard work. The prelude

and the coda of the "Invitation," with their clever and dainty device of tender but impassioned dialogue and their exquisite characterization of the young lovers, are of ineffable poetic charm—a pure inspiration of genius, if there ever was one. And the waltz itself, of beauty all compact, could any other ever be more perfect in precision and decision and grace?

6047—RONDO BRILLANTE, Op. 62 (La Gaiete)—\$2.50

Carl Maria von Weber

LIONEL LEVINSON-SINCLAIR

LIONEL LEVINSON-SINCLAIR was born in Bristol, England, in 1894, of Russian and English parentage. He won a scholarship at the Royal Academy of Music, London, where he studied piano with Tobias Matthay and composition with Frederick Corder. Later he was a pupil of Leschetizky and of Busoni. After winning many concert successes in Europe, he came to America soon after the Great War started, and has since made his home here, devoting himself to teaching and concertizing.

Duo-Art Records by Lionel Levinson-Sinclair

6152—ROMANCE. From "Tropical Scenes"—\$2.00

Julian Pascal

6287—SERENADE—\$2.25

Schubert-Liszt

Schubert's "Serenade" is almost a household word, so popular the world around has the song become; for its air is graceful and pleasing, its sentiment naïve and sincere, and there are charming Schubertian effects in its harmonies.

Almost equally famous with the song is Liszt's masterly transcription of it—a trans-

cription that is poetically conceived and deftly wrought, adding nothing extraneous or incongruous to the song. Such delicate decorations as have been added, indeed, are in faultless taste and give a greater beauty, a richer lustre, to the gem of Schubert's fashioning.

6123—THE TWO LARKS, Op. 2, No. 1 (Impromptu)—\$2.00

Theodor Leschetizky

ERNST LINKO

ERNST LINKO, a young Finnish composer and pianist of noteworthy individuality, ability and attainments, was born in Tammerfors, Finland, in 1889. He studied the pianoforte at the Conservatory of Helsingfors with Sigrid Sundgren-Schneevoigt and Karl Ekman, and later in Berlin with Martin Krause and in Petrograd with Leonid Nikolayeff. While in Berlin he received instruction in counterpoint from Wilhelm Klatte, and returning to Helsingfors he became a pupil of Selim Palmgren in composition. In 1915, he was appointed teacher of advanced piano playing at the Helsingfors Conservatory.

Duo-Art Records by Ernst Linko

6371—OLD FINNISH DANCE (Polska)—\$2.00

Ernst Linko

Altogether delightful with its odd and stirring rhythm is this "Polska" in the old Finnish style, of which its author has here recorded a captivating performance. This dance is representative of West Finland, where the folk music is still of a particularly Finnish character, and adheres to a style handed down from the middle ages. Yet Mr. Linko points

out that this Polska is of a classic type, concerning which fact he says: "It is possible that this is due to the fact that these dances were first introduced to Finland by foreigners and that the Finnish musicians afterwards in playing them from memory added all kinds of variations and typically Finnish harmonizations."

6342—PRELUDE IN FINNISH STYLE, AND
OLD FINNISH WALTZ—\$2.00

Ernst Linko

The "Prelude in Finnish Style" is a movingly beautiful bit of music embodying a typical Finnish melody and almost weird harmonies in rich and powerful chord progression, suggestive of the rugged character of the Finnish people.

That strong and sturdy character, the outcome of a tremendous struggle for life unceasingly waged against a hard land of severe climate and against political tyranny, is again suggested in the "Old Finnish Waltz," with its powerful and insistent rhythmic beat. This waltz is representative of West Finland,

where the folk-music is still of a peculiarly national character and adheres to a style handed down from the middle ages. At that time Finland was largely Roman Catholic in religion and the old Gregorian church music was sung throughout West Finland, even after East Finland had come under the sway of the orthodox Greek Church taken over from Russia. The influence of the Gregorian system, or the old church melodies, is still strong in West Finland folk-music, and accounts, Mr. Linko believes, for its solidity and deep feeling.

A Duo-Art Record by Frank Longo

6226—INTERMEZZO from "Cavalleria Rusticana"—\$2.00
Pietro Mascagni

ROBERT LORTAT

A WELL-SCHOOLED musician and an exceptionally fine pianist, Robert Lortat was born in Paris, in 1885, and in his boyhood became a pupil of the celebrated French pianist, Louis Diemer, winning first prize at the Paris Conservatory when only fifteen years old. In 1909 he won the great Diemer Prize (awarded in a triennial competition for those among the male piano students of the Conservatoire who have obtained the first prize during the previous ten years) before a jury composed of Paderewski, Saint-Saëns, Massenet, Colonne, Rosenthal, Sauer, Moszkowski, Planté and Granados. Since entering upon his career as a virtuoso, he has won many other laurels in recitals given in Paris and in several other European capitals, for he has traveled much. As a pianist, Lortat is distinguished for a noteworthy technical proficiency, a pleasing individuality in interpretation, and an admirable attitude of sincerity toward his art.

Duo-Art Records by Robert Lortat

5923—IMPROMPTU, Op. 31, No. 2—\$2.25
Gabriel Fauré

6131—JARDINS SOUS LA PLUIE—\$2.50
Claude Achille Debussy

One of the best liked and most delightful of the highly individualistic pianoforte pieces of the modern French master, Debussy, is this tonal picture of "Gardens in the Rain." Novel alike in conception, in its melodic lines and in rhythm, with its constant patter of the raindrops and at the same time its amazingly clever indication of the varying intensity of

the downpour, this transmutation into pure music of a summer shower is a brilliant tour de force. But it is much more than that, for this beautiful little piece is as refreshing as the garden flowers holding their heads up to the welcome rain, or as the glint of sunshine which flashes upon them at the end of the shower.

5929—POEME DES MONTAGNES, Suite for piano, Op. 15,
III. Plein Air—\$2.75
Vincent d'Indy

The Poem of the Mountains, an early composition (Opus 15) published in 1881, was the first of his works to proclaim Vincent d'Indy's surpassing abilities as a tonal landscapist. This piano suite is in three sections, the last of which Robert Lortat has chosen to interpret for the Duo-Art Piano. If the composer himself had given this section an English title, instead of the French "Plein Air," he would probably have called it "God's Good Outdoors." For he is a devout mystic, to whom the beauty and wonder of the visible earth are august revelations of the Divine.

This final canto of a nobly beautiful poem is in turn sub-divided into seven short sections (without any breaks between them, of

course; the music is continuous) to which are affixed the following explanatory titles: "Promenade," "Beeches and Pines," "The Well-Beloved," "Calm," "Gust of Wind," "Two," and "Love."

Here is loftily inspired and high aspiring music, music imbued with reverence, with raptness, with nobility; music that mounts to celestial altitudes. With rare intensity of expression and great distinction of style, it proclaims sublimity of an austere kind, suggesting towering intellectual heights; and yet it has another side, radiant with humanity, glowing with religious spirit, that equally proclaims serenity and love.

ROBERT LORTAT—Continued

5890—PRELUDE, CHORAL, AND FUGUE. 1, The Prelude—\$2.50
5901—PRELUDE, CHORAL, AND FUGUE. 2, The Choral—\$2.50
5906—PRELUDE, CHORAL, AND FUGUE. 3, The Fugue—\$3.00
César Franck

The "Prelude, Choral, and Fugue," written in the last decade of the composer's life, is perhaps the most important contribution of César Franck to the music of the piano. Like all his works, it is highly individualistic and most carefully wrought—is to a peculiar degree an expression of himself, full of his mystical and contemplative emotion.

The Prelude in form is not unlike those quasi-fantasias with which Bach preludes his organ fugues and toccatas, but in melody, and particularly in harmonization, it is excessively modern. More a rhapsodical than a formal piece of writing, this Prelude as a whole is imbued with glowing kaleidoscopic color, with rich, imaginative beauty, with profound religious feeling.

Even more than the "Prelude," the Choral is characteristic, not alone of the peculiar musical style, but as well of the remarkable individuality of César Franck. It begins in a very odd and unconventional way in a remote tonality which seemingly has no connection with the first movement of the work. The

opening measures suggest uncertainty, almost bewilderment—a sort of groping in subterranean darkness; but these soon lead into a passage in large, rolling, organ-like chords of most striking originality and beauty. The melody is of noteworthy organization and expressiveness. The harmony glows with sensuous richness and amplitude. And the deliberate progress of the bass down the diatonic scale gives grandeur and dignity to the whole conception. The groping, mysteriously uncertain effects return later, and again are followed by the great song which is the musical essence and most memorable feature of this unique and original composition.

The themes of the Prelude and the Choral are joined with the "voices" of the Fugue, and, beautiful as they appeared in their original exposition, they gain new beauty and impressiveness as now they soar and sing and unite to rear this stupendous and refulgent Palace of Sound—a magnificent tonal monument of lofty grandeur and enduring beauty.

6061—RETURN OF THE MULETEERS—\$2.00
Deodat de Severac

A musical surprise is this bit of delineative writing, one of the most vivid and realistic descriptive pieces ever composed for the pianoforte. The trample and broken trot of the mules, on their weary and halting homeward way, the clanking of their crude harness and rattling chains, and the urgings of the drivers,

all are deftly transmuted into music to conjure up the exotic picture, which is spread before us with startling vividness and completeness. But the piece is interesting as music, too, quite aside from its pictorial suggestiveness, by reason of its novel and very clever effects of harmony and rhythm.

5863—ROMANCE HONGROISE—\$2.25
Clement Philibert Leo Delibes

Of ingratiating beauty and indeed quite compelling witchery is this Hungarian Romance by one of the most meritorious composers of the modern French school, Leo Delibes, world-famed for his exquisite ballets, "Coppélia" and "Sylvia" and his opera "Lakmé."

"Romance" in music is a term of very vague signification, the characteristics of a piece so named being rather those of personal senti-

ment and expression than of precise form. In the present example, the form adopted is really that which is now familiarly known as "Impromptu." The first section, which is repeated as the conclusion of the piece, impresses one as almost more French than Hungarian in feeling; but the middle section is filled with the dash and fire of the Hungarian spirit and is marked by the peculiarly forceful syncopation typical of Magyar music.

5882—TROIS VALSES, Op. 11, No. 1—\$2.75
Charles Marie Widor

6089—VALSE CAPRICE, Op. 30—\$2.75
Gabriel Fauré

Gabriel Fauré's pianoforte music, voluminous as it is, is always facile and pleasing and eminently pianistic. A characteristic ex-

ample is this Valse Caprice, which dances lightly and delightfully with genuine vivacity, piquancy of style and originality of harmony.

Duo-Art Records by George McManus

6275—BARCAROLLE, Op. 44—\$2.25
Anatol Liadov

6095—LOVE SONG, Op. 2, No. 3. From the "Sketch Book"—\$1.75
Ethelbert Nevin

6084—TO A WILD ROSE, Op. 51, No. 1.
From "Woodland Sketches"—\$1.50
Edward Alexander MacDowell

George McManus has recorded here a happy performance of that miniature masterpiece by which MacDowell is most widely known—"To a Wild Rose," simple evocation of pure loveliness that cannot be gainsaid.

PAQUITA MADRIGUERA

IN one of the last letters he ever wrote, Enrique Granados commended his favorite pupil, Paquita Madriguera, saying that she played his music better than he could play it himself; and before reaching her sixteenth birthday this youthful Spanish genius had written 35 original compositions, and had played many of them in public. She was born in Igualada, near Barcelona, on September 15, 1900. Paquita played the piano when she was three years old, produced her first little composition at four, and began serious musical study at the age of seven. Entering the Granados Academy of Music in Barcelona, she studied with Frank Marshall, assistant director of the Academy, and with Granados himself. When eleven years old she made her debut as a concert artist at the Music Palace in Barcelona. Later she won musical triumphs at Madrid, Paris, and London, and in 1915 made the first of several visits to the United States.

Señorita Madriguera records her interpretations only for the Duo-Art Piano.

Duo-Art Records by Paquita Madriguera

5830—ALLEGRO DE CONCIERTO—\$2.00
Enrique Granados

This Concerto Allegro is a rather free but nonetheless dexterous weaving of arabesque ornamentation upon varied themes which stand forth with regnant individuality and appealing beauty. Now of gossamer lightness and grace, now of flashing brilliance, its variety and verve hold the listener spellbound.

1040—ANDANTE CANTABILE, Op. 24, No. 1
(Violin Accompaniment Roll)—\$2.00
Giovanni Sgambati

5808—ARABESQUE, No. 2—\$2.00
Claude Achille Debussy

6293—ARAGON. Fantasia (No. 6 from "Suite Espagnole")—\$2.00
Isaac Albeniz

This Fantasia as a whole is as capricious and wayward as the title would lead one to expect, yet it is by no means devoid of musical form. It starts off with a sprightly dance rhythm in brisk staccato notes, and this is repeated after a contrasting middle section with a more sustained melody, interposes its snatch of song. It is a very interesting and effective as well as individualistic piece of modern music.

PAQUITA MADRIGUERA—Continued

5859—BOLERO (Spanish Dance), Op. 12, No. 5—\$2.00
Moritz Moszkowski

Moszkowski's well-known and deservedly popular Bolero is an excellent example of this particular and peculiar dance of Spain, with its brisk and fascinating rhythm and its rich local color. Its composer, though of Polish

family, has grasped unerringly the form and captured the spirit of the thing no less successfully, so that his Bolero is a truthful as well as a brilliant piece of writing.

6013—CAPRICE ESPAGNOLE, in A minor, Op. 37—\$2.25
Moritz Moszkowski

This brilliant concert piece is understood to have been composed as a musical illustration of the "Legend of the Rose of the Alhambra," told in Washington Irving's "Tales of the Alhambra." The course of the story of Ruyz de Alarcon, a favorite page of Queen Elizabeth, and of his love for the beautiful Andalusian maid, Jacinta, may easily be traced in the music, which divides itself naturally into three parts. The first part, with its agitated figure of constant motion, depicts the rapid and energetic manner of love-making in a southern clime. It represents also the power of the magic lute and the part it plays in discovering the lost prince.

Easily recognizable is the middle section, or second part, with its singing of the tender love passages between the enamored pair. The third section, ending in a bright change to a joyful major key, tells the story of reunion and happy nuptials.

Characteristically Spanish in its main melodic and rhythmic elements, this "Caprice Espagnole" is a very charming work by one of the most famous of living composers—it is quite as delightful, indeed, as music for its own sake, for the hearer who does not know the legend it illustrates, as it is skilful and enjoyable as an aural presentment of that program.

5798—CELEBRE SERENADE ESPAGNOLE, Op. 181—\$1.75
Isaac Albeniz

6075—CONSOLATION, No. 3—\$2.00
Franz Liszt

5920—DANCE OF SATYR and NYMPHS, and The CARAVAN—\$2.00
Paquita Madriguera

This Duo-Art Music Roll is unique, since these two dainty and fascinating little pieces by Paquita Madriguera have never before been published in any form. Señorita Madriguera is rarely gifted with a wealth of original and highly individualistic melody and with an exceptionally keen sense of rhythm; both of which qualities are abundantly attested in these charming little mood pictures in tone. Naive and peculiarly graceful is the little melody that forms the introductory

theme of the Dance of Satyr and Nymphs, and most compelling is the rhythmic incisiveness of the whole piece. Indeed, almost Slavic in sharpness and intensity is the quality of the thudding rhythm of this frolicsome dance of a summer's day in a woodland glade. In finely contrasted mood, the exotic Caravan moves in processional state to the droning accompaniment of pipes and the rhythmical beat of tomtoms.

6137—LA FILEUSE (The Spinner), Etude, Op. 157, No. 2—\$2.00
Joseph Joachim Raff

It would be difficult to imagine a more daintily delicate or charmingly graceful interpretation of Raff's well-known and deservedly popular Etude, "The Spinner," than is here recorded by Paquita Madriguera. The

young Spanish pianist has lavished upon it her surprising art, very deftly establishing the tonal image of the whirring spinning wheel, and making its wooing melodies sing with dulcet beauty.

5818—FROM UNCLE REMUS, Op. 51, No. 7
From ("Woodland Sketches")—\$1.75
Edward Alexander MacDowell

The group of ten small pieces of objective tone painting for piano, collectively called "Woodland Sketches," is one of the master works of America's foremost composer. Each of these sketches is, indeed, a flawless gem.

This reminiscent little tale "From Uncle Remus," slight as it is in poetic substance, is yet pure poetry executed with subtle charm and with a joyous humor that is not to be resisted.

8586—GOYESCAS INTERMEZZO—\$2.25*Enrique Granados*

This Intermezzo was not included in the original score of the opera, but was composed for the first performance of "Goyescas," after Señor Granados arrived in New York. Here presented in a pianoforte arrangement by the composer, it is a fascinating novelty, made up

in part of characteristic themes from the opera and in part of new material. The hearer is first impressed by the oddity of its opening bars, but is soon intrigued by the beauty of its melody and the piquancy of its Spanish rhythm.

6145—LA MORENA (Caprice Espagnole), Op. 67—\$2.25*Cecile Chaminade*

Here is a perfect reproduction of a scintillant and captivating performance by the gifted young Spanish pianist, Paquita Madriguera, of a very pretty bit of music that made immediate appeal to her interest and

sympathy—Mme. Chaminade's Spanish Caprice, "The Brunette," which dances blithely with typical Iberian lilt and variation of rhythm.

6283—LA MOUCHE (Romance sans Paroles), Op. 12—\$2.25*L. L. Delahaye*

This little Romance without words, curiously entitled "The Fly," is a very effective and attractive bit of music, with a graceful,

pretty, singing melody, set to a whirling, buzzing accompaniment that is ingenious and novel.

5871—PAPILLONS (Butterflies), Op. 50, No. 5—\$2.25*Ole Olsen*

Ole Olsen, one of the foremost of Norwegian composers, and a pianist, organist and conductor of wide repute in Europe, has also won renown in his native land as a poet. This "Papillons" proves that he can write music poetically. Animated, shimmering,

graceful, dainty, and gay, the piece is an amazingly skilful and a very beautiful transmutation into sound of both the flitting motion and the flashing color of bright butterflies on the wing.

5847—PASTORAL, "The Cuckoo"—\$2.00*Paquita Madriguera*

Through the centuries since the beginnings of modern music the cuckoo's call has occupied many composers, and they have treated it in all sorts of ways. But surely no other has ever built upon it anything more charming in its naive joy in Nature's beauty or more lovely in its piquant grace, its smiling melody,

its dainty rhythm, than this Pastoral by the little Spanish girl whose genius has impressed both Europe and America. The piece was composed when Señorita Madriguera was only ten, yet there is nothing childish about it, nothing trivial, nothing trite.

5880—SERENADE—\$2.25*Paquita Madriguera*

This appealing Serenade was written one night in San Francisco, when the youthful Spanish composer-pianist was visiting the Panama-Pacific Exposition, and where doubtless something that she had seen or heard in the course of the day had recalled in a vivid flash her home in far-off Barcelona.

The piece is decidedly novel—just a bit exotic to American ears—but it is as entrancingly beautiful as it is novel. After an introductory figure in the bass, reiterated through several bars—the low-toned guitar's

preluding—the serenader's song is sung full and clear with all the abandon of a passionate lover. This main theme of the work is an adaptation of an old Andalusian folksong, a richly colorful melody, quaint in line and movingly beautiful with a plaintive strain typical of much of the folk-music of Southern Spain. This throbbing melody is repeated in several tonalities, and is accompanied by an appropriately guitar-like harmonic setting which is worked out with cleverness and skill.

1003—SERENADE. Violin Accompaniment Roll—\$1.50*Gabriel Pierne***5891—SPANISH DANCE, Op. 12, No. 2—\$1.75***Moritz Moszkowski***ALEXANDER MALOOF**

ALEXANDER MALOOF was born in Syria but was brought to the United States in his childhood and received his musical training in New York, where he studied at the Institute of Musical Art. Besides his piano pieces, he has composed successful works for several classical dancers and wrote the Oriental melodies for Adolph Bolm's "Ballet Intime." He is also the author of a book on the "Music of the Orient," and of an anthem entitled, "For Thee, America," which has been officially adopted by the New York Board of Education, and is in use in the public schools of many other American cities.

*A Duo-Art Record by Alexander Maloof***6379—BERCEUSE ORIENTALE—\$2.00***Alexander Maloof*

The use of an Oriental scale, a peculiarly insistent rhythm, a droning accompaniment give an unmistakably Eastern quality and atmosphere to this novel and interesting cradle

song by a young composer-pianist who is one of the pioneers in the introduction of Oriental music into America.

JOSEF MARTIN

THE promising young American pianist, Josef Martin, made his first appearance at a public concert in Boston, when he was thirteen years old. Soon thereafter he went to Berlin to continue his musical studies, and remained in the Prussian Capital until the beginning of the Great War, which compelled him to abandon a European tour only just begun with two recitals in Paris. Since his return to America, he has given successful recitals in New York, Boston and other cities and won critical praise for the brilliance and finesse of his playing.

*Duo-Art Records by Josef Martin***6055—DYING POET (Meditation)—\$1.75***Louis Moreau Gottschalk***6124—IN MY NEIGHBOR'S GARDEN (Il Rusignuolo), Op. 21, No. 5. From "May in Tuscany"—\$1.75***Ethelbert Nevin*

The Nightingale in My Neighbor's Garden was one of the happiest of the lamented Ethelbert Nevin's inspirations and it remains today one of the best loved of his charming pianoforte pieces. When he used to play it himself in his concerts he printed on his programs this note written by his friend, Vance

Thompson: "All winter the nightingale sang in the garden, insolent among the flowers, a zany of the blue night. Only his song was supple as sadness and sad as a reproach—for he was a zany of the blue night." It is a poetical and a lovable little piece, and Josef Martin has played it entrancingly.

6062—ROMANCE. From "Tropical Scenes"—\$1.50*Julian Pascal***6032—ROMANCE, Op. 38, No. 2—\$2.00***Edouard Schuett***5813—ROMANZA—\$1.50***Florence Gere*

HERMA MENTH

HERMA MENTH, whose recent successes in American concert halls have duplicated her European triumphs, is a native of Vienna and a graduate of the Imperial Conservatory of Music in that capital, where she was under the especial tutelage of Franz Zottmann and Emil Sauer and where she carried off the highest honors. Later she completed her pianoforte studies with Ferruccio Busoni.

Duo-Art Records by Herma Menth

6175	PASTORALE VARIEE	Wolfgang Amadeus Mozart	\$2.25
6115	ROMANCE in E-flat, Op. 44, No. 1	Anton Gregor Rubinstein	2.00
5954	SOUS BOIS (In the Woods), Op. 6	Victor Staub	1.75

FRANCES NASH

FRANCES NASH is a young American pianist, born in the Middle-West of Franco-American parentage, who began to show her possession of musical talent when five years old. She pursued her piano studies both in this country and in Europe, where in 1914 she had appeared successfully with the Berlin and Dresden Philharmonic Societies and was well started on a European concert tour, when the outbreak of the Great War compelled her sudden return to the United States. Here she has since appeared with all the great American orchestras and has won wide public acclaim.

A Duo-Art Record by Frances Nash

6268—MAY NIGHT—\$2.25

Selim Palmgren

An altogether novel, very delicate and quite entrancing little tonal picture in thoroughly modern tonalities and style is this May Night nocturne suggesting spring balminess and moonlight and quiet delight in the open country.

DAISY NELLIS

DAISY NELLIS is a young American pianist of undoubted endowments and much promise, whose home is in Kansas City. For several years she has been under the tutelage of Rudolph Ganz.

Duo-Art Records by Daisy Nellis

5921—EROTICON (Love Poem), Op. 43, No. 5—\$1.25

Edvard Hagerup Grieg

Much of Grieg's most lovable and best-loved music is contained in the ten sets of Lyric Pieces for the piano, of which the third set is his Opus 43, made up of six of the most beautiful of those short pieces. His was an essentially lyric nature. It is noteworthy also, although Grieg had a frail body and was an invalid most of his life, his artistic soul was always healthy; there is nothing morbid or mawkish in his music. So this exquisite little Love Poem, deservedly one of the most famous and most popular of all the Lyric Pieces, is a song of pure joyousness, entrancingly sung.

DAISY NELLIS—Continued

6040—FROM THE CARNIVAL, Op. 19, No. 3—\$2.00

Edvard Hagerup Grieg

The collective title of Grieg's Opus 19 is "Sketches of Norwegian Life, for Pianoforte," and in this brilliant set of pieces he pictured the life of his native land as perhaps no composer had ever done before. "From the

Carnival," for instance, sets before the hearer a typical Norwegian scene. It is a brilliantly descriptive, colorful piece of writing, with odd effects of harmony, working up to a wild revel at the end.

5952—SERENADE—\$1.50

Schubert-Liszt

6228—TURKISH MARCH (Alla Turca) From Sonata in A major—\$2.00

Wolfgang Amadeus Mozart

It is always like meeting an old and dear friend to hear anew this Turkish March from Mozart's early Sonata in A major, with its familiar theme, its sturdy yet graceful rhythm, its feeling of sunshine and a good-

breeze-blowing, and its glorious simplicity. Mozart was perhaps the most spontaneous musical genius who ever lived, and this march is filled with his characteristic spontaneity, grace, simplicity, and refreshing beauty.

5949—VALCIK—\$2.00

John Mokrejs

Here is a very appealing and deservedly popular concert waltz by John Mokrejs, a modern Hungarian composer. It is compounded equally of unmistakably Hungarian elements and of large individualistic skill in

their handling, and is a brilliant piece of writing. Its scintillating runs, mounting to crashing chords, and its decisive yet graceful rhythm leave with the hearer an unforgettable impress of novelty and pleasure.



GUIOMAR NOVAËS

GUIOMAR NOVAËS, acclaimed by three continents as a wonderful musician before she was twenty-one, and saluted by the late James Huneker as "the Paderewska of the Pampas," was born at São João da Boa Vista, Brazil, in 1895. At the age of four she began to play by ear, and at seven began to study with Professor Chiafarelli at São Paulo, under whose guidance her progress was so rapid that in 1904 she was exhibited as a prodigy. She continued her studies for the next five years, but also played in public frequently, and in 1909 she was sent to Paris to perfect her art at the Conservatoire under the sterling virtuoso and pedagogue, Isidor Philipp. Entering the competition for a scholarship, she won first place, over 380 rivals representing nearly all the civilized nations of the world, with her performance of Chopin's *Ballade* in A flat and Schumann's *Carnaval*. She was graduated in 1911 as winner of the first prize of the Conservatoire, and in the same year made a highly successful debut in Paris. Until 1913 she toured France, Germany, England, Italy and Switzerland. Then she returned home and for the next two years appeared in the leading cities of Brazil.

At her first appearance in the United States, New York, November 11, 1915, she made a deep impression not only by her transcendent technic but even more by reason of a maturity of conception far beyond her years. Her several later visits have shown a steady growth in musicianship and have greatly increased admiration for her talent. Her fresh, sparkling playing gives keen delight.

Miss Novaes records her interpretations only for the Duo-Art Piano.

Duo-Art Records by Guiomar Novaes

6238—BERCEUSE, Op. 57—\$3.00

Frederic François Chopin

One of the most highly elaborated of all of Chopin's works is the *Berceuse*, which was published in June, 1845, and dedicated to Mlle. Elise Gavard. Huneker calls it "the very sophistication of the art of musical ornamentation. It is built on a tonic and domi-

nant bass—the triad of the tonic and the chord of the dominant seventh. A rocking theme is set over this basso ostinato and the most enchanting effects are produced. The rhythm never alters in the bass, and against this background, the monotone of a dark,

GUIOMAR NOVAËS—Continued

gray sky, the composer arranges an astonishing variety of fireworks, some florid, some subdued, but all delicate in tracery and design. Modulations from pigeon-egg blue to Nile green, most misty and subtle modulations, dissolve before one's eyes, and for a moment the sky is peppered with tiny stars in doubles, each independently tinted. Within a small segment of the chromatic bow Chopin has imprisoned new, strangely dissonant colors. It is a miracle; and after the drawn-out chord of the dominant seventh and the rain of silvery fire ceases one realizes that the whole piece is a delicious illusion, but an ululation

in the key of D-flat, the apotheosis of pyrotechnical colorature."

But Miss Novaes plays this *Cradle Song* exactly as its composer intended it to be played; that is, as a cradle song—a lullaby, no less—delicately, daintily, deftly, with caressing touch, and lulling, soothing motion, refining it at the last to the softness of a dreamy whisper. She misses none of its flashing meteoric color, none of its scintillant beauty, while keeping the whole interpretation within the mystic realm of dream music. Her performance, indeed, is almost as much a "miracle" as the piece itself.

6216—CAPRICE. From "Air de Ballet d'Alceste"—\$3.00

Gluck-Saint-Saëns

Age cannot wither the simple beauty and charm of this melody from Gluck's opera of "Alceste" on which the great modern French composer, Saint-Saëns, has fashioned what he calls a "Caprice" with all of his consummate

skill and art. The piece is really a set of brilliant variations, showing what could be done with Gluck's lovely "Air" by utilizing the resources of the modern pianoforte, which of course were unknown in Gluck's day.

5848—ETUDE HEROIQUE, Op. 48, No. 3—\$2.00

Theodor Leschetizky

Leschetizky's Herroc Study is all that its name indicates. It might be termed, indeed, a study in piano heroics, such tremendous demands does it make upon the technical resources of player and instrument. Yet, aside from its great difficulties, it is a piece of

scintillant beauty as well as noble grandeur, with martial melodies in great, crashing chords in the lower registers of the instrument, swelling and surging to an accompaniment of arpeggios and trills and runs of surprising brilliance and sweep.

6442—GRANDE FANTASIE TRIOMPHALE SUR L'HYMNE

NATIONAL BRESILIEN, Op. 69—\$3.00

Louis Moreau Gottschalk

This Triumphant Fantasia on the Brazilian National Hymn is one of the most ambitious and imposing of Gottschalk's piano pieces, and for Brazilians, of course, has a strong nationalistic appeal. The Brazilian National Hymn, a broad and expressive melody of a

martial type, suitable for incitement to bravery and vigorous action, lends itself very well to the robust harmonic investiture and the fanciful excursions in sonority with which Gottschalk has linked it in this reverberating chain of gorgeous sound.

6173—GUITARRE, Op. 45, No. 2—\$2.75

Moritz Moszkowski

Moszkowski's music is popular, in the best sense of the word, because it makes a direct appeal to the heart and emotions; everyone likes it—how could it be otherwise? Essentially a writer of pianoforte music, a specialist, he is always able to provide some new and charming effect. His style, indeed, is his own. It bears with it no reminder of anyone else.

All of which is charmingly exemplified in this little piece, with its graceful air sung to a staccato accompaniment and its suggestion, so cleverly handled, of the Spanish instrument for which it is named. There is a suggestion of Spanish atmosphere about it, too—a bit of genuine color.

6060—LANDLER (Tirolese)—\$2.00

Giovanni Sgambati

Miss Novaes has here recorded a very deft and delicate performance of Sgambati's novel and delightful little study in harmonics—this pretty and clever echo from the Tyrol, which admirably displays its composer's rare knowledge of the resources of the pianoforte, his

facility in producing desired effects with the simplest means, his command of harmonic combinations of the subtlest kind, and the exquisite finish given to even the least of his writings.

6408—NOCTURNE IN F-SHARP, Op. 15, No. 2—\$2.75

Frederic François Chopin

6341—NOCTURNE IN B-FLAT, Op. 16, No. 4—\$2.75

Ignaz Jan Paderewski

Paderewski's music has Chopin's thoroughly idiomatic piano style, but in invention and development it is his own, and it has an individuality as distinctly differentiated as that of Grieg or Dvorak. This Nocturne, for example, never could be mistaken for one of Chopin's, though it has something of that

touch of melancholy which is an undeniable element in Polish folk-music and which imbues many of the Chopin nocturnes. Here is also something of night's mystery and haunting quality of darkness. The piece is built upon an odd, two-part melody that grows in the listener's favor with repetition.

6417—SPRING SONG, Op. 62, No. 6

("Song without Words," No. 30)—\$2.75

Felix Mendelssohn-Bartholdy

Mendelssohn composed his immortal "Spring Song" in England. He liked England and the English people so well that he paid his seventh visit to that country in the spring of 1842. It was on June 1 of that year, while staying with his wife's relatives, the Beneckes, at their home in the London suburb of Camberwell, that he wrote this universally favored little piece; and curiously enough for many years throughout England (where Mendelssohn was long the most highly esteemed of composers) it was called "Camberwell Green," although in Germany from the day of its publication it was known as *Frühlingslied*. It was issued as the final number of the Fifth Book of "Songs without Words," which was dedicated to Clara Schumann.

In the whole range of pianoforte music probably no piece is better known and better loved than this one. The world-around it has come to be known as "the" Spring Song. Composers of other spring songs have to be named to distinguish their pieces, but thousands of people who know almost no other music know Mendelssohn's "Spring Song" as a familiar friend and welcome its simple but delicately subtle and heart-touching strains with joyous acclaim. It is a thing of pure and unsullied beauty and it does arouse in the hearer the same kind of delicate, ethereal, yet haunting impressions of vernal loveliness as does Nature's awakening from her long winter's sleep.

6224—TANGO BRAZILEIRO—\$3.00

Alexander Levy

6453—TWO ETUDES—Op. 25, No. 9 ("Butterfly")

and Op. 10, No. 5 ("Black Key")—\$3.00

Frederic François Chopin

Wonderfully nimble, graceful, gay, and effective is the "Butterfly" Etude. It floats and darts and flashes rainbow colors like a gorgeously beautiful, evanescent butterfly, disporting in the sunshine. It is one of the most poetical as well as most popular of short pieces in the whole range of pianoforte music, and like the perfect lyric in the realm of verbal poetry it bespeaks its author's possession of a concentrated and finely chosen vision. This sparkling little piece is a favorite and most telling encore number with Miss Novaes.

The almost equally familiar "Black Key" Etude, so called because throughout the piece the right hand plays only black keys, is here

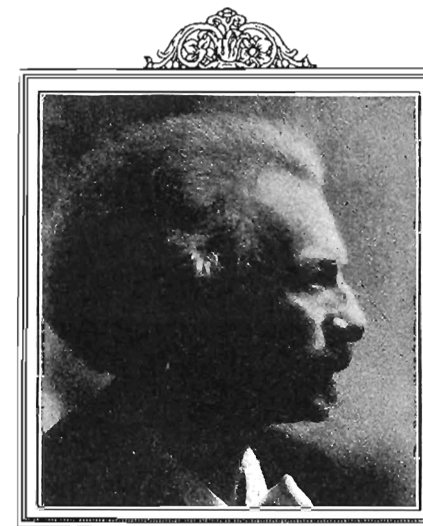
appropriately grouped with the "Butterfly." This is another little pianoforte lyric that is highly characteristic of this particular phase of Chopin's genius. It is indeed, as Theodor Kullak declared, "full of Polish elegance." Huneker wrote of this Study: "It is certainly graceful, delicately witty, a trifle naughty, arch and roguish, and it is delightfully invented. Technically, it requires smooth, velvet-tipped fingers and a supple wrist." Miss Novaes, of course, possesses these technical requirements in ample degree, and her playing of this "Black Key" Etude also is as skilful and flawless technically as it is poetically fine and beautiful.

6259—VALSE LENTE—\$3.00

H. Oswald

6301—VALSE No. 1—\$2.50

Ernest Morel



IGNAZ JAN PADEREWSKI

BY the plaudits of the civilized world for more than a quarter of a century, crowned monarch of living pianists and at the close of the Great War chosen, as Premier, to direct the destiny and the fortunes of his native land, now transformed into the new Republic of Poland—no other pianist who ever lived has had such a career as has been Paderewski's.

Ignaz Jan Paderewski was born on November 6, 1860, in Podolia, a province which was the granary and garden of Russian Poland; and his childhood was spent on his father's farm there. The father was an ardent patriot who aroused the suspicions of the Russian officials, and in 1863 he was banished to Siberia. His mother died when Ignaz was still a child, so he was thrown on his own resources. Eager as he was to learn, there was no possibility of systematic instruction at the isolated farm; and it was not until he was twelve years old that he was able to go to Warsaw, where he could hear good music and take lessons. He studied piano with Janotha and harmony with Roguski, and he made good use of the Conservatory library, but for a long time his lack of early training remained a disadvantage. When he attempted his first concert tour in Russia, in 1876, his technic was still so faulty that he had to improvise to fill in difficult places in the music which he could not play. Two years later, however, he had made such progress that he was appointed a professor at the Warsaw Conservatory.

It is said to have been owing largely to the sympathetic encouragement of the famous Polish actress, Mme. Modjeska, that Paderewski gave up the drudgery of teaching, and went to Vienna (in 1884) to prepare himself for the career of a concert pianist under the guidance of his famous countryman, Leschetizky. From 1887 onwards, from the time of his debuts in Vienna and Paris, his career has been one continuous triumph. After extraordinary success in England in 1890, he made his first American tour in 1891-92, giving one hundred and seventeen concerts in less than six months. He has returned many times since, his fame growing all the time like an avalanche.

Despite his strenuous career as a virtuoso, Paderewski has found time to compose many beautiful works of a very distinct character of their own. These include two operas, "Manru" and "Sakuntala," two symphonies, a sonata for

piano and violin, a concerto, a monumental "Fantasie Polonaise" for piano and orchestra, songs, and many pieces for piano.

Mr. Paderewski records his interpretations for the Duo-Art Piano exclusively.

Duo-Art Records by Ignaz Jan Paderewski

6097—ETUDE in G-flat, Op. 25, No. 9 ("The Butterfly")—\$3.50

Frederic François Chopin

The nimble and graceful "Butterfly" Study has long been one of Paderewski's favorite and most effective encore numbers, and his playing of it never fails to arouse his audience to renewed enthusiasm. Under his magic fingers this gem of loveliness is just what the composer intended—a gorgeously beautiful, evanescent Butterfly, disporting in the sunshine.

And this wonderful Duo-Art record-roll is a perfect reproduction of his interpretation—an evocation of tonal magic, if there ever was one. Paderewski sailed for Europe on November 7, 1918, to attend the Peace Conference at Paris and complete the efficient

work he had done here for his beloved Poland throughout the course of the Great War. On the very day before he sailed, despite the press of numberless other things, he spent three hours giving the final touches to this record-roll and the one that follows of his own "Minuet," although he had already devoted days to them before; and he wrote of the Duo-Art Piano:

"I avail myself of this opportunity to congratulate you again on your splendid achievement in the production of the Duo-Art Piano. . . . I shall be glad indeed to have my playing reproduced with such manifest fidelity."

6100—MINUET, Op. 14, No. 1—\$4.00

Ignaz Jan Paderewski

This Minuet had become popular in England and the United States before ever Paderewski himself had visited these countries. Everybody who knows any modern music at all knows it from repeated hearings. But to hear the composer himself play it was and is a revelation of fresh, new beauty.

Many years ago an old friend of Paderewski's told, in the German periodical *Ueber Land und Meer*, an amusing anecdote about this Minuet: "When Paderewski was a professor at the Warsaw Conservatory, he was a frequent visitor at my house, and one evening I remarked that no living composer could be compared with Mozart. Paderewski's only reply was a shrug of the shoulders, but

the next day he came back, and, sitting down at the piano, said, 'I should like to play you a little piece of Mozart's which you perhaps do not know.' He then played the Minuet. I was enchanted with it and cried, 'Now you will yourself acknowledge that nobody of our time could furnish us with a composition like that!' 'Well,' answered Paderewski, 'this Minuet is mine.'"

It is not too much to say that this Minuet is quite on a par with Mozart's famous "Don Juan" Minuet, but with modern refinements of harmony and tone-color of which Mozart never dreamed. Here it is played as only Paderewski can play it, and the record is a wonder and a lasting delight.

6140—POLONAISE in A-major, Op. 40, No. 1 ("Military")—\$4.50

Frederic François Chopin

Chopin's Polonaises are among the most Polish of his works and also among the most virile testimonials of his masculinity, his strength, his warrior spirit. In some of them there are moments when "he discards gloves and soft phrases and deals blows that reverberate with formidable clangor." Notably is this true of this Polonaise in A-major, which has come to be known as the "Military Polonaise."

This is the best known of all Chopin's compositions, and though the most muscular, is the most often played of all. To Rubinstein it seemed a picture of Poland's greatness. The Polish portrait painter, Kviatovski, is authority for the story that after composing this Polonaise, Chopin, in the dreary watches of the night, was terrified by the opening of his door and the entrance of a long train of

Polish nobles and ladies, richly robed, who moved slowly by him. Troubled by the ghosts he had raised, the composer, hollow-eyed, fled the apartment. "All this," James Huneker points out, "must have been at Majorca, for Opus 40 was composed or finished there. Ailing, weak and unhappy as he was, Chopin had grit enough to file and polish this brilliant and striking composition into its present shape." The piece was published in 1840.

Mr. Paderewski's performance of this Polonaise is a call to battle—impetuous, fiery, stirring. In it he senses, as no one not a Pole could do, Poland's greatness and power in by-gone days, and he proclaims its "formidable clangor" with breath-taking dash, almost saturnalian abandon and astounding power.

SELIM PALMGREN

SELIM PALMGREN, who made his first visit to the United States in the spring of 1921, enjoys a wide European reputation as the foremost and the best-known representative of the younger generation of Finnish composers. He was born at Bjoerneborg, Finland, on February 16, 1878. After completing the piano course at the National Conservatory in Helsingfors, he continued his pianistic studies in Berlin with Konrad Ansoerge, Wilhelm Berger and Ferruccio Busoni. On his return to Helsingfors, he conducted a choral society there for a time, and later for several years was conductor of the Music Society Orchestra at Abo. He has made several very successful tours of the principal cities of Finland and Scandinavia as a pianist, appearing also as visiting conductor.

His compositions include two operas, "Daniel Hjort," produced at Abo and Helsingfors in 1910, and "Peter Schlemihl" (not yet produced); a symphonic poem, "Floden;" two orchestral suites, "The Seasons" and "Pastorale;" many songs, several male choruses, and a large number of piano works, among which may be mentioned two concertos with orchestra entitled respectively "The River" and "Metamorphoses," a sonata, a Fantasia, a Ballade (in the form of a theme with variations), 24 Preludes, Finnish Lyrics (12 pieces), and a Finnish Suite.

Mr. Palmgren has contracted to record his interpretations for the Duo-Art Piano exclusively.

A Duo-Art Record by Selim Palmgren

6445—VALSE MIGNONNE, Op. 54, No. 1—\$2.25

Selim Palmgren

This "Valse Mignon" is an unusually pretty and appealing little waltz, skilfully written on an ingratiating melody, with clever, novel and interesting harmonies, and an alluring rhythmic swing. And the composer has played it delightfully, in an in-

dividualistic style, marking its rhythmic beat with that peculiar accentuation characteristic of the waltzing of the Far-Northern peoples, which may best be described, perhaps, as a hop instead of a glide. Altogether a charming record-roll that is sure to prove popular.

Duo-Art Records by David Pesetsky

6289—A LA CUBANA—\$2.00

Enrique Granados

6314—CAPRICE CREOLE (Cuba)—\$2.00

Isaac Albeniz

INA WARWICK POLSON

THE following named hymns, religious songs, and favorite old songs constitute a group of fine Duo-Art Records with the words of the song printed on the music-roll in each instance. These songs have been recorded with finished art and skill by Miss Ina Warwick Polson, an accomplished pianist and organist, of Winnipeg, Manitoba.

Duo-Art Records by Ina Warwick Polson

10061	BONNIE DOON—AULD LANG SYNE.....	Old Scottish Airs	\$1.75
10081	COME, YE THANKFUL PEOPLE, COME(Thanksgiving Hymn).....	G. J. Elvey	1.50
10088	GOD BE WITH YOU TILL WE MEET AGAIN.....	W. G. Tomer	1.75

10062	HE LEADETH ME (Three stanzas).....	W. B. Bradbury	\$1.25
10058	I NEED THEE EVERY HOUR (Three Stanzas)	R. Lowry	1.25
10086	IT CAME UPON THE MIDNIGHT CLEAR.....	R. S. Willis	1.50
10089	JESUS CHRIST IS RISEN TODAY.....	Lyra Davidica	1.75
10059	LAST ROSE OF SUMMER—ANNIE LAURIE (Irish Melody).....	Lady John Scott	1.75
10065	RECESSIONAL In D-major (Alto or Baritone).....	Reginald de Koven	1.50
10071	SAVIOUR, AGAIN AT THY DEAR NAME.....	E. J. Hopkins	1.50

JOHN POWELL

JOHN POWELL has achieved noteworthy success both in Europe and America as a pianist of distinguished individuality and a composer of originality and genius. He was born in Richmond, Virginia, in 1882, and before he was five years old had given evidence of extraordinary musical talent. After graduation from the University of Virginia in 1901, having completed in two years the course for the degree of Bachelor of Arts, he went to Vienna and studied under Leschetizky for five years, also taking work in composition under Navrátil. Making his initial appearance as a concert pianist in Berlin in 1908, he concertized for several years in the leading European cities before returning to the United States in 1912. His works include many pianoforte compositions, songs, violin and chamber music, suites and sonatas, in which he often uses Negro melodies, dressing them in the most modern harmonic garb.

Mr. Powell records his interpretations exclusively for the Duo-Art Piano.

Duo-Art Records by John Powell

6281—BERCEUSE, Op. 13—\$2.50

Alexander Alexandrovitch Ilyinsky

As delicate, dainty and precious in its ravishing beauty as the first wild flowers of spring is this dreamy and caressing little Cradle Song, which only needs to be heard once to win instant favor. Its composer is a Russian musician of whom little is known in

America, although his works include an opera, a symphony, symphonic poems, incidental music to two of Sophocles's tragedies, several choruses, and many pianoforte pieces and songs.

6337—ENTRANCE, Op. 82, No. 1. From "Forest Scenes"—\$2.25

Robert Schumann

King of the Romantics, Schumann was also one of the most important forerunners of the modern tonal landscapists, and his "Forest Scenes," nine short pianoforte pieces composed in 1848 and '49, constituted a noteworthy advance beyond the attempts of most of his predecessors at transcriptions into music of what Henry More called "the Out-

world." So this exquisite little piece, while it does not attempt to depict any specific Forest Entrance, does convey subtly but unmistakably a suggestion of the quiet and purifying atmosphere of a forest approach and charms by the graceful skill with which this is done no less than by the suggestion itself.

6161—FAREWELL, Op. 82, No. 9. From "Forest Scenes"—\$2.50

Robert Schumann

Not only an entirely adequate, but indeed an exceptionally sympathetic, and therefore an exceptionally poetical interpretation is here recorded by John Powell of one of the most poetical and most beautiful of Schumann's short pianoforte pieces. The final number of the set of pieces called "Forest Scenes," composed after he had entered the

shadow of the mental malady which was to end his life only a few years later, this exquisitely beautiful little tonal poem is as richly freighted with Schumann's own particular fancy as anything he ever wrote, and is finely representative of his "Romantic" scheme.

6201—HUNTING SONG, Op. 82, No. 8. From "Forest Scenes"—\$2.50

Robert Schumann

The nine short piano pieces making up Schumann's "Forest Scenes" were composed in 1848 and 1849, when his powers had already begun to be clouded by the mental malady which a few years later ended his life. Yet these delightful pieces are as brimful of fancy

as any of his works. This most happy, care-free Hunting Song, for instance, is thoroughly imbued with the imaginative quality of his romantic spirit, and is wrought out with his best skill.

5835—HOOCHIE COOCHEE DANCE. From "At the Fair: Sketches of American Fun"—\$2.25

John Powell

The composer's intention in writing his suite for pianoforte entitled "At the Fair" was to give vivid if somewhat idealized, impressions of local color, characteristic of the lighter and more relaxed moments of Americans. This piece is the first of six making up the suite, each representing a characteristic moment of the "midway" of a Southern fair. A note printed in one of Mr. Powell's recital programs says of it:

"The fundamental theme of this piece is taken from the street song that swept all over the United States shortly after the Chicago Exposition in 1893, where, for the first time, Oriental body dancing was seen in this country. The piece opens with an introduction suggestive of the drum rhythms and trills

and quavers of the Arabian Oboe which lead shortly into the dance. The theme is developed with sinuous and suggestive syncopations and reaches its first climax embellished with crude counterpoints and sinister harmonies. An episode of a more delicate nature is now introduced in a major key, after which the principal theme recurs fortissimo accompanied by barbarous knocking syncopations in the bass. The agitation becomes ever greater until the theme, overcome by the dizzy swirl, collapses in exhaustion while the drum and oboe motifs rise triumphant above it. A coda based on ideas in the introduction brings the piece to a sombre and sinister close."

5836—CIRCASSIAN BEAUTY. From "At the Fair: Sketches of American Fun"—\$2.25

John Powell

This is the second of the six pieces making up Mr. Powell's pianoforte suite entitled "At the Fair." Of the inception of the piece the composer has said:

"The beauty of the Circassian women has been famed since ancient times, and although the examples that are offered us on the midways are scarcely typical, one looks deeper than the gaudy tinsel and tawdry luxury. One can find even here that suggestion of voluptuous romance and exotic mystery that so charmed us on our first reading of the

Arabian Nights; for no matter how coarsened or vulgarized the 'beauty' may be, if she is a real Circassian she will still retain traces of these qualities."

Although no actual folk-tune is used in this brilliant and fascinating "sketch," the composer succeeds admirably in suggesting in the phrases of the melody and in the harmonies a fire and passion of the Orient, cloaked with sensuous languor, but ever threatening to burst forth.

6209—MERRY-GO-ROUND. From "At the Fair: Sketches of American Fun"—\$2.50

John Powell

This clever, well written and interesting little rondo is the third of the six short pieces grouped together to form a suite entitled "At the Fair: Sketches of American Fun." The composer's own performance of it makes a delightful record-roll of a delightful bit of

genre painting in music, bringing vividly before the hearer the characteristic moment of the "midway" of a southern fair when the merry-go-round bestows its joys upon its load of happy, laughing children.

5922—CLOWNS. From "At the Fair: Sketches of American Fun"—\$2.00

John Powell

Altogether delightful is this clever bit of musical humor, the fourth of the six short pieces making up Mr. Powell's pianoforte suite, "At the Fair." It is a brilliant little Harlequinade, or Humoresque, in very modern syncopation, filled with color and rich in con-

trasts and fine shadings—the alternation of loud and boisterous passages and sly quips and whispered jokes admirably portraying the characteristic antics of American clowns at their fun-making.

**5826—SNAKE CHARMER. From "At the Fair:
Sketches of American Fun"—\$2.25**

John Powell

The title of this charming little composition tells us at once that we may expect a delineative study in tone rather out of the ordinary; and it proves to be a graphic musical picture, indeed, almost startling in its simulation of reality. There is an introductory group of reverberating chords that rivets the attention,

and then a colorful melody of sinuous contour, luscious, sweet and strong, undulates through accompanying harmonies of beauty and individuality. One has but to close his eyes to see the whole vivid scene, even to the dartings of the serpent's forked little tongue.

**5940—THE BANJO PICKER. From "At the Fair:
Sketches of American Fun"—\$2.25**

John Powell

Extremely clever, and quite as captivating as it is clever, is this "Banjo Picker," the last of the six little pieces making up John Powell's pianoforte suite, "At the Fair;" and, unlike some of the other parts of that suite, it is unmistakably and unequivocally American in atmosphere and in flavor.

A few introductory measures, suggesting "Dixie," serve to usher in the principal theme of the piece. This, Mr. Powell assures us, is a verbatim reproduction of a darky banjo-player's version of the "Mississippi Sawyer," an old English country dance that was ex-

ceedingly popular among the early American pioneers. A second and contrasting theme follows, based on the negro folk-song "Old John Hardy," which has a charming rhythm of its own and a special interest for musicians in the fact that it is in the Mixolydian Mode. After the presentation of this novel feature, the main theme recurs with harmonic and contrapuntal ornamentations and is worked up to an exciting climax. The succeeding coda fades gradually away until it closes, as the piece began, with the strains of "Dixie."

6366—PIONEER DANCE. From Suite, "In the South"—\$2.75

John Powell

This spirited and delightful Pioneer Dance is the third piece in Mr. Powell's pianoforte suite entitled "In the South." The piece has an unmistakably American tang, a characteristic flavor of earlier days, reflecting the rollicking, care-free spirit of the Pioneers and, in a finely wrought work of art, preserving that spirit as it is still kept among their descendants in out-of-the-way places.

It is based on two themes, the first of which, originally an old English Sir Roger de Coverly or Virginia Reel, but now known as the "Arkansas Traveler," was a favorite tune among pioneer settlers of the eighteenth century and well into the nineteenth also. This tune reached the height of its popularity at the time of the settlement of the Middle West—Arkansas, Missouri, Northern Texas—where

everybody sang it, with words beginning "Hello, Stranger! Hello, Yourself!" The second theme also is probably of Anglo-Saxon origin, although it has disappeared as an Anglo-American folk-song, having been taken over by the darkies and adapted to their mood and method of expression. They sing various sets of words to it, on the order of the common refrain "Any old nigger with ordinary sense would a-throwed them soap-suds over the fence," whence the tune has come to be called "Soapsuds."

Without attempting in any way to distort or to modernize them, Mr. Powell has very skilfully harmonized these themes to bring out the rollicking fun and nonchalance of pioneer times and has combined them into a captivating piano piece.

6242—POEME EROTIQUE—\$2.50

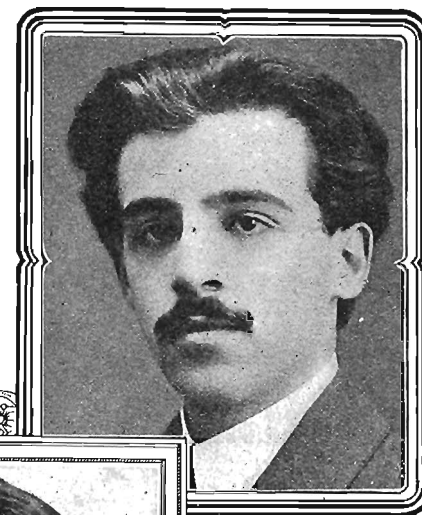
John Powell

Besides being a pianist of exceptional abilities, John Powell is one of the foremost of living American composers. This latest of his original compositions to be recorded for the Duo-Art Piano, in his own inimitable interpretation, is built upon one of the finest, most loftily sustained melodies he has ever written, a hauntingly beautiful, soulful, singing melody that is a revelation to every hearer

of fresh new loveliness in music. This lovely lover's song is sung to a simple but highly effective accompaniment that leads to a vigorous middle section of the piece which works up to a passionate climax of thrilling power and sonorosity, ending in a crash of chords in the bass. Then the original melody returns and the lover ends his song as rapturously as he began it.



*Serge
Prokofieff*



Erno Rapee



*Rosita
Renard*



Rudolph Reuter



Arthur Rubinstein

SERGE PROKOFIEFF

SERGE PROKOFIEFF was born on the Sontsovka Estate in the South of Russia, in 1891. He received his earliest musical instruction from his mother and a little later studied with Gliere and Taneieff in Moscow. In 1903 he was sent to the St. Petersburg conservatory, where he became a pupil of Mme. Essipoff in piano playing, of Liadoff and Rimsky-Korsakoff in composition and of Tcherepnin in conducting. He was graduated from the conservatory with the highest honors, having won the Rubinstein prize. He began to compose when only six years old and had written a symphony before he was twelve. With prolific industry, in the course of his student days in St. Petersburg, he produced no fewer than one hundred compositions. These were not published, however, as he realized their immaturity.

Prokofieff's published works include two operas, a ballet, a symphony, symphonic poems, sonatas, concertos, a large number of compositions in the smaller forms for pianoforte and songs.

Mr. Prokofieff records his interpretations only for the Duo-Art Piano.

Duo-Art Records by Serge Prokofieff

6253—GAVOTTE, Op. 12, No. 2—\$2.50

Serge Prokofieff

Here is a very modern example of a very old dance form. The Gavotte was originally a French dance, in common time, of moderately quick movement, and in two parts, each of which was repeated, as was customary in the older dances. Its name is said to be derived from the Gavots, or inhabitants of the *Pays de Gap* in Dauphiné. Its original peculiarity as a *danse grave* was that the dancers lifted

their feet from the ground, while in former *dances graves* they walked or shuffled.

Mr. Prokofieff has very skilfully infused the old form with a new vitality which is yet not at all at variance with its original quaintness, and has written in a more frankly melodious vein than in some of his other compositions. Its harmonization is novel, clever, intriguing; and its rhythm firm, clear-cut, and pulse-stirring.

6377—GAVOTTE IN D, Op. 49, No. 3—\$2.50

Alexander Konstantinovitch Glazunov

Mr. Prokofieff has here recorded, with his remarkable rhythmic precision, dash and spirit, a capital and captivating performance of a fine, swinging, melodious Gavotte by his fellow countryman, Alexander Glazunov, who is generally conceded to be the foremost of

living Russian composers. This delightful Gavotte, which serves to introduce Glazunov into the Duo-Art repertory, is the last of three piano pieces making up his Opus 49. It deserves popularity with the lovers of good music.

6160—MARCHÉ, Op. 12, No. 1—\$2.50

Serge Prokofieff

Evidence that Mr. Prokofieff has something new and original in music to offer is afforded by this stirring short March, which impresses every hearer at once by its striking originality and individuality. Its novel harmonies and dissonances, however, do not in the least in-

terfere with its rhythmic progression. The little piece is a work of real musical substance, and in mind the hearer marches to its measured tread long after the playing of it has ceased.

6153—PRELUDE, Op. 12, No. 7—\$2.75

Serge Prokofieff

This Prelude was written for the harp originally, and in the pianoforte version retains an unmistakably harp-like quality. Its novel rhythmical effects and strangely beautiful

chord harmonies are enunciated with sure mastery in this strikingly individualistic and interesting Duo-Art record of the composer's own interpretation.

6198—PRELUDE IN G-minor, Op. 23, No. 25—\$3.00

Sergei Rachmaninoff

SERGE PROKOFIEFF—Continued

6344—RIGAUDON, Op. 12, No. 3—\$2.50

Serge Prokofieff

Here Serge Prokofieff has given us a clever and novel treatment of this old dance form, infusing it with something of his own vigorous, even tempestuous personality, and in incorporating in it a remarkably skilful blending

of distinct dissonances which under his clever manipulation becomes not unpleasant. And he has played it with gusto, with his sure command of rhythmic expression and markedly individualistic touch.

6210—SARCASMS, Op. 17, Nos. 1 and 2—\$2.50

Serge Prokofieff

The dictionaries define sarcasm as "a keen, reproachful expression; a satirical remark uttered with some degree of scorn or contempt; a taunt; a gibe; a cutting jest." The two little pieces here recorded by their composer with the utmost seriousness and conviction are certainly cutting musical jests. New and

novel and strange as they are, they have a certain interest for the musician and the student of the development of music, for they are wrought with inexorable logic and express sharply and powerfully certain moods of a fiery, brooding and tempestuous nature.

6391—TOCCATA, Op. 11—\$2.75

Serge Prokofieff

This piece by the vigorous young Russian composer Prokofieff is in the true Toccata form and requires an executant of exceptional digital dexterity and muscular power to perform it. In it the composer may be said to have played at touch and go with euphony

and cacophony, while developing great rhythmic boldness and power. Mr. Prokofieff himself has recorded a striking performance of it that is almost breath-snatching in its fiery impetuosity.

EGON PÜTZ

A COMPOSER as well as a pianist who has concertized with success in Europe and America and who has the distinction of having made the first hand-recorded Pianola music-roll in the United States, Egon Fernando Carlos Pütz, although born in Berlin, on December 11, 1887, is of Spanish descent. He received his musical training in France and Germany, winning a first prize at the Paris Conservatoire, and studying successively under Raoul Pugno and Teresa Carreno. He has lived in the United States for several years, having become a naturalized citizen in 1911.

Duo-Art Records by Egon Pütz

5532	BARCAROLLE, Op. 27, No. 1.....	Moritz Moszkowski	\$2.00
5529	MEDITATION FROM "THAIS".....	Jules Massenet	2.25
5538	SALUT D'AMOUR.....	Sir Edward Elgar	2.00
5503	SERENADE MELANCOLIQUE.....	Egon Pütz	1.75

ALEXANDER RAAB

ALEXANDER RAAB was born in Raab, Hungary, and received most of his musical education in Vienna, first as a pupil at the conservatory, where he won all the principal prizes, and later as a pupil of Leschetizky. He toured all the chief cities of Europe with brilliant success, receiving the unanimous support of the public and the critics. At the outbreak of the Great War he came to America, and here also he has concertized with marked success. He is a successful teacher also, and for several years occupied the position of Director of the Piano Department in the Chicago Institute of Music.

Duo-Art Records by Alexander Raab

5714	CARNIVAL MIGNON, Op. 48, No. 5 (Pierrot Reveur, Nocturnette)	Edouard Schuett	\$2.00
5677	FANTASIA, No. 1	Wolfgang Amadeus Mozart	2.00
5640	RHAPSODIE HONGROISE, No. 5. "Heroide elegiaque," in E-Minor	Franz Liszt	2.00
6127	SERENADE D'ARLEQUIN	Edouard Schuett	2.25
5651	SOIREES DE VIENNE, No. 6, Valse Caprice After Franz Schubert	Franz Liszt	2.00
5631	TENDRE AVEU (Romance), Op. 43, No. 2	Edouard Schuett	2.00
5642	WALTZ, Op. 39, No. 15	Johannes Brahms	2.00
5693	WALTZ, Op. 63, From the Second Serenade	Robert Volkmann	2.00

Duo-Art Records by Karl Rackle

6274	AMARYLIS (Louis XIII Air)	Henry Ghys	\$1.50
6291	MEDITATION, Op. 90	Charles Morrison	1.75
6304	MOONLIGHT SAIL TO THE LOVERS' ISLE, Op. 134, No. 4	Franz Bendel	2.00

ERNO RAPEE

ERNO RAPEE, a young Hungarian pianist and conductor, for some time resident in the United States, was born in Budapest, in 1891, and is a graduate of the Royal Academy of Music of that city. He completed his studies in piano with Emil Sauer, and in composition with Ernst von Schuch. Before coming to the United States he held the position of conductor in several German opera houses and had a piano concerto, a symphonic poem and other works of his composition performed by several European orchestras. Here he has been connected with the Savage and other opera companies, has founded a trio, and is musical director of the Modern Music Society of New York.

Mr. Rapee records his interpretations only for the Duo-Art Piano.

Duo-Art Records by Erno Rapee

10077	ABIDE WITH ME	William Henry Monk	\$1.75
	SOFTLY NOW THE LIGHT OF DAY, (Song Roll)	Carl Maria von Weber	
6447	ARTISTS' LIFE WALTZ, Op. 316	Johann Straus	2.50
1041	AS KATHLEEN FAIR (Soprano in E-flat) Accompaniment Roll	Old Irish Air	2.00
1021	AVE MARIA (Soprano in G) Accompaniment Roll	Bach-Gounod	2.00
6421	"BOHEMIAN GIRL" Selections	Michael William Balfe	2.50
1037	BUTTERFLIES, Op. 20, No. 4 (Soprano in F) Accompaniment Roll	Linn Seiler	2.00
6290	CAPRICE VIENNOIS	Fritz Kreisler	2.00
6315	CAVATINA in D, Op. 85, No. 3	Raff-Pauer	2.00
6245	CHIFFONNETTE	Allerton-Rapee	2.00

10047—CHRISTMAS FANTAISIE—\$2.00

(1) Jingle Bells; (2) Holy Night; (3) Hark the Herald Angels Sing; (4) Adeste Fideles.

Arranged and Played by Erno Rapee

Here is a novel and charming Christmas medley arranged and played with great deftness by Erno Rapee. The merry "Jingle Bells," and bells are here imitated with surprising cleverness, is used as brief links—a veritable "silver chain of sound"—to join together the other songs in this Fantasy, and the effect is altogether delightful. An exceptionally beautiful and appealing Duo-Art song-roll, with the words of each of the songs printed beside the notes to which they are to be sung.

10069	DADDY. Song Roll	F. Behrend	\$1.50
10072	DREAM FACES (Song Roll)	W. M. Hutchinson	1.75

ERNO RAPEE—Continued

6231—ECHO DE VIENNE (Valse de Concert)—\$2.25

Emil Sauer

Possessing all the elements of popularity, in the best sense of the term, this beautiful and charming Concert Valse in the Viennese style, richly melodious and rhythmically

alluring, is here offered in a technically flawless, beautifully graceful, and finely finished performance by Erno Rapee.

6261	GARDEN DANCE, A	G. Vargas	\$1.75
6386	GLOW-WORM, THE (Idyl)	Paul Lincke	2.00
10079	IN THE GLOAMING, Song Roll	Annie Fortescue Harrison	1.75
10070	{ JUANITA, Song Roll	Norton-May	1.75
	{ SWEET AND LOW, Song Roll	Joseph Barnby	
10084	LAST NIGHT (Key of G) Accompaniment Roll	Halfdan Kjerulf	1.50
10082	LOST CHORD, THE, Song Roll	Sir Arthur Sullivan	1.50
10060	MADRIGAL OF MAY (From "The Jest"), Song Roll	Maurice Nitke	1.75
10075	MEDLEY OF COLLEGE SONGS (Song Roll)		1.75
	(1) Gaudiamus Igitur; (2) Polly Wolly Doodle; (3) Forsaken; (4) Upidee; (5) Vive l'Amour; (6) Old Oaken Bucket; (7) Good Night Ladies; (8) Bingo; (9) Boola March.		
6277	"MIGNON" OVERTURE	Ambroise Thomas	2.50

1028—MOTOR MENTAL RHYTHMICS, No. 1—\$2.25

1032—MOTOR MENTAL RHYTHMICS, No. 2—\$2.25

1036—MOTOR MENTAL RHYTHMICS, No. 3—\$2.25

(Educational Dance Rolls for Children. Arranged and annotated by Alys E. Bentley).

These Duo-Art Music Rolls have been arranged under the supervision of Miss Alys E. Bentley, whose work in imparting the fundamentals of music education to young children is unique and points the way to a finer development both physically and spiritually for all children.

"The function of music in physical education," Miss Bentley says, "should be to stimulate action in the lower nerve centers, and to direct the reflex response into correlated movements. Too great stress cannot be laid upon the importance of the careful selection of music as a stimulus for motor activity. The nervous system intuitively reacts far in excess of its power to approximate or assimilate the good or bad in music. Properly

selected music will develop a desire for exercise, and this exercise will grow, as every other appetite, by what it feeds upon. Feeling as expressed in the play-life of children should be understood and directed in early training, first in terms of bodily movement within the laws of organic growth, and later in more subtle expression of emotion through action.

"In this ordered sequence of bodily movement functioning with music as one of the greatest arts, and possibly one of the greatest experiences, there is interaction, and thus the outward symbol in motor expression swiftly and subtly effects its changes in the very texture of thought and feeling, subduing what is crude, harmonizing what was discordant, bringing grace and beauty to the spirit."

1026	MUSETTA'S VALSE SONG (Accompaniment Roll) (From "La Boheme") (Soprano)	Giacomo Puccini	\$2.00
6454	NORMA SELECTIONS	Vincenzo Bellini	2.50
1033	OLD KING COLE (Male Quartet in F) (Accompaniment Roll)	Cecil Forsyth	2.00
10054	OLD OAKEN BUCKET, THE	Samuel Woodworth	1.50
	LISTEN TO THE MOCKING-BIRD (Song Roll)	Alice Hawthorne	

6232—OVERTURE TO "WILLIAM TELL"—\$2.75

Gioacchino Rossini

The Overture to "William Tell," with its Alpine repose, its great storm picture, the stirring *Ranz des Vaches* (call by which the Swiss summon their cattle from the valleys to the higher pastures in June), and the trumpet-call to freedom, is one of the most beautiful

and most skilfully made in the whole orchestral repertory and has long been a favorite with concert-goers as well as opera-lovers. Here Erno Rapee has recorded a splendid performance of a fine pianoforte arrangement of it that is sure to win popularity.

6249—POET AND PEASANT OVERTURE—\$2.50*Franz von Suppe***6343—"RAYMOND" OVERTURE—\$2.25***Ambroise Thomas*

"Raymond, or the Queen's Secret," opera in three acts, produced at the Paris Opera-Comique in 1851, did not win more than a temporary success, but the overture to the piece was so skilfully written and is so thoroughly delightful that it still holds its place in the concert room and in the hearts of many music lovers. Ambroise Thomas was an adept in interpreting dramatic situations of

the most varied kinds and a master of orchestration, and this overture reveals on every page the hand of a sensitive and refined artist. The present piano arrangement by August Fraemcke is an excellent transcription, and Erno Rapee has played it excellently well, making of it a fine and spirited Duo-Art Record-Roll that is rich in variety, movement and appealing charm.

6362	ROBIN HOOD SELECTIONS.	<i>Reginald de Koven</i>	\$2.50
	Brown October Ale; Sir Cavalier; Sweetheart Mine; Oh, Promise Me.		
6396	SEXTET FROM "LUCIA DI LAMMERMOOR"	<i>Gaetano Donizetti</i>	2.50
10066	{ SOLDIER'S FAREWELL, THE (Song Roll)	<i>Johanna Kinkel</i>	1.75
	{ WARRIOR BOLD, A	<i>Stephen Adams</i>	
6334	SOUVENIR	<i>Franz Drdla</i>	2.25
6235	TO THE EVENING STAR (from "Tannhauser")	<i>Wagner-Liszt</i>	2.00
6412	"IL TROVATORE" SELECTIONS	<i>Giuseppe Verdi</i>	2.50

6193—VALSE, Op. 15, No. 2—\$2.00*Aloyse Bodo*

Here is a decidedly pretty, graceful, dainty waltz, whose lilting, swinging measures are played with deft and delicate artistry making

a fascinating record-roll for those who (and what real music-lover does not?) delight in light music in its best estate.

6220	VALSE BLUETTE	<i>Drigo-Rapee</i>	\$1.75
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ROSITA RENARD

ONE of the most brilliant and promising of the young pianists now before the American public, Rosita Renard has been hailed as the true successor of Teresa Carreño. However that may be, she is certainly an amazingly proficient pianist for a girl in the early twenties of her years. She astonishes and delights not only by her technical mastery, but also by her interpretative abilities, her nervous energy, and her physical endurance.

Senorita Renard was born in Santiago, Chile, and from earliest childhood enjoyed unusual educational advantages. Her musical gifts were manifest very early, and after a course of lessons at home the young girl was sent to a local conservatory, where she soon surpassed all the other pupils. Her progress was so remarkable that, upon entering her teens, her family consented to her training for a musical career. She was taken to Europe and for five years studied with Professor Martin Krause in Berlin. Just when she was ready to make her debut, the Great War began. Nevertheless she gave three successful recitals in Berlin before she returned to her home in Chile. After a triumphal tour of South America, Senorita Renard came to the United States, in 1917, and rapidly won a high place in the esteem of American concert goers.

Senorita Renard records her interpretations exclusively for the Duo-Art Piano.

Duo-Art Records by Rosita Renard**6006—BEAUTIFUL BLUE DANUBE—\$2.50***Strauss-Schulz-Edler**Arranged by Emil Sauer*

The Schulz-Edler Arabesque on Johann Strauss's "Beautiful Blue Danube" Waltz is one of the most brilliant, appealing, and popular of pianoforte transcriptions, just as the waltz itself, which aroused the jealousy of Brahms, is beyond doubt the most beautiful that the old "Waltz King" ever composed.

This new arrangement by Emil Sauer sparkles with an even greater brilliance and possesses a yet more compelling fascination than the original Arabesque. There is no other word but "dazzling" for this coruscating virtuoso piece.

5980—EROICA, Etudes d'Execution transcendante, No. 7, in E-flat major—\$2.50*Franz Liszt*

This Heroic Study, No. 7 of the Transcendental series, has the character alike of the triumphal march and the song of victory of a home-coming hero. Big and grandiose in feeling, of massive power in both conception and execution, it contains stupendous or-

chestral effects which tax to the utmost the interpreter's skill in the use of touch and pedals combined. It is marked by great incisiveness of rhythm and magnificent sonority of imposing chords, and requires great virtuosity for its performance.

6041—ETUDE in E minor, Op. 25, No. 5—\$2.50*Frederic François Chopin*

Chopin's second set of Studies, Opus 25, was first published in 1837, although some of the pieces making up the set had been composed five or six years earlier. No. 5, in E minor, is a study in rhythms and double notes, but it is vastly more than that: one of those "Poems fit for Parnassus," of which James Huneker has said "In them is mirrored all of Chopin, the planetary as well as the secular Chopin."

This Fifth Etude is less often heard in the concert room than any one of its companions

among the full dozen that make up the Opus 25. "Yet," says Mr. Huneker, "it is a sonorous piano piece, rich in embroideries and general decorative effect in the middle section. Perhaps the rather perverse, capricious and not altogether amiable character of the beginning has caused pianists to be wary of introducing it at a recital. It is hugely effective and also difficult, especially if played with the same fingering throughout, as Von Buelow suggests."

6069—FLOR DE CAMOTE, Tondero (Spanish Waltz)—\$2.25*Maximo La Rosa***6338—GALOP DE CONCERT—\$2.75***Emil Sauer*

A dashing, lively, brilliant concert piece, with a graceful lilt and rhythm and clever and effective contrasts in dynamics is here offered in a spirited, captivating performance by the

brilliant young Chilean pianist, Rosita Renard, who, while playing it with great bravura, has also shown full appreciation of its melodic and rhythmic content.

6146—MAZURKA, Op. 59, No. 3—\$2.50*Frederic François Chopin*

"In this Mazurka," says James Huneker, "Chopin is at the summit of his invention. Time and tune that wait for no man are now his bond slaves. Pathos, delicacy, boldness, a measured melancholy and the art of euphonious presentment of all these, and

many factors more, stamp this Mazurka a masterpiece." And the interpretation of it here recorded by Rosita Renard is a masterly performance of crystalline clarity and brilliance.

6121—NOCTURNE in B major, Op. 9, No. 3—\$2.50*Frederic François Chopin*

An English critic has well said that in any of the works of Chopin we enter, as it were, into a fairyland untroubled by human footsteps—a path hitherto unfrequented but by the great composer himself. The first part

of this Nocturne has a fairy-like grace that is almost coquettish. The passionate intermezzo is firmly knit and has the dramatic Chopin ring, and the ending is highly effective.

6382—NOCTURNE IN D-FLAT, Op. 27, No. 2—\$2.50*Frederic François Chopin*

Of this Nocturne Professor Niecks declares that "nothing can equal the finish and delicacy of execution, the flow of gentle feeling, lightly rippled by melancholy, and spreading out here and there in smooth expansiveness." But he adds that all this sweetness enervates and that it needs an antidote of Bach or Beethoven.

Agreeing with Karasovski that it has "a profusion of delicate floriture," James Hune-

ker points out that this Nocturne "really contains but one subject, and is a song of the sweet summer of two souls, for there is obvious meaning in the duality of voices. Often heard in the concert room, this Nocturne gives us a surfeit of sixths and thirds of elaborate ornamentation and monotone of mood. Yet it is a lovely, imploring melody, and harmonically most interesting."

5978—PRELUDE, Op. 104, No. 1—\$2.25*Felix Mendelssohn-Bartholdy*

Although the Prelude embodied in this roll was not published until after Mendelssohn's death, it was composed at the time of his courtship and marriage, in 1836, and is a very happy bit of writing. With its suave melody in chords, its brisk staccato

accompaniment, rapid tempo, and sharply accented rhythm, it demands for its proper interpretation grace, delicacy, vivacity, rhythmic pulse and tenderness; and these are the very qualities in which the art of Rosita Renard excels.

6031—RESTLESS DREAMS (Traumeswirren), Op. 12, No. 7—\$2.50*Robert Schumann*

This "Restless Dreams" is a dainty and exquisite fragment which might almost be called a fairy piece; so light is it, so airy and dreamlike, so filled with a delicate and fantastic imagery that baffles description. It requires for its adequate performance a par-

ticularly facile and finished technic, as well as an understanding of the composer's mood and purpose. And these have been fully supplied by the brilliant young Chilean pianist, whose rare art is exemplified in this fine Duo-Art music-roll.

6208—RHAPSODIE ESPAGNOLE—\$3.00*Franz Liszt*

Liszt's Spanish Rhapsody, while not so characteristic a work as the Hungarian Rhapsodies, is nevertheless a composition of imagination, poetry, fire, brilliance such as only a musician of great genius could produce.

It is both interesting and beautiful and what more could be asked? In the present interpretation its rhapsodic character, its poetic spirit, its glorious sonorities are adequately set forth by Rosita Renard.

6400—SCHERZO (Capriccio) in E minor, Op. 16, No. 2—\$2.50*Felix Mendelssohn-Bartholdy*

In 1829, when he was twenty years old, Mendelssohn made his memorable visit to Great Britain which gave him inspirations for several of the best compositions of his early manhood, among them the "Fingal's Cave" Overture, the "Scotch Symphony," and other important works. In the course of that visit he passed some happy days at Coed-du, near Holywell in North Wales, at the country home of John Taylor, a mining engineer and music lover whom he had met in London. Mr. Taylor had three young daughters, so congenial to the youthful composer that he wrote a piano piece for each of them, and these pieces he published later as Opus 16, under the title "Three Fantasias or Capriccios."

Many years later, after Mendelssohn's death, one of these sisters in her reminis-

cences of his visit wrote thus of this Capriccio in E-minor: "We observed how natural objects seemed to suggest music to him. There was in my sister Honora's garden a pretty creeping plant, new at that time, covered with little trumpet-like flowers. He was struck with it, and played for her the music which (he said) the fairies might play on those trumpets. When he wrote out the piece (called a Capriccio in E-minor) he drew a little branch of that flower all up the margin of the paper."

It is a graceful and happy little piece with its fanfare of fairy trumpets sounding at frequent intervals, and here it is deftly, daintily and charmingly played by the accomplished young Chilean pianist, Rosita Renard.

EMILIANO RENAUD

EMILIANO RENAUD, a French-Canadian pianist and composer, was born in Montreal, and showing much musical talent in boyhood was sent to Europe to perfect himself as a pianist. He studied in Vienna, at the famous Leschetizky school, and in Berlin. Then he came to the United States and devoted himself to teaching, concertizing and composing. For five years he was director of the piano department of the Indianapolis Conservatory of Music; then he taught in Boston for several years before moving to New York. He has published about twenty-five original compositions, including both popular pieces and more serious works.

*A Duo-Art Record by Emiliano Renaud***1536—VALSE DES FLEURS—\$1.75***Emiliano Renaud*

This "Waltz of the Flowers" is a delightfully swinging waltz for dancing, very skillfully played in the Viennese style with sharply marked accents and lively variations in pace.

RUDOLPH REUTER

RUDOLPH REUTER is a young American pianist, who was born in New York City and received his early training here. For several years he was a choirboy and soprano soloist at St. James' Church. He won something of a reputation as a child pianist at eleven, and became a church organist at fourteen. Later he studied at the Royal High School of Music in Berlin for four years, and concertized with success in Germany. Then he traveled in the Far East, and for four years was director of the departments of pianoforte and musical theory at the Imperial Academy of Tokio, Japan. In 1908 he won a Mendelssohn prize in Berlin. He returned to the United States in 1912, and since that year has concertized extensively in all parts of the country.

Mr. Reuter records his interpretations only for the Duo-Art Piano.

*Duo-Art Records by Rudolph Reuter***6202—HUMORESQUE, Op. 10, No. 2—\$2.25***Peter Ilich Tchaikovsky*

This Humoresque was composed in January, 1872, while Tchaikovsky was enjoying a brief holiday at Nice, and it is based on and in part consists of a French popular song which he heard there and which took his

fancy. This is very cleverly treated, with odd quips, unexpected turns of melodic phrase, sudden alterations of rhythm and tempo, such as befit a musical joke.

6028—HUNTING SONG, Op. 19, No. 3

("Songs Without Words," No. 3)—\$2.00

*Felix Mendelssohn-Bartholdy***6355—IDYLL (Etude), Op. 39, No. 7—\$1.75***Edward Alexander MacDowell*

This Idyll, when played with the skill, artistic appreciation and poetic feeling which Mr. Reuter has brought to the interpretation here recorded, exerts a potent charm by

reason of its appealing melody, of characteristic MacDowell contour and tinge, and its rich and colorful arabesquery of ornamentation.

6130—INTERMEZZO, Op. 117, No. 1—\$2.00

Johannes Brahms

It was in the latest of his pianoforte works, Opus 116 to Opus 119, that Brahms was at his best as a writer for this instrument, and this first of the three Intermezzi grouped together as Opus 117 is the most popular of all his piano pieces. It carries an inscription from Herder's *Volkslieder*, which serves to

identify the German poem with "Lady Anne Bothwell's Lament" beginning

"Balow, my bge, lie still and sleep!
It grieves me sore to see thee weep."

It is an exquisitely simple lullaby, with a touch of dark foreboding in its middle section, and Mr. Reuter has played it entrancingly.

6096—LOTUS LAND, Op. 47, No. 1—\$2.00

Cyril Meir Scott

As charmingly exotic, novel, strange and unexpected as a poem of the Far East by Kipling is this exquisite little tone poem by the English composer, Cyril Scott. Its strange

new beauty is not to be grasped, much less appreciated, with a single hearing; but familiarity will place it in high favor, for it is poetical and beautiful as it is original.

6150—SCHERZO IMPROMPTU, Op. 73, No. 2—\$2.00

Edvard Hagerup Grieg

This Scherzo-Improptu is a brilliant bit of writing characterized by rugged Norwegian rhythms and appealing wisps of melody that are this composer's very own. It

partakes of the double character its title indicates, and the two forms have been combined with the deftness of an experienced master.

6050—SCOTCH POEM, Op. 31, No. 2—\$2.00

Edward Alexander MacDowell

MacDowell's Opus 31 comprises Six Poems after Heine, and the "Scotch Poem" is the most successful of the set in its psychological suggestion and its illustration of the burden of human emotion which the music reflects. Here is a translation of the verses which inspired it:

Far away on the rock-coast of Scotland,
Where the old grey castle projecteth
Over the wild raging sea,

There at the lofty and archéd window,
Standeth a woman beauteous, but ill,
Softly transparent and marble pale;
And she's playing her harp and she's singing,
And the wind through her long locks forceth
its way,
And beareth her gloomy song
Over the wide and tempest-toss'd sea.

The beautiful, sick lady and her desolate lamenting are sharply projected, and the piece is altogether a very moving and beautiful little work.

6452—SWEDISH WEDDING MARCH, Op. 12, No. 1—\$2.25

August Johan Sodermann

August Johan Sodermann, who was born at Stockholm in 1832 and died there in 1876, was one of the greatest Swedish composers of modern times. This Swedish Wedding March is a piano transcription by the composer himself of one of the most attractive numbers from his most popular operetta, "The Wedding at Ulfasa." It is a lively, jolly, forthright, brisk-stepping march, tuneful and

varied by curious changes of its peculiar rhythms. An excellent example of good humor in music, one might almost call it humorous music—in the best meaning of the term. Withal, it bears the impress of the vigorous and energetic nature of the Northerner, which has made many Scandinavian compositions so charming.

MILAN RODER

MILAN RODER was born in Slavonia in 1878. Besides being a pianist of note, he has won much success as a conductor of opera, and has also led his own symphony orchestra in the cities of Austria, Russia, Holland, and elsewhere. At Marienbad, Bohemia, he conducted five special "Gala Performances" in honor of King Edward VII of England. He was brought to the United States by Andreas Dippel, formerly general manager of the Metropolitan Opera House, New York.

Duo-Art Records by Milan Roder

6051—ARTIST'S LIFE WALTZ—\$2.00

Johann Strauss

A surpassingly fine performance of this popular and ever delightful Strauss waltz is embodied in this record by a pianist who has an international reputation as an authoritative interpreter of the music of the "Old Waltz

King." Indeed, so thoroughly in the spirit of the composer are his interpretations that he has been congratulated upon them by members of Strauss's own family.

6112—MORNING JOURNALS—\$2.25

Strauss-Roder

Played by Milan Roder and Herma Menth

Milan Roder's pianoforte arrangement for four hands of Strauss's "Morning Journals" waltz is a musicianly piece of work and a thoroughly delightful version.

6129—O BEAUTIFUL MAY. From the Opera "Prince Methusalem"—\$2.25
Strauss-Roder

Played by Milan Roder and Beryl Rubinstein

Milan Roder's transcription for four hands of this appealing waltz from one of Johann Strauss's world-famed operettas has received an inimitable performance at the hands of

Messrs. Roder and Rubinstein, who have collaborated in a fine spirit of cooperation to produce a surpassingly fine record-roll.

Duo-Art Records by Fanny Votey Rogers

6312	ALP-MAID'S DREAM (Idyl), Op. 45.....	Joseph Labitzky	\$2.25
6348	FONTAINE, LA, Op. 34	Charles Lysberg	1.75
6303	FORGET ME NOT (Intermezzo).....	Allan Macbeth	2.00
10076	{ I CANNOT SING THE OLD SONGS (Song Roll)	Claribel C. Moulard }	1.50
	{ MOTHER'S OLD RED SHAWL	Claribel C. Moulard }	
6387	MAIDEN'S PRAYER, THE.....	Thecla Badarewska	2.00
6451	VALSE LUCILE, Op. 85, No. 1	Rudolf Friml	1.75

ARTHUR RUBINSTEIN

ARTHUR RUBINSTEIN is a young Polish pianist of extraordinary talent, who studied under Joachim and Barth in Berlin and began concertizing in Europe when he was only twelve years old. He made his first visit to America in 1906, and displayed an amazing dexterity of finger and other technical acquirements remarkable in an adolescent. After thirteen years he returned to us as a finished artist and a musical interpreter of rare powers. He has been a great traveler and has concertized in all parts of the civilized world with brilliant success.

Mr. Rubinstein records his interpretations exclusively for the Duo-Art Piano.

Duo-Art Records by Arthur Rubinstein

6204—EL ALBAICIN ("Iberia")—\$3.00

Isaac Albeniz

"Albaicin" is a word from the Arabic, which is in common use in Spain to designate a suburb on the slope of a hill. More particularly it is the gypsy quarter of Granada, which is its significance in the present title, for this piece is No. 1 of Book III of a collection of twelve piano pieces by Isaac Albeniz to which he gave the group title of "Iberia"

(Spain). He called these pieces "Twelve New Impressions," and each of the set bears the name of some Spanish city or town or other spot famed in Spanish history. This one has an exotic savor in its melodic and harmonic ingredients and a rich play of Spanish coloring in its varied dance rhythms.

6252—BALLADE IN A-FLAT, Op. 47—\$3.00

Frederic François Chopin

This Ballade in A-flat, the third of the four which Chopin composed, was inspired by the "Undine" of the Polish poet, Adam Bernard Mickiewicz, and was published in November, 1841. Huneker says of it:

"The episodes of this Ballade are so attenuated of any grosser elements that none but psychical meanings should be read into them. The ease with which the entire work is floated proves that Chopin in mental health was not daunted by larger forms. There is

moonlight in this music, and some sunlight, too. The prevailing moods are coquetry and sweet contentment. Forsooth, it is aristocratic, gay, graceful, piquant, and also something more. Even in its playful moments there is delicate irony, a spiritual sporting with graver and more passionate emotions. Those broken octaves which usher in each time the second theme, with its fascinating, infectious, rhythmical lilt, what an ironically joyous fillip they give to the imagination!"

6354—DANSE—\$2.25

Claude Achille Debussy

This is a comparatively early and a little known concert piece by the great French Impressionist in music, having been composed in that period of his career which was most prolific in pianoforte works. It was given to the world in 1890, the same year that saw the publication of those other noteworthy piano pieces: "Reverie," "Ballade," "Valse

romantique," and the "Suite bergamasque." It is such a "Dance" as no other composer ever wrote, being thoroughly and characteristically Debussian in its avoidance of accepted harmonies, its employment of the higher primary overtones and the whole tone scale; albeit its rhythms are more vigorous and energetic than Debussy habitually used.

6378—EVOCATION ("Iberia")—\$2.50

Isaac Albeniz

This is the first number in Albeniz's suite or group of piano pieces entitled "Iberia" (Spain), which comprises twelve "new impressions," as he called them, subdivided into three books. Its style shows unmistakably the influence of French impressionism, which was potent with this Spanish composer in his

later works, albeit its melodic line, tone color, harmonic atmosphere and shifting rhythms are all characteristically Spanish. It is a curiously interesting and decidedly odd piece of writing, and Arthur Rubinstein has played it with the care and devotion of an enthusiast for the music of its composer.

6162—NOCTURNE in F-sharp, Op. 15, No. 2—\$3.00

Frederic François Chopin

6182—LA PLUS QUE LENTE (Valse)—\$2.75

Claude Achille Debussy

With its Debussian wisps of novel melody and curious echoes of melody, its characteristic modulations and typically Debussian harmonic treatment, this "Slower than Slow"

Valse is surely unique among waltzes. A clever concert piece rather than a waltz for dancing, its measures nevertheless compel the listener to mark time to their care-free swing.

6298—SEVILLANAS (No. 3 from "Suite Espagnole")—\$2.50

Isaac Albeniz

The "Spanish Suite" of Albeniz is a set of eight pianoforte pieces, seven of which represent provinces of Spain, and the last is entitled "Cuba." Each province is represented by a characteristic musical form, and since Spain is the foremost nation in the number and variety of its native dances, several of these are dance forms. In this extremely clever group of musical characterizations of his native land, Albeniz pictures Granada in a Serenade; Seville is represented by the Sevillanas; a Courante stands for Catalonia; a Legende for Asturias; a Fantasia for Aragon; a Seguidilla for Castile; and Cuba is characterized in a Nocturne.

The *Sevillanas* is an ancient dance form

somewhat like the Andalusian Fandango, and is danced to the accompaniment of guitar and castanets, and also to couplets sung by the musicians. It has long been so popular in the province of Seville that on certain days it is danced before the high altar of the Cathedral in the city of Seville. Albeniz was probably the first composer of more than parochial renown to incorporate this specific form in a musical work of artistic import. In this example of it he has produced a novel and delightful piece of music, rich in unusual tonal effects and in vivid contrasts—contrasts of mood, now fiery, now languorous; contrasts of dynamics and tone quality, now loud, now soft; contrasts of pace.

BERYL RUBINSTEIN

SON of a Russian father and an English mother, Beryl Rubinstein was born in Athens, Georgia, in 1898. He has played the piano almost from infancy, and has concertized in various parts of the United States since his early childhood. His first teacher was his father, who is a musical amateur of exceptional ability, and to whom he considers that he owes his technic. When he was thirteen years old he came to New York and studied for some time with Alexander Lambert, under whose tutelage he appeared as a soloist at the Metropolitan Opera House. The next year some interested friends took him abroad, and he spent a considerable period in Berlin as a pupil of Jose Vianna da Motta.

Duo-Art Records by Beryl Rubinstein

5965—BERCEUSE (Etude), Op. 11, No. 1—\$2.00

Sergius Mikhailovich Liapounov

This Berceuse is a distinctive and novel cradle song, with a rather plaintive and appealing little melody, which is boldly treated with new and clever and effective harmonizations. It is a thoroughly musicianly short

Study (one of a set of twelve "Etudes d'execution transcendante"), and, although at first it may impress the hearer as "queer," on fuller acquaintance it is thoroughly delightful.

6236—CAPRICE, Op. 43, No. 6—\$2.25

Anton Stepanovich Arensky

This Caprice is the last of a set of Six Caprices for Pianoforte, making up Arensky's Opus 43. While not so wayward, perhaps, as its title might lead one to expect, its very pretty melody sings independently enough through its dainty, wavering accompaniment

of rich harmonization in ornamental arabesques. The piece represents the lighter, more delicate and refined side of the art of Arensky, whose larger works are imbued with power and dramatic feeling.

6316—LE PAPILLON (Etude de Concert)—\$2.25

Calixa Lavallee

5962—RHAPSODIE HONGROISE, No. 8 (Capriccio)—\$2.25

Franz Liszt

Thoroughly representative of Liszt's genius and splendidly characteristic, the Eighth Rhapsody is considered by many admirers one of the very best of the whole set. Certainly in the superb performance of it here recorded by the brilliant young American pianist,

Beryl Rubinstein, we hear such surging of elemental fire and passion, such rushing torrents of glorious sound, such stirring rhythms, and a harmonic texture of such glowing beauty and splendor as constitute a rarely powerful, a stupendous, and a majestic work.

5935—TWO SONGS WITHOUT WORDS in A major—\$2.25

No. 4, "Confidence," from Book 1, Op. 19

No. 47, "The Joyous Peasant," from Book 8, Op. 102.

Felix Mendelssohn-Bartholdy

The two numbers here grouped together, though written in the same key of A Major, afford an interesting and effective contrast, not only in subject and in style as determined by subject-matter, but also as between the

earlier and later styles and practices of the composer. "Confidence" was composed before 1830. "The Joyous Peasant" was written in December, 1845.

CHARLES CAMILLE SAINT-SAËNS

THE veteran French composer Saint-Saëns in his early manhood won the reputation of being the greatest of French pianists, a reputation he has sustained for sixty years; for, on the occasion of his latest visit to America to attend the San Francisco Exposition, though he was 80 years old, he demonstrated anew his supple style, siccant touch, technical mastery, and surpassing musicianship at the keyboard. For a time he was a pupil of Liszt, for whom he has always had the greatest admiration. But his pianoforte playing is radically different from that of the Liszt school. Eschewing the thunderous, the volcanic, even the dramatic style, it excels in the Gallic qualities of clearness, delicacy, and symmetry.

Saint-Saëns was born in Paris, October 9, 1835. He showed a marvelous aptitude for music from early childhood, and began his piano lessons with Stamaty when seven years old. He played at a concert of his own when eleven and composed his first symphony when sixteen. By the time he was 30 he had gained every distinction possible to a musician in France excepting only the Grand Prix de Rome. He won great distinction as an organist, as well as a pianist. His musical works, numbering hundreds of pieces in all kinds and for every instrument, place him in the first rank of modern composers. He is author of several volumes of critical essays, and is also an amateur astronomer of note. The many-sidedness of the man is amazing. He has been an indefatigable traveler and has visited practically every country in the world.

Duo-Art Records by Charles Camille Saint-Saëns

5674—MAZURKA No. 3, Op. 66—\$3.50

Charles Camille Saint-Saëns

Saint-Saëns is here represented as the interpreter of one of his own compositions, his Third Mazurka. His choice of the form of Poland's famous dance, the Mazurka, for the

expression of his inspiration, is a happy one, for he has caught that vague, melancholy spirit which at the same time is in the mood of fine, appealing beauty.

5696—"SAMSON ET DELILAH," Improvization—\$3.50

Charles Camille Saint-Saëns

Here is a unique roll—an improvisation by the dean of French composers on themes from his greatest operatic success, "Samson et Delilah." This work contains some of the most beautiful music Saint-Saëns has ever penned, and the noted musician has chosen from the most beautiful of these melodies and has here woven them into an improvisation.

It begins with the Dance of the Priestesses of Dagon, the final scene of the opening act. This is followed by Delilah's wonderful aria, "Spring voices are singing," which is not only one of the finest melodies in the entire opera, but is also one of the most inspired airs ever penned by this master.

5673—VALSE MIGNONNE—\$3.50

Charles Camille Saint-Saëns

The composer's own authoritative interpretation of a charmingly suave and graceful

Valse Mignonne, typically French and typically Saint-Saëns.

5831—VALSE NONCHALANTE—\$3.00

Charles Camille Saint-Saëns

Romain Rolland has said of Saint-Saëns that "he stands for something exceptional in French music, something which was almost unique until just lately; that is, a great classical spirit and a fine breadth of musical culture." This double significance in art of the veteran French composer is evinced in his piano music as well as his orchestral, and even in this delicious little Valse Nonchalante with its old-time suavity and poetical grace.

M. Saint-Saëns made this record for the Duo-Art on the occasion of his last visit to the United States, when he journeyed from Paris to San Francisco to take part in the musical festivities of the Panama-Pacific Exposition; and though he had reached fourscore years, his playing of this limpid, flowing music is imbued with all the artistry he could have brought to its performance when fifty years younger.

CARLOS SALZEDO

CARLOS SALZEDO is one of the foremost modern masters of the harp. He is also a composer of noteworthy music both for his own and other instruments and a pianist of no mean ability. He was born at Arachon (Gironde), France, in 1885. After winning a first prize for pianoforte at the Bordeaux Conservatory, he entered the Paris Conservatory, where his father was a professor of singing, and between 1897 and 1901 captured three first prizes—those for solfège, pianoforte, and harp. From 1901 to 1905 he toured France, Spain, Portugal, Switzerland, Germany and Austria as a harpist winning great success. After four years as solo harpist in Monte Carlo, he came to New York in 1909 and for the next four years was solo harpist at the Metropolitan Opera House. In 1913 he formed with Georges Barrère (flute) and Paul Kéfer ('cello) the *Trio de Lulèce*, and with this trio and as a soloist he has made tours of the United States. Returning to France at the beginning of the Great War, he was called to the colors, served a year, and was honorably discharged in July, 1915. He has published several concert pieces for harp, including a set of Variations on an Original Theme, ending with a fugue (the first ever written for harp), also pieces for violin, for 'cello, for piano, and other compositions, and has written a treatise on the harp.

Duo-Art Records by Carlos Salzedo

1039—CHORAL AND VARIATIONS (Harp Accompaniment Roll)—\$2.25

Charles M. Widor

6456—REVERIE, Op. 18—\$2.00

Carlos Salzedo

The "Reverie," here charmingly recorded by Mr. Salzedo himself, is a novel, delightful and effective little piano piece in which an appealing theme is enunciated in singing chords to a sparkling accompaniment of arpeggios.

FRANZ XAVER SCHARWENKA

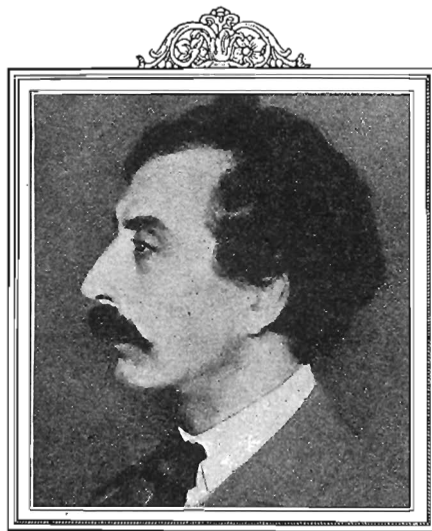
FAMOUS alike as a pianist, composer, and teacher, Franz Xaver Scharwenka was born at Samter, near Posen in East Prussia, January 6, 1850, of Polish ancestry. He received his musical education at the Kullak Academy in Berlin, and remained there for some time as a teacher. In 1881, with his older brother Philipp, he founded a conservatory of his own in Berlin. Ten years later he came to America and established another conservatory in New York, remaining seven years, but crossing to Europe once each year. He made numerous concert tours in the United States and won enormous success. He now lives in Berlin. As a pianist Xaver Scharwenka is renowned especially for the beautiful quality of his tone. He has enormous power, but is never boisterous. His playing is always musicianly in the highest degree.

A Duo-Art Record by Franz Xaver Scharwenka

5637—POLISH DANCE, Op. 3, No. 1—\$3.00

Franz Xaver Scharwenka

Years ago, when the name of this Polish composer was known to only a few, this Polish Dance flashed upon the horizon of music lovers and in short order became one of the most popular piano pieces of the hour. Unlike many writings which spring into popular fame over night, this Dance has retained its hold upon the public, still being heard at piano recitals and is also frequently played in an orchestral arrangement.



ERNEST SCHELLING

A MASTERLY pianist of whom America may justly be proud is Ernest Schelling, who has also attained some distinction as a composer. Born at Belvidere, New Jersey, in 1876, Schelling was a "wonder-child" and made his first public appearance when four years old, at the Academy of Music in Philadelphia. In his youth he went to Europe, and there spent many years studying with such masters as Pruckner, Mathias, Percy Goetschius, Hans Huber, Leschetizky, Moszkowski, and Paderewski. He has concertized with success in Spain, France, Germany, Russia, England, as well as in North and South America, everywhere being received as an interpreting artist of exceptional ability and attainments.

Mr. Schelling records his interpretations exclusively for the Duo-Art Piano.

Duo-Art Records by Ernest Schelling

5982—FANDANGO. From the Opera "Goyescas"—\$2.75

Enrique Granados

The Fandango is an Andalusian dance, accompanied by the guitar and castanets, in a characteristic Spanish rhythm. It resembles the Seguidilla and the Bolero so closely that it is sometimes described as a mixture of the two, and sometimes defined as a variety of the Seguidilla. It is danced by a man and a woman opposite one another, and like all similar national Spanish dances is probably of Moorish origin.

This example of the old dance by Granados occurs in the second "tableau" (as he called

it) of his opera, "Goyescas," which is devoted to the "Lantern-Lighted Ball," to which Rosario, the heroine, is taken by her lover, Fernando, a captain of the Royal Spanish Guards, and where at the end of the act he is challenged to a duel by Paquiro. It is at the beginning of the act, under the feeble light of a lantern hung from the heavy wooden beams of a barn-like place, that a couple dances this Fandango to the accompaniment of guitar and castanets.

5681	NOCTURNE in F-sharp, Op. 15, No. 2.....	Frederic François Chopin	\$2.50
5839	NOCTURNE in G, Op. 37, No. 2.....	Frederic François Chopin	2.75
5721	POLONAISE in A-flat, Op. 53.....	Frederic François Chopin	2.50
5708	RHAPSODIE HONGROISE, No. 10.....	Franz Liszt	2.75

ERNEST SCHELLING—Continued

5770—SONATA in B-minor. First Movement:

Lento; Allegro energico—\$2.50

5786—SONATA in B-minor. Second Movement:

Andante sostenuto—\$2.50

5799—SONATA in B-minor. Third Movement: Allegro energico—\$2.50

Franz Liszt

These three fine record-rolls embody Ernest Schelling's masterly performance of Liszt's monumental Sonata, one of the most imposing and magnificent creations in the whole range of pianoforte music. Epic in bigness, it is yet a tremendously dramatic and fascinating work. "The opening bars are truly Lisztian," says Huneker. "The gloom, the harmonic haze, from which emerges that bold theme in octaves (the descending octaves Wagner recalled when he wrote his Wotan theme); the leap from the G to the A-sharp below—how Liszt has made this and the succeeding intervals his own. Power there is, sardonic power."

Then follows a magnificent chorale that soars and sings, and in turn a faint return of the opening motive and a lovely cantando espressivo in D. Anon, the bold theme so eloquently proclaimed at the outset is solemnly sounded with choric pomp and power. Then "the hue and cry of diminished sevenths begins, and this tonal panorama with its swirl of intoxicating colors moves kaleidoscopically onward." The chorale is repeated. The main theme is developed in a short but powerful fugue, followed by a section of great dramatic power. All this leads to a prestissimo finale of startling splendor.

E. ROBERT SCHMITZ

BEFORE the Great War began, E. Robert Schmitz had won recognition by his native France as one of her greatest pianists and conductors. He was born in Paris in 1889, and showed musical talent as a youth, both violin and piano attracting his early attention and endeavor. Entering the Paris Conservatory, he studied both instruments for a time, but later specialized in piano and won a first prize in 1909. After his graduation from the Conservatory, Mr. Schmitz concertized in Europe for two years and was a pioneer interpreter in Germany and England of the music of Debussy and other contemporary Gallic composers. Returning to Paris, he became conductor of a symphony orchestra which he founded and which bears his name, and also leader of a chamber music group and of a French choral society.

When the war came all these activities had to be abandoned, and he joined the colors at once. For thirty-eight months he served as a soldier on active duty, rising to a captaincy with an anti-aircraft battery which won three citations. Wounded twice, the second wound, received just before the armistice was declared, incapacitated him for further military service. Permitted, through the intercession of Premier Clemenceau, to resume his artistic career, Captain Schmitz came to America as soon as he could get passage after the armistice was signed. In recitals here it speedily became evident that his experiences at the front had not impaired his artistic powers. He is an exceptionally accomplished musician, a pianist with imagination, and he plays the music of the modern French composers with authoritative and revealing artistry.

Mr. Schmitz records his interpretations for the Duo-Art Piano exclusively.

Duo-Art Records by E. Robert Schmitz

6264—CARNAVAL, Op. 9 (Part I)—\$2.75

6282—CARNAVAL, Op. 9 (Part II)—\$2.75

Robert Schumann

Schumann's "Carnaval, Scènes Mignonnes sur 4 notes," is a set of twenty-one piano pieces written in 1834 (the composer was then 24 years old), dedicated to Carl Lipinski and

published in 1837, as Opus 9. Each piece has its own title. The whole set is too long for inclusion in one Duo-Art Record-Roll. The titles of the pieces included in the First Part,

in the order in which the composer arranged them, are as follows: "Preamble," "Pierrot," "Arlequin," "Valse Noble," "Eusebius," "Florestan," "Coquette," "Réplique," "Sphinxes," "Papillons," "ASCH-SCHA (Lettres Dansantes)" and "Chiarina."

The separate titles of the pieces making up the second part are:

"Chopin," "Estrelle," "Reconnaissance," "Pantalon et Columbine," "Valse allamande," "Paganini," "Aveu," "Promenade," "Pause," and "Marche des Davidsbundler contra les Philistins."

The eminent English critic, J. A. Fuller Maitland, after praising the wonderful animation and never-ending variety of this most popular of Schumann's pianoforte works, goes on to say of it:

"The theme of the whole composition is a phrase of the most unpromising character,

consisting of the four notes A, E-flat, C and B, called in German A S C H, which thus make up the name of the town where Schumann's friend Ernestine von Fricken lived. The name is also translated into musical notes in another way, as A-flat, C and B, A-flat being called 'As' in German. It happens, too, that these four letters are the only letters in the name Schumann that bear a musical significance. The three phrases thus generated are given in their simplest form in the number called 'Sphinxes.' In the entire collection of pieces there are only two that contain no reference to these notes, and by far the greater number are actually developed from them. And yet not even Schumann ever wrote a work in which there was more constant variety, or one in which the delineation of characters, both real and imaginary, was more true to nature."

6199—JEUX D'EAU (Playing Fountains)—\$2.75

Maurice Ravel

Typical of Ravel's art is this Jeux d'Eau, published in 1902, a concert piece of great brilliance, clear-cut, consistently sustained and developed, and highly effective throughout for the pianoforte. Based in the idea of the mechanical structure of a fountain, it

rises to an amazing display of tonal colors—a transmutation into music of the tossed and wavering jets of water from fountains flashing in the sunshine—such as only a genius could achieve.

6240—LA FILLE AUX CHEVEUX DE LIN (The Girl with the Flaxen Hair), No. 8 from First Book of Preludes—\$3.00

Claude Achille Debussy

M. Debussy's "Girl with the Flaxen Hair," is a very pretty girl, and a demure little lass, withal, vivacious and half-shy by turns; youthful, sprightly, debonair. She sings sweetly, naturally, simply, and while her song is a French song, in M. Debussy's very modern French style, there is a trace of a Scottish cadence in her pretty voice.

Debussy's First Book of Preludes was published in 1910 and contained twelve short piano pieces, all written with a noteworthy simplicity and delicacy of style. One French

commentator has called these Preludes "veritable sketches from life of the impressions and fantasies that traversed the comprehensive and varied spirit of Debussy." This one is altogether charming in its naive originality and novelty; and the talented French pianist, E. Robert Schmitz, who was long a friend and associate of the composer, has recorded here an authoritative and beautiful interpretation of it, enunciating its poetry entrancingly.

6457—SERENADE—\$2.25

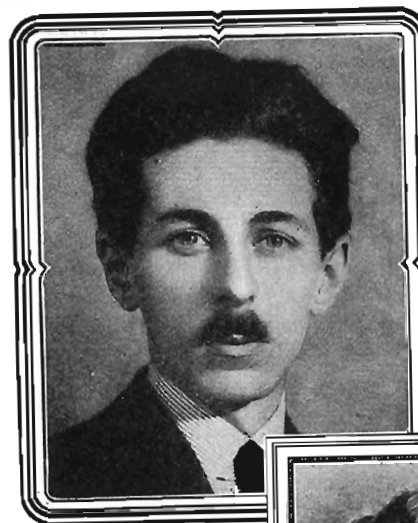
Gabriel Pierne

6215—LA SOIREE DANS GRANADE—\$2.75

Claude Achille Debussy

As vivid and as haunting to memory as a painting by Zuloaga is this "Evening in Granada" with its Spanish feeling, Spanish color, Spanish atmosphere, its novel and bizarre melodies, its odd harmonies and exotic rhythms. An art critic has noted Zuloaga's "sonorous acid effects." They are here in this colorful and amazing tonal transcript of the night life of a typical Spanish city by Debussy. Here, too, the French composer

shows his possession of that signal characteristic of the Spanish painter, the genius of place. And the piece is unique among Debussy's compositions in that it deals with a real, not an imaginary, place. Debussy was accounted the arch-impressionist among musicians, but this is an impressionistic bit of realism that is masterly—and fascinating, the more fascinating the more familiar it becomes.



E. Robert Schmitz



Cyril Scott



Arthur Shattuck



Eleanor Shaw



Eleanor Spencer

CYRIL SCOTT

CYRIL MEIR SCOTT, perhaps the most individualistic of modern English composers, and a pianist of exceptional abilities, was born in Oxton, Cheshire, on September 27, 1879. Having studied the pianoforte until he was seventeen years old, he then went to the Frankfort Conservatory where for several years he studied composition with Professor Ivan Knorr. He speedily emancipated himself from the limitations of musical conventions and as a composer adopted the principles and methods of the ultra-modern impressionists.

Mr. Scott's compositions include a symphony, four overtures, two rhapsodies, and other works for orchestra, a pianoforte concerto, two string quartets, pianoforte sextet and quintet, a violin sonata, many songs, and numerous piano pieces. He has published also books of verses and has written much on esthetics and the occult aspects of music. He is a theosophist and a student of and lecturer on occult philosophy, and is said to be a thorough believer in the relation between tones and colors, as well as in the transmigration of souls.

Mr. Scott made his first American tour, giving recitals of his own compositions, in the winter of 1920-21. He records his interpretations exclusively for the Duo-Art Piano.

A Duo-Art Record by Cyril Scott

6406—DANSE NEGRE, Op. 58, No. 5—\$2.50

Cyril Meir Scott

This brilliant and lively Danse Negre, with its well accentuated rhythmic swing, is one of the most popular of the piano pieces of Cyril Scott. It is fashioned upon a merry and rather naive air, evidently intended to appear as a negro melody. And this dance tune is cleverly and interestingly accompanied with a

sparkling harmonic setting, which, while not ultra-daring, serves to keep the listening ear constantly alive to its points of charm and of novelty. Here it is played authoritatively, of course, but it is also played with remarkable skill, dash and brilliancy.

ARTHUR SHATTUCK

ARTHUR SHATTUCK, an American pianist of genuine talent and artistic attainments, was born at Neenah, Wisconsin, in 1881. He played as soon as he could reach the keys of his mother's piano, standing on his tip-toes, and began taking music lessons when six years old. When thirteen he was taken to Europe and placed in Leschetizky's school in Vienna. Returning to America, he studied for a time with Fannie Bloomfield-Zeisler; then went back to Vienna and for six years was under the tutelage of the master Leschetizky himself. Going to Norway, he studied with Grieg, and thereafter won popularity throughout Scandinavia. He has traveled much, concertizing successfully in Europe and America, and even in Iceland and Egypt.

Mr. Shattuck records his interpretations exclusively for the Duo-Art Piano.

Duo-Art Records by Arthur Shattuck

5881—BARCAROLLE. From "The Tales of Hoffmann"—\$2.50

Offenbach-Moszkowski

"Les Contes d'Hoffmann," which had its first performance four months after its composer's death, was Offenbach's most cherished work, on which he had been laboring for many years. A sumptuous revival of it by Oscar Hammerstein a few years ago made it highly popular in the United States, and today

this luscious "Barcarolle" is known and delighted in throughout the length and breadth of America.

The scene of the second act of the opera is laid in Venice in Carnival time, and it is at the beginning of this act that the "Barcarolle," a duet charming in its musical sentiment and

ARTHUR SHATTUCK—Continued

almost Mozartean in its grace, is sung. Surprisingly popular as the piece is, it is rather surprising that the present arrangement of it for pianoforte by Moritz Moszkowski is known to comparatively few people. The eminent Polish composer has here accomplished vastly more than a mere pianoforte transcription of Offenbach's lovely Barcarolle.

He has really transformed it into a new work, for he has written a delightful series of quasi-variations, embellishing the original themes with a wealth of florescence, without changing in the least their individual contour, but developing and ornamenting them with musicianly mastery of all the resources of his instrument.

6027—DEDICATION (Widmung)—\$2.25

Schumann-Liszt

This is one of the finest of all those wonderful piano transformations with which Liszt did pioneer work in spreading the appreciation of the best in music; just as the original song (Opus 25, No. 1) is one of the very best, as it is among the best known that Schumann ever wrote. Liszt treated this lovely song with the utmost sincerity. He added nothing

extraneous or incongruous to it. But by passing it through the alembic of a poetic mind he transformed it into a new work; a pianoforte work of idiomatic perfection, and of a nobler beauty and a loftier grandeur even than the original. This, in short, is one of the most glorious transcriptions in all music—a splendid and immortal work of art.

5809—FRUHLINGSRAUSCHEN (Voices of Spring) Op. 32, No. 3—\$2.25

Christian Sinding

Christian Sinding, one of the most eminent of Norwegian composers, was born at Kongsberg, Norway, in 1856. His compositions include a fine symphony, a piano concerto of a richly melodic character, violin sonatas and other chamber music, and some remarkably attractive songs and pianoforte pieces.

Among these latter named, this "Voices of

Spring" is one of the best known and most popular, as it is one of the most appealingly melodious. Its beautiful singing themes, and the very clever and suggestive harmonic treatment they receive, fully justify its descriptive title. It is indeed a brilliant utterance of the fresh, new, joyous Voices of Spring.

5934—LIEBESTRAUM (Dream of Love), Nocturne No. 3, "O Love"—\$2.25

Franz Liszt

6192—NOCTURNE—\$2.25

Raymond Huntington Woodman

Mr. Shattuck has placed in his debt all of us who favor the encouragement of American music by his beautiful performance of this delightful Nocturne. And the piece itself is altogether worthy of popular approval, for besides being genuinely melodious, it is a sound and skilful bit of musical construction. It begins with a simple and very pretty melody,

which sings itself entrancingly; there is an almost tempestuous middle section, like a sudden rush of wind through summer-clad trees, providing an incident of vivid contrast, after which the tranquil melody again returns, and the night song ends in contemplative and soothing quiet.

6376—NORWEGIAN FOLK SONG—\$2.00

Christian Sinding

As its title would lead one to expect, here is a beautiful melody—of a distinctive type beloved in the land of the vikings and with its simplicity, inevitableness and naive freshness

musically representative of that land—a sweet melody simply provided with an appropriate harmonic accompaniment that serves to display its unornamented beauty.

ELEANOR SHAW

ELEANOR SHAW, a young American pianist of distinguished ability, was born in the far Northwest and has received all of her musical training in the United States. Since 1909 she has studied in New York and since 1916 has been a pupil of Frank LaForge and Ernesto Berumen. She has made successful tours of the country both as piano soloist and as accompanist for several eminent singers.

Duo-Art Records by Eleanor Shaw

1030—	MAMMY'S SONG. (Soprano in A-flat.) (Accompaniment Roll).	Harriet Ware	\$1.75
6093—	ON WINGS OF SONG	Mendelssohn-Liszt	2.00
6263	ORIENTALE, Op. 7, No. 2.	Nicholas Amani	2.25
6086	ROMANCE	Frank LaForge	1.75
1018	SONG OF THANKSGIVING (Soprano in D minor) Accompaniment Roll.	Frances Allitsen	1.25
1020	STAR, THE (Sop. in D-flat) Accompaniment Roll	James Rogers	1.50
6292	VALSE IN A-FLAT, Op. 20, No. 3.	Genari Karganoff	2.00

FRANK SHERIDAN

FRANK SHERIDAN is a promising young American pianist who was born in New York City, in 1897, and received his musical training here, under the guidance of Louis Stillman, and later of Harold Bauer. His fine Duo-Art Records show him to be possessed of poetic feeling and a sense for musical beauty as well as technical skill.

Duo-Art Records by Frank Sheridan

6317—NAUTILUS, Op. 55, No. 7 (From "Sea Pieces)—\$2.00
Edward A. MacDowell

6256—NOCTURNE, Op. 28, No. 1—\$2.25
Erik Meyer-Helmund

A very pleasing, melodious and graceful bit of music is this gentle, dreamy, lulling Nocturne, representative of the restful and peaceful aspects of night, and perhaps suggestive also of its mystical beauty, rather than its possibilities of disturbance.

ELEANOR SPENCER

ELEANOR SPENCER, highly accomplished young American pianist, was born in Chicago and there made her first concert appearance at the age of ten years. She had the good fortune, however, not to continue before the public in her childhood, and the further good fortune to have her musical training entrusted to William Mason, one of America's greatest music masters. When she was fourteen years old, Miss Spencer went to Europe to continue her studies there, which she did for five years with Leschetizky and Harold Bauer. Thereafter, making her first appearance as a concert pianist in London, she won a signal success and high praise from the English critics for her intellectual, temperamental and distinguished playing. Tours in Germany and Holland followed, and then her European successes were repeated in extensive concertizing in America. American critics have pronounced her an artist of unusual gifts and accomplishments, a player of complete poise, thoroughly mistress of her own powers, which are fully and maturely developed, and endowed with a fine musical feeling.

Miss Spencer records her interpretations exclusively for the Duo-Art Piano.

Duo-Art Records by Eleanor Spencer

6260—DREAMS OF VIENNA. Valse—\$2.25
Rudolf Sieczynski

6188—HOLLAND'S PEASANT SONGS AND DANCES—\$1.75
Julius Roentgen

Three quaint little pieces are effectively linked together to make up this novel and captivating record-roll. The first is an old Dutch peasant song entitled, from the opening words of the text, "When Dear Father Courted Dear Mother." Then comes, as the

ELEANOR SPENCER—Continued

culminating central section of this clever and artistic group arrangement, a very spirited and jolly dance tune, most prettily set and with a rhythm of infectious gaiety; and this in turn is followed by another peasant dance, a sort of rustic minuet, which also has a naive charm all its own.

Julius Roentgen, one of Holland's foremost

6309—SPINNERS, Op. 13, No. 5 (From "In Brittany")—\$2.25

Rhene-Baton

Here is a rhythmically novel and a fascinating piece of music in modern tonalities and a thoroughly modern style by a contemporary French composer whose work is practically unknown in America. Using the whirring motion of the spinning wheels as a basis, the author has built up a clever and appealing tonal picture, translating that motion into sound and deftly interweaving into his new and strikingly rich and interesting musical fabric melodic hints and harmonic touches that are typical of the Breton peasants—a rude, sturdy people, obstinately adhering to their ancient superstitions and

composers, has arranged for the piano these old Dutch peasant songs and dances of the seventeenth and eighteenth centuries, with the idea of keeping them unchanged in themselves while the harmonization has been added freely in order to bring them nearer to the present musical understanding.

traditions. Brittany is one of the most picturesque provinces in Europe, and M. Rhene-Baton has succeeded to an astonishing extent in putting that picturesque quality into the music of his pianoforte suite, "En Bretagne." This is made up of six pieces, of which the present one is the fifth and has for its full title, "Spinners near Carantec."

Miss Eleanor Spencer is the first pianist to play any of Rhene-Baton's pieces on this side of the Atlantic, and she plays them with musical understanding and keen appreciation of their novel tonal effects and individualistic qualities.

CHARLES GILBERT SPROSS

CHARLES GILBERT SPROSS, master of a delicate and finely sympathetic piano style, has won distinction also as an organist, teacher and composer. He is a native of New York State, born at Poughkeepsie, in 1874, and studied the pianoforte with Adolph Kuehn, Xaver Scharwenka, Emil Gramm, and Carl V. Lachmund. Besides serving as organist in churches in Poughkeepsie and New York City, he is a sympathetic, skilful, and highly successful piano accompanist, having served in that capacity with such artists as Melba, Fremstad, Jomelli, Schumann-Heinck, Homer, Hempel, Amato, Martin, Gerardy, and others. Mr. Spross's compositions number more than a hundred successful works and include many songs, several cantatas, anthems, choruses and pianoforte pieces.

Duo-Art Records by Charles Gilbert Spross

5990—"ALICE" (Romance)—\$2.00

Joseph Ascher

Joseph Ascher was a fashionable pianist and a prolific composer of drawing-room pieces, who was born at Groningen, Holland, in 1829, and died in London in 1869. The present Romance is the composer's own pianoforte transcription of a once extremely popular

song which he wrote to words by W. Guernsey, entitled: "Alice Where Art Thou?" Its simple but deeply felt melody is decorated with a deal of clever and effective ornamentation, and the popularity of the piece shows no signs of waning.

1009—THE AWAKENING (F, Medium Voice) Accompaniment Roll—\$1.50

Charles Gilbert Spross

5896—BARCAROLLE—\$1.75

Charles Gilbert Spross

The idea of the musical form known as the Barcarolle was taken originally from the boat-songs sung by the Venetian *barcaruoli* as they

row their gondolas. It is a form that has appealed to many modern composers, for its freedom permits almost every possible effect

in tranquil tempo and invites to sweet melodiousness. Charles Gilbert Spross, in the present example, has followed the traditions of the form, but has put into it fresh new beauty in themes of individualistic character and a treatment of them that is both clever

- 10068 BEN BOLT (Song Roll).....Nelson Kneass \$1.75
 6385 CHIMES OF ST. CECILIA (A Descriptive Fantasy)...William Worthington 2.00
 6302 DANCE OF THE DEMON (Grand Galop de Concert).....Edouard Holst 2.25

5969—A DREAM—\$1.75

J. C. Bartlett

A beautiful and effective little song by a contemporary American composer of many songs which are winning wide favor—a song which Evan Williams has sung with marked success throughout the length and breadth of the land—is here recorded in an adept piano

arrangement by Charles Gilbert Spross, who has accompanied Mr. Williams in this song on countless occasions. The transcription for the pianoforte is effective in its simple beauty, in its strict adherence to the spirit of the song.

- 1010 I LOVE, AND THE WORLD IS MINE (High Voice) Accompaniment Roll.....Charles Gilbert Spross \$2.25
 1011 ISHTAR (High Voice) Accompaniment Roll.....Charles Gilbert Spross 2.25
 1008 LINDY (B-flat, Low Voice) Accompaniment Roll.....Charles Gilbert Spross 1.50

5794—LISONJERA, LA (The Flatterer)—\$1.75

Cecile Chaminade

Chaminade's "The Flatterer" is a masterpiece of its genre—a perfect embodiment of grace and wit. The music is so thoroughly

familiar that it scarcely invites comment—its moods suggesting mind's eye pictures called forth by the title of the composition.

5956—LOVE'S DREAM AFTER THE BALL (Intermezzo)—\$1.75

Alphons Czibulka

This charming little piece, called by its composer an Intermezzo (in the sense in which that term was used first by Schumann) had an enormous vogue twenty-five years or so ago, when it was first brought over from Vienna. Everybody played, or whistled, or hummed it. By way of introduction to the player, the sheet music bears this legend:

"Returned from the ball, she falls asleep . . . and in a charming Vision beholds him to whom she has given her heart this night." The music is a deliciously swinging, dainty and melodious waltz, interrupted by an intermediate section labeled *Andante amoroso*, a glowing little love song, after which the *Tempo di valse* returns.

- 5823 MAZURKA (Second) Op. 54.....Benjamin Godard \$1.50
 6361 MELODIE IN D (Shepherd Lassie's Sunday).....Ole Bull 2.00
 10064 MOLLY DARLING (Song Roll).....William Hays 1.75
 6424 MONASTERY BELLS, Op. 54.....Louis Lefebure-Wely 2.00
 5876 NARCISSUS, Op. 13, No. 4.....Ethelbert Nevin 2.00

5845—NOCTURNE, "Midsummer Night's Dream," Op. 61, No. 3—\$1.75

Felix Mendelssohn-Bartholdy

Mendelssohn's lovely music for Shakespeare's play of "A Midsummer Night's Dream" was composed in 1843 in obedience to the desire of the King of Prussia, and was produced at Potsdam, on October 14, of that

year. It was an inspiration straight from the realm of happiness in which Mendelssohn lived and moved and had his being. Its perennial charm has delighted countless hosts of music lovers, and still delights.

5943—PAS DES AMPHORES (Dance of the Amphoras),
Air de Ballet, Op. 37, No. 2—\$1.75

Cecile Chaminade

A thing all compacted of color and grace, this charming little piece is thoroughly representative of the genius of its brilliant French authoress; is indeed rather more individualistic

than some of the many airs de ballet which she has been pleased to bestow upon the world. And, light and bright as it is, it is yet a thoroughly musicianly composition, without a

suggestion of frivolity or triviality. It is just as genuine a work of art as if its proportions were a hundred-fold larger, and its art is well-nigh flawless.

Charles Gilbert Spross may be said to have made something of a specialty of Mme. Chaminade's music, for the performance of

5825—SCARF DANCE, Air de Ballet, Op. 37, No. 3—\$1.50

Cecile Chaminade

Best known of all the clever and fascinating compositions of Mme. Chaminade, this sparkling Scarf Dance is a universal favorite. It is taken from this brilliant French woman's ballet entitled "Callirhoë," which was produced at Marseilles in 1888, and has steadily increased in popularity since that date. The

which he has had the advantage of her tutelage in person, having accompanied her on her last American tour. Here he has recorded a skilfully wrought and finely finished performance and produced a thoroughly delightful Duo-Art roll.

commission for the ballet was first offered to Benjamin Godard, who declined it because he was engaged upon an opera. He recommended Mme. Chaminade as a substitute, and she completed the entire score in the short space of six weeks.

6351—SOUVENIR DE VARSOVIE—\$1.75

Julius Schulhoff

5866—SPRING SONG—\$2.00

Charles Gilbert Spross

This lovely "Spring Song" of his own fashioning proves that as a composer, Charles Gilbert Spross is endowed with those same delicate and sparkling graces of style which make his interpretations of music by other composers so artistic and so enjoyable. The main musical subject of this charming tonal

poem of springtime is a joyous theme which unmistakably typifies the awakening of nature from the long winter slumber. It is a melody of distinctive contour, of brightness and beauty; and the harmonic accompaniment, most appropriately and deftly provided for it, is a vesture of sparkling freshness.

1012—SWEET, SWEET LADY (High Voice) Accompaniment Roll—\$2.00

Charles Gilbert Spross

1038—VIKING SONG (Male Quartet in G) Accompaniment Roll—\$2.00

Samuel Coleridge-Taylor

5858—WATER NYMPH, Op. 13, No. 3—\$1.50

Ethelbert Nevin

When Ethelbert Nevin completed his Opus 13, in 1891, he wrote in his diary: "I have finished the 'Water Scenes'—Dragonfly, Ophelia, Water Nymph, Narcissus and Barcarolle. While I am doing nothing great, I am doing the best I can and I am going to leave behind me, if it is possible, a trail of sunshine." He was in Europe when these pieces were published. They gave him an immense popularity, and helped materially toward lifting his burden of financial anxiety.

He did indeed leave a trail of sunshine; for, while he was given at times to mysticism and psychological visions, his music is all of the joy of life.

This sprightly and deliciously dainty "Water Nymph" is a captivating vision of perfect grace and beauty. And, despite its fanciful lightness, it is thoroughly sound in workmanship—a product of conscientious and genuine art no less than of a very real inspiration.

5795—WILL O' THE WISP—\$1.75

Charles Gilbert Spross

1043—YESTERDAY AND TODAY (Soprano in F minor)

Accompaniment Roll—\$2.00

Charles Gilbert Spross

A Duo-Art Record by Alexander Steinert

6167—PRELUDE—\$2.00

A young Boston musician is represented by this rather imposing Prelude, with its almost orchestral fullness and richness of harmonic structure. Alexander Steinert is an American pianist and composer, whose family

has long been connected with musical affairs in the New England Metropolis. His playing of his own composition attests him a pianist of no mean ability.

CONSTANTIN STERNBERG

THE name of Constantin Sternberg has long been a familiar one in American musical annals, for he has lived and worked in the United States since 1880. He was born in the Russian capital in 1852, was a pupil of Moscheles and Hauptmann at the Leipzig Conservatory, and later studied with Kullak and Liszt. He had made concert tours in Europe, Asia and Egypt and had conducted opera in several cities before coming to America. After much concertizing here, he established the Sternberg School of Music in Philadelphia in 1890. Many of his compositions have won popular success.

Mr. Sternberg records his interpretations exclusively for the Duo-Art Piano.

Duo-Art Records by Constantin Sternberg

6138—THE CLOWN, Op. 113, No. 3—\$2.00

Constantin Sternberg

Here is an extremely clever bit of musical characterization, a delineation of prankish humor with quips and tricks aplenty, yet, despite its whimsicalities, its sudden turns and surprises, one that is thoroughly and soundly and delightfully musical. A novelty, even an oddity, if you will; the little piece has

a very real grace and charm of its own, and besides the appeal of its sly humor, its ingratiating wisps of melody are sung so sweetly that the listener wants to hear the whole thing right over again. This authoritative record of it by the composer himself is an unalloyed delight.

6178—EN BOHEME, Op. 82—\$2.25

Constantin Sternberg

Here is another of Constantin Sternberg's felicitous as well as authoritative interpretations of his own original compositions. Ever since Shakespeare first boldly conceded to the kingdom of Bohemia a seacoast, each succeeding age and indeed every generation has taken the liberty to refashion this enchanted country in accordance with its own ideals. Every voyager who has newly cruised its

encompassing seas has recharted its coastline and more or less enlarged its boundaries. This Mr. Sternberg has done for us anew in this interesting little piano piece, which has a novel grace and beauty of its own. Despite a hint here and there of modernist ideas of harmony, Mr. Sternberg's Bohemia is the same old, but always newly enchanting, kingdom of art and dreams.

6128—NIGHT SONG, Op. 56, No. 6—\$2.00

Constantin Sternberg

A decidedly graceful and pretty nocturne giving us a glimpse of only the beneficent aspect of night, its soothing quiet and rest, is

here recorded with grace and refinement by its composer.

6168—PASSEPIED, Op. 58—\$2.00

Constantin Sternberg

A dance which originated among the sailors of Lower Brittany, the Passepiéd is said to have been first danced in Paris by street-dancers in the year 1587. In character the dance resembles somewhat the Minuet, but it is played much faster.

The present example, while not lacking in the quaintness characteristic of this old-time

dance, nevertheless is permeated with the originality, the indefinable something which we call individuality, that characterizes the pianoforte pieces of Constantin Sternberg. Very bright, vivacious, clear and clean-cut in its rhythmic swing, this charming little work makes instant popular appeal.

6190—PRELUDES, Op. 106, Nos. 1 and 2—\$2.00

Constantin Sternberg

These two appealingly beautiful little pieces, while of the type of Chopin's invention, are yet wholly original and individualistic, for in them Mr. Sternberg has something of his own to say and says it in his own way. The first

presents a lovely singing melody, with a simple accompaniment, while the second is a more spirited, rapid and vigorous proclamation of a contrasting mood.

ROSE AND OTTILIE SUTRO

TWO sisters who have made a specialty of playing compositions for two pianos, Rose and Ottilie Sutro showed marked talent for music at an early age. They were born in Baltimore, where their father, the late Otto Sutro, was a well-known patron of art, founder of the Baltimore Oratorio Society and of a famous Wednesday Club devoted to music.

In July, 1894, they gave their first recital in London, creating a sensation by the wonderfully perfect unison of their playing and their interpretative abilities. Returning to the United States in the following winter, under contract to tour with Anton Seidl, they made their American debut with the New York Philharmonic Orchestra and played in all the principal cities of the country. Then returning to Europe, they played at concerts by many of the leading orchestras and were invited to appear before Queen Victoria. Their career was interrupted by the death of their father, recalling them to Baltimore, where Miss Ottilie was the unfortunate victim of an injury which prevented her from playing for six years. But in 1910 they again went abroad and played in the leading European cities with steadily growing success.

Rose and Ottilie Sutro record their joint interpretations for the Duo-Art Piano exclusively.

Duo-Art Records by Rose and Ottilie Sutro

6336—CAPRICE—\$2.50

Isidor Philipp

This is a fine Duo-Art Record of the finished art in collaboration of the Misses Sutro—their joint interpretation of an arrangement for two pianos of a deft and dainty little "Caprice" by Isidor Philipp, marked by a breadth and refinement of style characteristic of all

the pianoforte compositions of its author. While one piano sounds the melody in the lower register, the other is used to embroider around it arpeggios, runs, arabesques in the treble, and the effect attained is odd, novel, intriguing.

6214—ENTRÉE DE FÊTE—\$2.50

Gounod-Saint-Saëns

The veteran French composer, Saint-Saëns, whose mastery of musical form has not been surpassed by that of any musician of his time, has here taken one movement from a "Suite Concertante" for piano and orchestra by another great French composer, Charles Gounod, and made of it a wonderfully appeal-

ing new work for two pianos. Its virile and lovable melodies are set in a brilliant harmonic investiture and the whole is proclaimed in irresistibly stirring march rhythm. It marches sturdily, and it sings as it marches and the enraptured listener marches with it and glories in the march and the song.

6265—ÉTUDE, No. 1—\$2.50

Chopin-Brahms

This is Chopin's Study in F minor (Opus 25, No. 2), "one in which his individuality displays itself in a manner never to be forgotten; how charming, how dreamy it was! Soft as the song of a sleeping child," wrote Schumann. Here this wonderful Étude is

reset in double notes by Brahms and arranged for two pianos, and the Misses Sutro have recorded a wonderfully beautiful as well as amazingly skilful performance of this formidable version.

JOHN THOMPSON

ANOTHER young American pianist and composer of real promise is John Thompson, who was born in a little hamlet in eastern Pennsylvania, March 8, 1889. He showed remarkable musical aptitude when only four years old, and made his first concert appearance as a child of seven years. After a decade of study under several competent teachers, laying tech-

nical foundation for his musical gifts, he concertized with such success here that his friends induced him to undertake a European concert tour. He had won triumphs in London, Berlin and Amsterdam, when the beginning of the Great War brought that tour to a sudden end and compelled his return to the United States.

Duo-Art Records by John Thompson

5797—AEOLIAN MURMURINGS, Op. 123—\$1.50

Homer N. Bartlett

5829—ARABESQUE EN FORME D'ETUDE, Op. 45, No. 1—\$1.75

Theodor Leschetizky

5883—MINUET MODERN—\$2.25

John Thompson

Mr. Thompson's playing has abundantly demonstrated that he possesses a great deal more than an exceptionally fine technique that overcomes all difficulties with ease and assurance. And this "Minuet Modern" gives

much promise of his ability as a composer. It is an old-time dance, but in a modern style, very dainty and graceful, with a fine, clearcut melody and a moving rhythm that is irresistible.

5864—OLD VIENNESE DANCE-TUNES (Alt Wiener Tanzweisen)

No. 1, Love's Joy (Liebesfreud)—\$2.00

Fritz Kreisler

Fritz Kreisler is one of the most remarkable figures in the annals of modern music. The world recognizes him as belonging in the very front rank of the greatest violinists of all time. The list of his compositions is not a long one, but everything in that list is highly interesting and richly individualistic.

The present "Old Viennese Dance-Tune" is a most graceful and charming dance, characterized by the true Viennese swing and elasticity of pace. The basic "tune" itself may be old, but Mr. Kreisler has provided for it a setting that is both new and delightful.

5899—OLD VIENNESE DANCE-TUNES (Alt Wiener Tanzweisen)

No. 3, Beautiful Rosemary (Schon Rosmarin)—\$2.00

Fritz Kreisler

This is another of those captivating modern settings for the piano of certain old, but always newly delightful, Viennese Dance-Tunes by Fritz Kreisler. It is a fascinating little waltz, in the characteristically Viennese style, with an irresistible swing and sway and delightful variation in pace; and its only fault

is that it is all too short. Having heard it, one wishes immediately to play it over again. Doubtless every purchaser of this Duo-Art roll will do that very thing, for John Thompson has played this short waltz entrancingly, making a record of it that is a perfect gem.

5815—RHAPSODIE, Op. 11, No. 3—\$2.00

Erno Dohnanyi

Erno Dohnanyi has won international fame, both as pianist and composer. If one has never heard anything else by him, this Rhapsodie will give surprising evidence of rare genius. Its main theme is a broad, sweeping melody in C major—a melody of impressive grandeur, comparable in depth and dignity to some mighty chorale of old; and this lofty song of the joy of creation is treated with the daring of a master who is sure of himself, in pure harmonies—Dohnanyi is not

afraid of the "common chord." A shorter subsidiary theme in brisk staccato notes provides an entrancing contrast to the broad legato of the great central subject; and the whole is worked out in thoroughly modern pianistic style.

In this roll Mr. Thompson has identified himself so completely with the spirit of the music that no thought of the performer obtrudes in his superb performance of a magnificent and inspiring work.

DESIDER VECSEI

THE eminent Hungarian virtuoso, Desider Josef Vecsei, was born in Budapest in 1882, and began his musical studies at six, making his first public appearance when eight years old. He received instruction at the Royal Academy of Music in his native city under Professor Szendy, and studied also with Henri Gobbi, who in his earlier years had been closely associated with Liszt. Then he went to Vienna, to perfect his technic under Emil Sauer at the Vienna Conservatory, from which institution he received his artist's diploma. He has won success as a concert pianist in Austria-Hungary, Germany and France as well as in America.

Mr. Vecsei records his playing exclusively for the Duo-Art Piano.

Duo-Art Records by Desider Vecsei

5820—CORDOBA, Op. 232, No. 4—\$2.00

Isaac Albeniz

Although Isaac Albeniz is said to have visited America as a child-pianist of eleven years, and to have come to these shores again in his young manhood, no record of his appearances here is available; and it was not until about 1905 that this prolific producer of Spanish music was first heard of as a composer by American music lovers. His fame is growing steadily, and one of his productions that is enhancing that fame is the set of five "Chants d'Espagne" (Opus 232), the fourth

of which is this lovely nocturnal glimpse of the old Andalusian city of Cordova. It is a dainty, shimmering, delicious nocturne, in which we hear as from afar, breaking gently upon the silence of the night, and borne to us by faint breezes odoriferous with jasmine blossoms, exotic melodies, sweet chords of silver bells, the incisive shifting rhythms of the Guzla, viol of a single string, and lilting little waifs of song from a lovelorn serenader's plaint.

5726—ETUDE DE CONCERT, Op. 19, No. 2—\$1.75

Edouard Poldini

6374—IMPROVISATION ON HUNGARIAN FOLK-TUNES—\$2.25

Desider Vecsei

Hungarian folk-music differs from that of most other peoples in that it is purely instrumental. Here the eminent Hungarian virtuoso, Desider Vecsei, has improvised in brilliant fashion on some of the simple melo-

dies of his native land, harmonizing them effectively and conveying skilfully the feeling and atmosphere of that folk-music with its characteristic alternation of melancholy with boisterous vigor, gaiety and abandon.

5720 ON WINGS OF SONG.....	Mendelssohn-Liszt	\$2.00
6333 PIROUETTE	Alexander Glazunov	2.25
5738 PRELUDE, Op. 24, No. 1.....	Anatol Liadov	1.75
5768 TARANTELLA. From Années de Pèlerinage.....	Franz Liszt	2.25

UDA WALDROP

UDA WALDROP, American pianist-composer, was born in Alabama in 1886. His musical gift was disclosed in early childhood; he could reproduce on the piano what he heard others play before he had taken a music lesson. Opportunities for music lessons were scant in his boyhood because the family kept moving about from place to place in search of health for the mother who was an invalid. She died when the boy was in his early 'teens, and he then went to San Francisco and began to study the piano seriously. In 1907 he went to London and entered the Royal Academy of Music, where he received piano instruction from Tobias Mattay; also studying composition and orchestration with Charles W. Pierce at Trinity College. Later he became a pupil of Mathilde Verne, who had been a pupil of Clara Schumann.

A Duo-Art Record by Uda Waldrop

5946—DANCE OF THE WATER SPRITES—\$1.50

Uda Waldrop

Here is a very charming little novelty; a bit of perfect grace in lovely, swaying melodiousness and dainty, captivating rhythm. Clear and clean and sparkling and shimmeringly beautiful as "fountains that frisk and sprinkle" is this Dance of the Water Sprites.

Originally it formed a part of the music of "Nec-Netama," a fantastic "Grove Play" enacted by the San Francisco Bohemians in 1914. The piano transcription from the orchestral score is by the composer himself, and he has played it bewitchingly.

VICTOR WITTGENSTEIN

A BRILLIANT young American pianist who has won triumphs both at home and abroad, Victor Wittgenstein was born in Louisville, Kentucky. In 1903 he joined Edward A. MacDowell's artist class in New York; and when failing health forced MacDowell to give up teaching, Mr. Wittgenstein became a pupil of Rafael Joseffy, with whom he studied for three years. Later he went abroad and worked with Mme. Varette Stepanoff, making his first European appearance in December, 1912, at Amsterdam. After concertizing successfully in Holland and Germany, he returned to America, where he has also achieved success in many recitals and as soloist with leading orchestras.

Duo-Art Records by Victor Wittgenstein

6170—AU COUVENT (At the Convent)—\$2.00

Alexander Porphyrievich Borodin

Mr. Wittgenstein has here recorded a fine performance of an interesting novelty—a little tonal picture, in which a progression of bell-like chords conveys the Convent's atmosphere and vividly suggests the place itself and its

life. Its composer was a Russian who devoted his life to the service of science and music, and made his mark in both, before his strenuous labors caused his comparatively early death.

5824—CZARDAS, Op. 24, No. 4—\$1.75

Edward Alexander MacDowell

The Czardas is the Hungarian national dance, a dance of dual character, consisting of two movements; a slow, melancholy section called a *Lassu*, and an extravagant and boisterous movement known as a *Friss* (or *Friska*). In the regular czardas, a rustic dance at the wayside inn on the *Puszta*, these sections alternate at the will of the dancers, who give a sign to the band when they wish, always after

a well-proportioned interval, to change from one to the other. The rhythm is a sort of spite-rhythm, usually very decisive, yet most of the time in syncopation.

That the vividly contrasting moods of this somewhat exotic form appealed to MacDowell strongly is attested by the verve and brilliance he has achieved in this Czardas.

5966—DANCE CAPRICE, Op. 28, No. 3—\$1.75

Edvard Hagerup Grieg

Grieg's Opus 28, comprising "Four Album Leaves for Pianoforte," has long been popular with music lovers everywhere. The third piece in this group, the present Dance Caprice, is perfectly characterized by its title, for it is capricious in rhythm, and indeed wayward also in melody, in harmony and in dynamics;

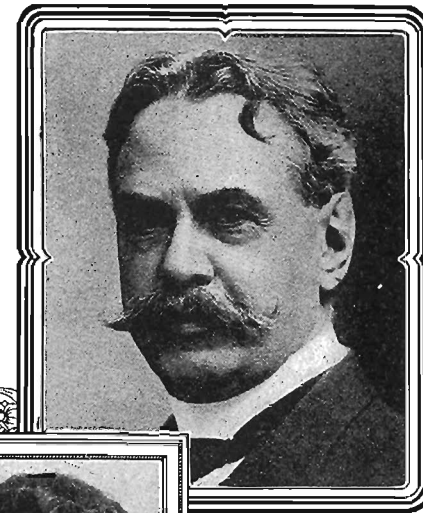
altogether an outpouring of sportive fancy, free and untrammelled in its gaiety. And, withal, it is typically Norwegian, typically Griegian, in flavor throughout. One cannot hear this stirring and delightful music without exclaiming: "That is Norwegian and Grieg."

5730	FROM AN INDIAN LODGE, Op. 51, No. 5 (From "Woodland Sketches")	Edward Alexander MacDowell	\$1.75
5743	IMPROVISATION, Op. 46, No. 4	Edward Alexander MacDowell	1.75
6083	JIG	Loeilly-MacDowell	2.00
5791	SHADOW DANCE, Op. 39, No. 8	Edward Alexander MacDowell	1.75
5987	TAMBOURIN	Jean Philippe Rameau	2.25

Arranged by Leopold Godowsky (Renaissance, No. 6)



Charles Gilbert
Spross



Constantin
Sternberg



Rose and
Ottilie Sutro



Desider Vecsei



Albert Wolff

ALBERT WOLFF

ALBERT WOLFF, the newest French composer to gain an international reputation, was born in 1884. He entered the Paris Conservatory in 1898, to study composition, becoming the pupil of Leroux, Vidal, and Gédalge. From 1904 to 1906 he earned his livelihood by teaching and by playing the piano. In 1907 he became organist of the Church of St. Thomas d'Aquin, holding that post for four years. He also conducted a small orchestra in the Latin Quarter, and in 1909 was appointed a professor at the Conservatory. In that year also he toured France as an opera conductor, and conducted Laparra's opera, "La Jota," at the Opéra Comique, in which his success was so pronounced that he was chosen to conduct a series of performances by that organization in Buenos Ayres, and after his return was appointed conductor at the Opéra Comique, in 1911, where he remained until the musical life of Paris was disrupted by the Great War.

M. Wolff at once joined his regiment and he remained in the military service until February, 1919, winning promotion for his bravery. His first opera, "Le Marchand de Masques," was produced at Nice in 1904. He has also composed an opera on Maeterlinck's "Sister Beatrice," a ballet, "Kilidja," a symphonic poem, a sonata for violin and piano, and other works in smaller forms. He came to the United States at the end of the year 1919, to become one of the conductors at the Metropolitan Opera House, New York.

M. Wolff records his interpretations exclusively for the Duo-Art Piano.

Duo-Art Records by Albert Wolff

6271—PRELUDE AND DÉPARTURE OF THE CHILDREN IN SEARCH OF THE BLUE BIRD.

From the Opera, "The Blue Bird"—\$2.50
Albert Wolff

Albert Wolff's musical setting of Maurice Maeterlinck's symbolic fairy play, "The Blue Bird," had its world premiere performance at the Metropolitan Opera House, New York, on December 27, 1919, with the composer in the conductor's chair, and scored an immediate and impressive triumph.

This record-roll contains the opening music of the opera. The Prelude (here given in part only) is a series of beautiful and impressive chords, mounting slowly to end on a note of question and mystery. This leads directly

into a sort of slow march of quite novel character and individuality, to the strains of which the woodcutter's children, Tytil and Mytil, and their fantastic companions, Light, Water, Fire, Bread, Sugar, Milk, the faithful and humorous Dog and the malicious, satirical and traitorous Cat, set out in quest of the Blue Bird, at the behest of the Fairy Bérylune. In the opera this music forms a pretty interlude for the rhythmic pantomime of this motley group, preparatory to the actual Departure of the wonderful dream adventure.

6254—INTRODUCTION TO ACT II AND DANCE OF THE STARS.

From the Opera, "The Blue Bird"—\$2.50
Albert Wolff

The excerpts here presented in a pianoforte version by the composer are from the beginning of the Second Act of the Opera, when the curtain parts upon the great, austere and gloomy hall of the Palace of Night—one of the most imposing scenic effects in the opera.

The Prelude is as brief as it is impressive. Then follows the brilliant, scintillating, captivating Dance of the Stars, an exquisitely beautiful ballet of young maidens, representing the mystery and the magic of Night.

6280—ARRIVAL OF TYLTI AND MYTIL IN THE GARDEN OF HAPPINESS, AND DANCE OF THE LITTLE JOYS,

From the Opera "The Blue Bird"—\$2.50
Albert Wolff

In the course of their dream travels in quest of the Blue Bird for the happiness of a neighbor's little sick daughter, the wood-cutter's children, Tytil and Mytil, with their fantastic

companions visit the Garden of Happiness—"a fabulous and sweet garden of buoyant peace and serenity," the stage directions call it, wherein they witness the pretty and grace-

ALBERT WOLFF—Continued

ful Dance of the Little Joys, a band of very small children scarcely emerged from babyhood, who "gambol and laugh in glee, run up to the green bushes and dance around about the children."

The music is peculiarly and beautifully appropriate to this picturesque scene, being

delicate, dainty and delightfully graceful in simple rhythms, wisps of melody with harmonic trills and bell-like chords. Here the composer has played it not only authoritatively, but with all the skill of an exceptionally able pianist, and made of it a fine Duo-Art record-roll of novel interest and charm.

MICHAEL ZADORA

MICHAEL ZADORA was born in New York City, in 1882, of Italian and German forebears. He studied the pianoforte with his father at the Paris Conservatoire, with Leschetizky, and later with Busoni in Berlin, where he elected to make his home and where he won considerable reputation both as a concert pianist and as a teacher. He spent a season in New York a few years ago as head of the piano department of the Institute of Musical Art. He has also composed some brilliant pianoforte pieces.

Mr. Zadora records his interpretations only for the Duo-Art Piano.

Duo-Art Records by Michael Zadora

5527—ABENDS, DES—Fantasiestück, Op. 12, No. 1—\$2.50

Robert Schumann

Although designated by its composer as a "Fantasy Piece"—the first one in the famous group of twelve—this fine bit of romantic writing is in reality a Nocturne. From begin-

ning to end it breathes the spirit of a moonlit night, with its romance and poetic mystery wonderfully expressed.

5598—CHROMATIC FANTASIA—\$3.25

Johann Sebastian Bach

5521—ÉTUDE, Op. 10, No. 1—\$2.50

Frederic François Chopin

Of this Study, with its ascending and descending staircases of scales, it has been said that "Chopin at a leap reached new land." It is a feat of brilliancy. There is finely out-

lined a dramatic theme in the bass, while above this, towering to the extreme of the keyboard, are pyramids of notes, using this fine melody as a tonal foundation.

5695 NOCTURNE IN B MAJOR, Op. 32, No. 1..... *Frederic François Chopin* **\$2.25**

5617 RHAPSODIE HONGROISE, No. 6..... *Franz Liszt* **3.00**

5524 WARUM? (Why?), Fantasiestück, Op. 12, No. 3..... *Robert Schumann* **2.50**

MANA ZUCCA

MANA ZUCCA is a young American musician and was born in New York City, where she studied with Alexander Lambert. At eleven she toured the United States as a musical prodigy, playing compositions by Schumann, Chopin, Liszt, Rubinstein and Saint-Saëns. Thereafter she went abroad and studied the pianoforte with Busoni and Godowsky in Berlin, and composition with Max Vogrich in London. After concertizing in Germany, Russia, France, England and Holland, Miss Zucca returned home and studied with Herman Spielter in New York. She has composed more than one hundred pieces for voice, piano, violin, violoncello and orchestra.

Duo-Art Records by Mana Zucca

5875—SCENE DE BALLET, Op. 5—Mana Zucca—\$2.25

5867—Valse Brillante, Op. 20—Mana Zucca—\$2.25

LATIN- AND SOUTH-AMERICAN MUSIC

Recorded by Artists of International Repute

MARGOT DE BLANCK

MMARGOT DE BLANCK, a brilliant and promising young Cuban pianist, was born in Havana in 1903. She received her early musical instruction from her father, founder and since 1885 director of the National Conservatory at Havana, which institution she entered when only eight years old. After her graduation in 1919, and some successful concertizing in Cuba, her father brought her to New York for further study. She made a successful debut in New York on October 31, 1920.

Duo-Art Records by Margot de Blanck

6425	Barcarolle.....	de Blanck	\$1.75
6426	Cuban Hymn.....	de Blanck	1.50
6427	Danza, No. 2—Improvisada.....	Cervantes	1.50
6428	Danza, No. 5—"No Horas Mas!".....	Cervantes	1.75

Duo-Art Records by Maurice Dumesnil

6318	Estrellita (Mexican Love Song).....	Ponce	\$2.25
6297	Recuerdo.....	Soro	2.25

Duo-Art Records by Jose Echaniz

6437	Danzas, Nos. 1 and 2, First Collection.....	Cervantes	\$1.75
6436	Staccato Caprice.....	Vogrich	2.00

JUSTIN ELIE

FAMED as a pianist and composer in South America and France, Justin Elie was born at Port au Prince, Haiti, in 1883. He showed great aptness for music in early boyhood, and when his family realized what a musical career promised for him they moved to Paris, where the boy entered the Conservatory, which he left several years later to follow his chosen profession. He has roamed much among the Antilles, hearing and recording the chants and other musical celebrations of the natives, of which he has made decidedly clever artistic use.

Duo-Art Records by Justin Elie

5742	Voodoo Rhythms: Invocation (Evening Prayer).....	Elie	\$2.00
5748	Voodoo Rhythms: Tropical Dance.....	Elie	2.00
5939	Voodoo Rhythms: Dance Tropical, No. 6.....	Elie	1.50

Duo-Art Records by Enrique Granados

6133	Danza Espanola, Op. 37, No. 1 (Lenta).....	Granados	\$2.75
5757	Danza Espanola, No. 2 (Arabe).....	Granados	2.50
5758	Danza Espanola, No. 5 (Andaluza).....	Granados	2.50
5760	Danza Espanola, No. 7 (Valencia).....	Granados	2.50
5759	Danza Espanola, No. 10.....	Granados	2.50
5762	El Pelele (From "Goyescas").....	Granados	2.50
6295	Improvisation (Theme of Valenciana Jota with the influence of the Arab music of the South).....	Granados	2.75
5763	Love Plaints, or The Lady and the Nightingale (Quejas o la Maja y el Ruisenor)—From "Goyescas".....	Granados	3.00
6429	Prelude from "Maria del Carmen".....	Granados	2.25
5756	Reverie Improvisation.....	Granados	2.75

Duo-Art Records by Raoul Laparra

5928	The Bullfighters (Paseo)—Spanish Rhythm, No. 7.....	Laparra	\$2.00
5722	Flamenco Song (Calesera)—Spanish Rhythm, No. 4.....	Laparra	1.75
5812	Gypsy Dance (Soleo)—Spanish Rhythm, No. 6.....	Laparra	1.75
6299	The Improvisors (Tientos)—Spanish Rhythm, No. 2.....	Laparra	2.25
5925	La Habanera—Entr'acte III.....	Laparra	2.00

CORINA HENRIQUEZ DE LIMA

CORINA HENRIQUEZ DE LIMA was born in Buenos Aires in 1891, and received her early musical training at the Buenos Aires Conservatory, from which she was graduated when she was only fourteen years old. Later she studied piano with Ernesto Draugasch and composition with Ricardo Rodriguez, a graduate of the Paris Schola Cantorum and one of the favorite pupils of Vincent d'Indy. Coming to New York, she took further piano instruction with Carl V. Lachmund. Mrs. de Lima has given many successful recitals in Argentina, also playing with orchestra under the direction of Ernesto Draugasch. She has composed several pieces for the piano, including a Gavotte, "Consolation," two Themes with Variations, a Reverie, and others.

Duo-Art Records by Corina Henriquez de Lima

6430	Gavotte, Op. 3.....	de Lima	\$1.75
6363	Romance sans Paroles, Op. 14, No. 4.....	Draugasch	1.75
6300	Triste, Op. 17, No. 4.....	Aguirre	1.75
6431	Triste, Op. 17, No. 5.....	Aguirre	1.75

Duo-Art Records by Paquita Madriguera

6293	Aragon (No. 6 from "Suite Espagnole").....	Albeniz	\$2.00
5859	Bolero (Spanish Dance), Op. 12, No. 5.....	Moszkowski	2.00
6013	Caprice Espagnole, Op. 37.....	Moszkowski	2.25
5798	Celebre Serenade Espagnole, Op. 181.....	Albeniz	1.75
5920	Dance of the Satyrs and Nymphs, and Caravan.....	Madriguera	2.00
6283	Mouche, La, Op. 12.....	Delahaye	2.25
5847	Pastoral, "The Cuckoo".....	Madriguera	2.00
5880	Serenade.....	Madriguera	2.25
5884	Sevilla (Sevillanas), Suite Espagnole, No. 3.....	Albeniz	2.00

FLORA MORA

FLORA MORA is a distinguished young Cuban pianist, who received her early musical training in Havana where she made her debut in 1911 and was so successful in recitals that a year later she was sent to Spain to complete her studies under the direction of Enrique Granados. At his famous Academy of Music in Barcelona she won a first prize. Soon after her return home, the Cuban Government appointed her its musical representative at the Panama-Pacific Exposition held at San Francisco in 1915. After a successful tour of the Western States, she returned to Havana, where she established a "Granados Conservatory."

Duo-Art Records by Flora Mora

6432	Al Suplicio (From "Libro de Horas"—No. 3).....	Granados	\$1.75
6433	Introduction and Valse (From "Valses Poeticos"—No. 1).....	Granados	1.50
6435	Mazurka in C-sharp minor, Op. 6, No. 2.....	Chopin	1.75
6434	Porque, Eh? (Cuban Dance, No. 2).....	Cervantes	1.50

Duo-Art Records by Guiomar Novaes

6442	Grande Fantasia Triomphale sur l'Hymne National	Gottschalk	\$3.00
	Bresilien, Op. 69.....	Moszkowski	2.75
6173	Guitarre, Op. 45, No. 2.....	Levy	3.00
6224	Tango Brasileiro.....	Oswald	3.00
6259	Valse Lente.....		

MANUEL M. PONCE

A NATIVE of Mexico, where he received his early instruction in music, Manuel M. Ponce had further schooling in Europe: in Berlin under Professor Martin Krause, and in Bologna under Professor Enrico Bossi. Then he returned to Mexico and became a professor at the Mexican National Conservatory, a post which he left a few years ago to establish himself in Havana, where he now lives. In the principal cities of Cuba and in the United States he has given interesting and successful recitals, largely of his own compositions.

Duo-Art Records by Manuel M. Ponce

5807	Cuban Serenade.....	Ponce	\$1.25
5937	Cuban Song (Sono mi Mente Loca).....	Ponce	1.25
5789	Mexican Barcarolle.....	Ponce	1.50
5924	Mexican Serenade.....	Ponce	1.50
5930	Moonlight.....	Ponce	1.25
6294	When Spring Comes (Cuando Viene la Primavera).....	Ponce	1.75

A Duo-Art Record by Rosita Renard

6069	Flor de Camote, Tondero (Spanish Waltz).....	La Rosa	\$2.25
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Duo-Art Records by Arthur Rubinstein

6204	El Albaicin ("Iberia").....	Albeniz	\$3.00
6378	Evocation ("Iberia").....	Albeniz	2.75
6298	Sevillanas (No. 3 from "Suite Espagnole").....	Albeniz	2.50

Duo-Art Records by David Sequeira

6007	Andalucia, Op. 19, No. 5.....	Sequeira	\$1.50
6104	Elenita, Op. 19, No. 3.....	Sequeira	1.25
6177	La Petite.....	Sequeira	1.50
6296	Pasillo, Op. 19, No. 4.....	Sequeira	2.00
5992	Perla de las Antillas, Op. 19, No. 1.....	Sequeira	1.50
9023	Sentimiento.....	Sequeira	1.75

ENRIQUE SORO

E NRIQUE SORO is a young Chilean composer-pianist of brilliant attainments, and a man of importance in the musical life of South America. He was born in Concepcion, Chile, in 1885, of a musical family, his father being a composer and pianist widely and favorably known in Latin America. He began to compose little pieces and play them on the piano when only five years old. While he was yet a youth, the Chilean Government pensioned him and sent him to Italy to complete his studies, and for six years he received instructions from Coronaro in Milan, later making successful concert tours in Italy and France. He returned to his native land in 1905, and is now Director of the Conservatory of Music of Santiago and also conductor of a symphony orchestra in that city.

Duo-Art Records by Enrique Soro

5767	Andante Appassionata.....	Soro	\$2.00
5776	Berceuse.....	Soro	1.75
5779	Caprice (Capriccio).....	Soro	2.00
5778	Improvisation on a Chilian Theme.....	Soro	1.75
5780	Minuetto.....	Soro	2.00
5777	Tango Elegante.....	Soro	1.50
5775	Valse Follia.....	Soro	1.75

ELIZA TAVAREZ-DE STORER

E LISA TAVAREZ-DE STORER is the daughter of Manuel G. Tavarez, foremost of Porto Rican composers, and was born in Porto Rico and nurtured in a musical atmosphere. After several years of study under the direction of her father, she went to Spain and took the pianoforte course at the Royal Conservatory of Madrid. She made a successful appearance as a concert pianist in Paris, as well as in several Spanish cities, and won great popularity throughout Cuba and Porto Rico before coming to the United States.

Duo-Art Records by Elisa Tavarez-de Storer

5983	Alma Sublime.....	Campos	\$1.25
6000	Intermezzo.....	Lemaire-Tavarez	1.50
6106	Laura y Georgina.....	Campos	1.25
5976	Margarita.....	Tavarez	1.50
5999	Sara.....	Mislan	1.75
5975	Sevillanas (Spanish Caprice).....	Taboada	1.25

CARLOS VALDERRAMA

C ARLOS VALDERRAMA was born in Peru in 1892, of a musical family and one distinguished in political affairs in that South American country. He was intended by his father for a business career and was sent to Cornell University to be trained as an electrical engineer, but he found music more to his liking. His pieces are based on Inca melodies.

Duo-Art Records by Carlos Valderrama

6449	Echoes of the Andes.....	Valderrama	\$2.00
6191	Inca Nocturne (Nocturna Incaica, No. 5).....	Valderrama	2.00
6393	Inca Rhapsodie, Op. 11, No. 3.....	Valderrama	2.25
6332	Peruvian Triste.....	Valderrama	1.75

Duo-Art Accompaniment Rolls

1040	Andante Cantabile. Op. 24, No. 1 (Violin). Accompaniment only. Key D. Played by Paquita Madriguera.....	Sgambati	\$2.00
1041-S	As Kathleen Fair. Old Irish Air (Soprano). Accompaniment only. Key E-Flat. Played by Erno Rapee.....		2.00
1021-S	Ave Maria—Arranged from Bach Prelude. (Soprano). Accompaniment only. Key G. Played by Erno Rapee.....	Gounod	2.00
1009-S	Awakening, The. Accompaniment for Medium Voice. Key F. Played by Charles G. Spross.....	Spross	1.50
1026-S	Boheme, La—Musetta's Valse Song (Soprano). Accompaniment only. Key E-Flat. Played by Erno Rapee.....	Puccini	2.00
1037-S	Butterflies. Op. 20, No. 4. (Soprano). Accompaniment only. Key F. Played by Erno Rapee.....	Seiler	2.00
1016-S	By the Waters of Minnetonka. (Soprano). Accompaniment only. Key A. Played by Frank LaForge.....	Lieurance	1.50
1005-S	Carmen—Micaela's Air. Accompaniment for Voice. Key E-Flat. Played by Rudolph Ganz.....	Bizet	2.25
1029	Cavatina. Op. 85, No. 3. (Violin or 'cello). Accompaniment only. Key D. Played by Maurice Dambois.....	Raff	2.00
1039	Choral and Variations. (Harp). Accompaniment only. Key F. Played by Carlos Salzedo.....	Widor	2.25
1022-S	Dedication. (Widmung). (Mezzo-Soprano). Accompaniment only. Key G. Played by Coenraad V. Bos.....	Schumann	2.00
1017-S	Goodbye. (Mezzo-Soprano). Accompaniment only. Key F. Played by Coenraad V. Bos.....	Tosti	1.50
1006-S	Grave in France. Accompaniment for Low Voice. Key G-Minor. Played by Rudolph Ganz.....	Ganz	2.00
1010-S	I Love and the World Is Mine. Accompaniment only. Key A. High Voice. Played by Charles G. Spross.....	Spross	2.25
1042-S	I Love Thee. Op. 41, No. 3. (Soprano). Accompaniment only. Key C. Played by Coenraad V. Bos.....	Grieg	2.00
1011-S	Ishtar. Accompaniment only. Key G. Played by Charles G. Spross.....	Spross	2.25
1025	Kol Nidrei. Op. 47. (Violin or 'cello). Accompaniment only. Key D-Minor. Played by Maurice Dambois.....	Bruch	2.00
1023	Liebesfreud. (Violin or 'cello). Accompaniment only. Key C. Played by Maurice Dambois.....	Kreisler	2.00
1007-S	Like a Rose Bud. Key F. Accompaniment.....	LaForge	2.00
	To a Messenger. (for High Voice, E-Minor). Played by Frank LaForge.....		
1008-S	Lindy. Accompaniment for Low Voice. Key B-Flat. Played by Charles G. Spross.....	Spross	1.50
1030-S	Mammy's Song (Soprano). Accompaniment only. A-Flat. Played by Eleanor Shaw.....	Ware	1.75
1001	Marche Militaire Francaise. No. 4. "Suite Algerienne." Second Piano Part only. Key G. Played by Rudolph Ganz.....	Saëns	2.25
1014	Melodie—Elegie. des Erinnyes. Op. 10, No. 5. Accompaniments only (Violin or 'cello). Key E. Played by Maurice Dambois.....	Massenet	2.00
1028	Motor Mental Rhythmics. No. 1. Educational Dance Roll for Children. A-Flat. Played by Erno Rapee.....	Bentley	2.25
1032	Motor Mental Rhythmics. No. 2. Educational Dance Roll for Children. D-Flat. Played by Erno Rapee.....	Bentley	2.25
1036	Motor Mental Rhythmics. No. 3. Educational Dance Roll for Children. Key F. Played by Erno Rapee.....	Bentley	2.25
1033-S	Old King Cole. (Male Quartet). Accompaniment only. Key F. Played by Erno Rapee.....	Forsyth	2.00
1019-S	On Wings of Song. (Mezzo-Soprano). Accompaniment only. Key F-Sharp. Trans. by Franz Liszt. Played by Coenraad V. Bos.....	Mendelssohn-Bartholdy	2.00

DUO-ART ACCOMPANIMENT ROLLS—Continued

1027-S	Open Thy Blue Eyes. (Mezzo Soprano). Accompaniment only. Key F. Played by Coenraad V. Bos.....	Massenet	\$2.00
1015	Passepied. (Violin or 'cello). Accompaniment only. Key D. Played by Maurice Dambois.....	Delibes	2.00
1002	Reverie du Soir. No. 3. "Suite Algerienne." Key A. Second Piano Part only. Played by Rudolph Ganz.....	Saëns	2.00
1034-S	Romance. (Mezzo-Soprano). Accompaniment only. Key D. Played by Coenraad V. Bos.....	Debussy	2.00
1024-S	Rosary, The. Accompaniment only. Key B. Played by Coenraad V. Bos.....	Nevin	2.00
1003	Serenade. Accompaniment for Violin. Key A. Played by Paquita Madriguera.....	Pierne	1.50
1010-S	Song of Thanksgiving. (Soprano). Accompaniment only. D-Minor. Played by Eleanor Shaw.....	Allitsen	1.25
1020-S	Star, The. (Soprano). Accompaniment only. Key D-Flat. Played by Eleanor Shaw.....	Rogers	2.00
1004	Swan, The (Le Cygne). Accompaniment for Violin. Key G. Played by Maurice Dambois.....	Saens	1.50
1012-S	Sweet, Sweet Lady. High Voice Accompaniment. A-Flat. Played by Charles G. Spross.....	Spross	2.00
1035	Tarantelle. Op. 33 ('cello). Accompaniment only. Key G. Played by Maurice Dambois.....	Popper	2.00
1013	Thais, Meditation. Accompaniment only. Key D. (Violin or 'cello). Played by Maurice Dambois.....	Massenet	2.00
1031-S	Two Grenadiers. Op. 49, No. 1. (Baritone). Accompaniment only. G-Minor. Played by Coenraad V. Bos.....	Schumann	2.00
1038-S	Viking Song. (Male Quartet). Accompaniment only. Key G. Played by Charles G. Spross.....	Taylor	2.00
1043-S	Yesterday and Today. (Soprano). Accompaniment only. F-Minor. Played by Charles G. Spross.....	Spross	2.00

POPULAR MUSIC—Duo-Art Dance Rolls

1689	Alabama Moon. Waltz and Song-roll. E-Flat. Played by Erlebach & Milne.....	Green	\$1.50
1724	All By Myself. Fox-Trot and Song-Roll. Key C. Played by Muriel Pollock.....	Berlin	1.75
1716	All For You. One-Step and Song-Roll. Key G. Played by Muriel Pollock assisted by H. A.....	Johnson	1.75
1539-D	Afternoon of a Fox. Fox-Trot. Played by Edna Bentz.....	Bentz	2.00
1691	Avalon. Fox-Trot and Song-Roll. Key G. Played by Erlebach & Milne.....	Jolson	1.50
1695	Beautiful Faces. "Winter Garden." Fox-Trot and Song-Roll. Key D. Played by Banta and Hess.....	Berlin	1.50
1623-D	Beautiful Ohio. Waltz. Played by Alfred Rienzo.....	Earl	1.50
1501-D	Blue Danube Waltz (For Dancing). Played by Felix Arndt.....	Strauss	1.25
1668-D	Bound in Morocco. Fox-Trot. Key C. Played by Frank Banta.....	Herscher	1.25
1706	Broadway Rose. Fox-Trot and Song-Roll. Key G. Played by Erlebach and Milne.....	Spencer & Fried	1.75
1728	Brown Eyes. Fox-Trot and Song-Roll. Key G. Played by Cliff Hess.....	Hess	1.75
1637-D	Bubbles. Fox-Trot. Played by Ed. London.....	Hein	1.25
1701	Buggy Riding "Hitchy Koo of 1920." Fox-Trot and Song-Roll. Key G. Played by Stanley Carson.....	Kern	1.75
1707	Caresses. Fox-Trot and Song-Roll. Key F. Played by Frank Banta.....	Monaco	1.75
1725	Cherie. Fox-Trot and Song-Roll. Key F. Played by Cliff Hess.....	Bibo	1.75

POPULAR MUSIC—DUO-ART DANCE ROLLS—Continued

1506-D	Cling a Little Closer. Fox-Trot (For Dancing). Played by Merrigan Daly.....	Goetz	\$1.25
1663	Crocodile. Fox-Trot and Song-Roll. Played by Harry Akst.....	Akst	1.25
1647	Dardanella. Fox-Trot and Song-Roll. Key C. Played by Harry Akst.....	Bernard & Black	1.25
1613-D	Dear Old Pal of Mine. Waltz. Played by Banta & Frey.....	Rice	1.50
1729	Dolly "Two Little Girls in Blue." Fox-Trot and Song-Roll. E-Flat. Played by Frank Banta.....	Youmans	1.75
1696	Feather Your Nest. Fox-Trot and Song-Roll. Key G. Played by Frank Banta.....	Kendis & Brockman	1.25
1514-D	Felicia. Waltz. For Dancing. Played by Felix Arndt.....	Evil	1.50
1676-D	Glory of the Yankee Navy. March One-Step. Played by Erlebach & Milne.....	Sousa	1.75
1687	Granada. Fox-Trot and Song-Roll. Played by Erlebach & Milne.....	Spencer	1.75
1702	Grieving For You. Fox-Trot and Song-Roll. E-Flat. Played by George Gershwin.....	Gold	1.75
1612-D	Head Over Heels and The Big Show. "Head Over Heels." Fox-Trot. Played by Banta & Frey.....	Kern	1.50
1692	He Picked a Wild Flower. One-Step and Song-Roll. E-Flat. Played by Frank Banta.....	Guinan	1.25
1681	Hiawatha's Melody of Love. Waltz and Song-Roll. E-Flat. Played by Erlebach & Milne.....	Meyer	1.50
1720	Hi-Ye. Fox-Trot and Song-Roll. Key D. Played by Willy White assisted by F. B.....	Fairchild	1.75
1659	Hold Me. Fox-Trot and Song-Roll. Key C. Played by Cliff Hess.....	Hickman & Black	1.25
1697	Honolulu Eyes. Waltz and Song-Roll. Key G. Played by Erlebach & Milne.....	"Violinsky"	1.50
1662	I Like to Do It. Fox-Trot and Song-Roll. Key C. Played by Ray Perkins.....	Gay	1.25
1511-D	I Love Sand. One-Step. Played by Felix Arndt.....	Davis	1.25
1688	I Love Sunday. Fox-Trot and Song-Roll. A-Flat. Played by Cliff Hess.....	Straight	1.50
10025	I'm Forever Blowing Bubbles. (Waltz for Dancing). Played by the Sanford Sisters.....	Kenbrovin	1.50
1693	In An Old Fashioned Cottage. Fox-Trot and Song-Roll. Key C. Played by Cliff Hess.....	Hess	1.25
1708	I Never Knew. Fox-Trot and Song-Roll. Key G. Played by Cliff Hess.....	Pitts, Egan & Marsh	1.75
1711	I Never Realized. Fox-Trot and Song-Roll. Played by Harry Akst.....	Gidson	1.75
1677	In My Dreams. Waltz and Song-Roll. E-Flat. Played by Frank Banta.....	Arden	1.25
1709	Isle of Paradise. Waltz and Song-Roll. Key C. Played by Erlebach & Milne.....	Earl	1.75
1703	I Want to Go to the Land Where the Sweet Daddies Grow. One-Step and Song-Roll. Key C. Played by Frank Banta.....	Von Tilzer	1.75
1682	Japanese Sandman, The. Fox-Trot and Song-Roll. Key F. Played by Morton & Mauder.....	Whiting	1.50
1698	June (I Love No One But You). Fox-Trot and Song-Roll. E-Flat. Played by Cliff Hess.....	Hickman	1.25
1726	Just Keep a Thought For Me. Fox-Trot and Song-Roll. E-Flat. Played by Frank Banta.....	Burnett & Fisher	1.75
1678	Just Like a Gypsy. Fox-Trot and Song-Roll. E-Flat. Played by Frank Banta.....	Bayes	1.25
1699	Just Sweet Sixteen. "Greenwich Village Follies." One-Step and Song-Roll. Key F. Played by Frank Banta.....	Sloane	1.25
1620-D	Kiss Me Again. "Mlle. Modiste." Waltz. Played by Frank Banta.....	Herbert	1.50
1664	Left Alone Again Blues. "The Night Boat." Fox-Trot and Song-Roll. A-Flat. Played by George Gershwin.....	Kern	1.25

POPULAR MUSIC—DUO-ART DANCE ROLLS—Continued

1712	Look For the Silver Lining. Fox-Trot and Song-Roll. E-Flat. Played by Muriel Pollock.....	Kern	\$1.75
1680	Love Nest, The. "Mary." Fox-Trot and Song Roll. E-Flat. Played by Cliff Hess.....	Hirsch	1.25
1718	Make Believe. Fox-Trot and Song-Roll. E-Flat. Played by George Gershwin assisted by M. P.....	Shildkret	1.75
1534-D	Manhattan Limited. One-Step. Played by Edna Bentz.....	Bentz	1.75
1704	Margie. Fox-Trot and Song-Roll. Key F. Played by Frank Banta.....	Robinson & Conrad	1.75
1679-D	Mary. "Mary." Fox-Trot. E-Flat. Played by Cliff Hess.....	Hirsch	1.25
1683-D	Maxima. Round Dance and Fox-Trot. E-Flat. Played by Frank Milne.....	Brissonade	1.25
1713	Mello Cello. Waltz and Song-Roll. E-Flat. Played by Erlebach & Milne.....	Moret	1.75
1690	Million Times, A. Fox-Trot and Song-Roll. Key G. Played by Cliff Hess.....	Hess & Stept	1.25
1604-D	Missouri Waltz. Jass-Waltz. Played by Erlebach & Herzog.....	Logan	1.25
1694	Mouthful of Kisses. Fox-Trot and Song-Roll. Key C. Played by Harry Akst.....	Schwartz	1.25
1684-D	My Little Bimbo. One-Step. E-Flat. Played by Frank Banta.....	Donaldson	1.25
1666	My Sahara Rose. Fox-Trot and Song-Roll. Key D. Played by Harry Akst.....	Donaldson	1.25
1714	Na-Jo. Fox-Trot and Song-Roll. Key F. Played by Frank Banta.....	Wiedoeft & Holliday	1.75
1710	Now and Then. Fox-Trot and Song-Roll. E-Flat. Played by Muriel Pollock.....	Spencer	1.75
1686	On a Dreamy Night. Waltz and Song-Roll. Key F. Played by Cliff Hess.....	Smith	1.50
1671	On Miami Shore. Waltz and Song-Roll. Key G. Played by Frank Banta.....	Jacobi	1.25
1660	Oriental Stars. Fox-Trot and Song-Roll. Key C. Played by Erlebach & Milne.....	Monaco	1.50
1715	Pack Me Up In Your Heart. One-Step and Song-Roll. Played by Frank Banta.....	Kaufman	1.75
1727	Peggy O'Neil. Waltz and Song-Roll. Key C. Played by Rudolph Erlebach.....	Pease	1.75
1731-D	Phi-Phi. Fox-Trot. Key C. Played by Frank Milne.....	Christine	1.75
1540-D	Pink Tea. Fox-Trot. Played by Edna Bentz.....	Bentz	1.75
1530-D	Poor Butterfly. "The Big Show." Fox-Trot. Played by Felix Arndt.....	Hubbell	1.50
1721	Rag-a-Muffin. Fox-Trot and Song-Roll. E-Flat. Played by Werner Janssen assisted by G. G.....	Janssen	1.75
1705	Rockabye, Lullaby, Mammy. Fox-Trot and Song-Roll. Key G. Played by George Gershwin.....	Donaldson	1.75
1665	Rose of Washington Square. "Ziegfeld's Midnight Frolic." Fox-Trot and Song-Roll. B-Flat. Played by Cliff Hess.....	Hanley	1.25
1631-D	Royal Vagabond. Medley Fox-Trot. Intro. "Goodbye Bargavia" and "In a Kingdom of Our Own." Played by Harry Thomas.....	Cohan	1.50
1650	Saint Louis Blues. Fox-Trot and Song-Roll. A-Flat. Played by Edythe Baker.....	Handy	1.25
1717	Sippy Shore. One-Step and Song-Roll. Key C. Played by Frank Banta.....	Donaldson	1.75
1541-D	Skater's Waltz, The. Op. 183. (Les Patineurs). Played by Frank Banta.....	Waldteufel	2.00
1603-D	Smiles. Fox-Trot. Played by Erlebach & Herzog.....	Roberts	1.25
1722	Some Little Bird. Fox-Trot and Song-Roll. A-Flat. Played by Frank Banta.....	Alstyne	1.75
1519-D	Sphinx Valse (For Dancing). Played by Felix Arndt.....	Popy	1.75
1685	Stop It. One-Step and Song-Roll. Key F. Played by Frank Banta.....	Kaufman	1.50

POPULAR MUSIC—DUO-ART DANCE ROLLS—Continued

1525-D	Strauss Waltz Medley.	Played by Felix Arndt.....	Strauss	\$2.00
1649	Swanee. One-Step and Song-Roll. F minor. Played by George Gershwin.....	Gershwin	1.25	
1723	Tea Leaves. Fox-Trot and Song-Roll. A Flat. Played by Frank Banta assisted by F. M.....	Whiting	1.75	
1672	Tell Me Pretty Maiden. "Florodora." Fox-Trot and Song-Roll. E-Flat. Played by Frank Banta.....	Stuart	1.25	
1673	Up the Street. March Two-Step and Song-Roll. Key G. (Four Part Song). Played by Erlebach & Milne.....	Morse	1.50	
1536-D	Valse des Fleurs. Played by Emiliano Renaud.....	Renaud	1.75	
1635-D	Valse Inspiration. Played by Harry Thomas.....	Thomas & Eckstein	1.50	
1532-D	Wedding of the Winds. Waltz. Played by Frank Banta.....	Hall	2.00	
1618-D	When You Look In the Heart of a Rose. "The Better 'Ole." Waltz. Played by Banta & Frey.....	Methven	1.75	
1719	Whip-poor-will. Fox-Trot and Song-Roll. Key G. Played by George Gershwin.....	Kern	1.75	
1667	Whose Baby Are You? One-Step and Song-Roll. Key C. Played by George Gershwin.....	Kern	1.25	
1700-D	Ziegfeld Follies of 1920. Medley Fox-Trot. Key G. Played by Hess & Erlebach.....	Berlin, Hickman & Stamper		

POPULAR MUSIC—Duo-Art Song Rolls

10077	Abide With Me.....	Monk	\$1.75	
	Softly Now the Light of Day. E-Flat. Played by Erno Rapee.....	Weber		
10046	Answer. Played by Felix Arndt.....	Robyn	1.50	
10057	Beauty's Eyes. E-Flat. Played by Felix Arndt.....	Tosti	1.25	
10003	Because. Played by Felix Arndt.....	d' Hardelot	1.25	
10009	Because I Love You Dear. Played by Felix Arndt.....	Hawley	1.25	
10056	Believe Me If All Those Endearing Young Charms. Key E. Played by Ed London.....	Owen	1.75	
10068	Ben Bolt. Key D. Played by Charles G. Spross.....	Kneass	1.75	
10061	Bonnie Doon. Auld Lang Syne. Old Scotch Airs. Key G. Played by Ina W. Polson.....		1.75	
10002	Brown October Ale. Robin Hood. Played by Felix Arndt.....	De Koven	1.25	
10011	Calm As the Night. Played by Felix Arndt.....	Bohm	1.25	
10015	Carry Me Back to Old Virginny. Played by Felix Arndt.....	Bland	1.25	
10016	Chinese Lullaby. "East is West." Played by Rex Battle.....	Bowers	1.25	
10085	Christmas Carols. Hark, the Herald Angels Sing; The First Nowell; God Rest You Merry Gentlemen; O, Little Town of Bethlehem. Key G. Played by Dion Kennedy.....		1.50	
10047	Christmas Fantasie. Jingle Bells; Holy Night; Hark the Herald Angels Sing; Adeste Fideles. Played by Erno Rapee.....		2.00	
10078	Come Thou Almighty King. Old Hundred. E-Flat. Played by Dion Kennedy.....	Giardini	1.75	
10090	Come Where My Love Lies Dreaming. Key F. Played by Robert Armbruster.....	Foster	1.75	
10081	Come, Ye Thankful People, Come. Key G. Played by Ina W. Polson.....	Elvey	1.50	
10087	Comin' Thro' the Rye. Key G. (Three Verses). Played by Ed London.....		1.75	
10069	Daddy. A-Flat. Played by Erno Rapee.....	Behrend	1.50	
10083	Dartmouth College Songs. Medley. (1) Hanover Winter Song (Without Words); (2) Eleazar Wheelock; (3) D-A-R-T-M-O-U-T-H; (4) Dear Old Dartmouth; (5) As the Backs Go Tearing By; (6) Men of Dartmouth. B-Flat. Played by Frank Banta.....		2.00	

POPULAR MUSIC—DUO-ART SONG ROLLS—Continued

10045	Dream, A. Played by Felix Arndt.....	Bartlett	\$1.50	
10072	Dream Faces. A-Flat. Played by Erno Rapee.....	Hutchinson	1.75	
10080	Dream Tryst. A-Flat. Played by Charles W. Cadman.....	Cadman	1.50	
10010	Forgotten. Played by Felix Arndt.....	Cowles	1.25	
10088	God Be With You Till We Meet Again. D-Flat. Played by Ina W. Polson.....	Tomer	1.75	
10073	God Is Love.....	Scott	1.50	
	Open My Eyes That I May See. A-Flat. Played by Dion Kennedy.....	Scott		
10038	Good-bye. Played by Felix Arndt.....	Tosti	1.50	
10062	He Leadeth Me. Three Verses. Key D. Played by Ina W. Polson.....	Bradbury	1.25	
10001	How Can I Leave Thee. Played by Felix Arndt.....		1.25	
10076	I Cannot Sing the Old Songs.....	Charibel	1.50	
	Mother's Old Red Shawl. Played by Fannie Votey Rogers.....	Mouland		
10067	If You Could Care. "As You Were." Key F. Played by Frank Banta.....	Darewski	1.50	
10037	I Love You Truly. Played by Felix Arndt.....	Bond	1.50	
10058	I Need Thee Every Hour. (3 verses). A-Flat. Played by Ina W. Polson.....	Lowry	1.25	
10079	In the Gloaming. Played by Erno Rapee.....	Harrison	1.75	
10086	It Came Upon the Midnight Clear. B-Flat. Played by Ina W. Polson.....	Willis	1.50	
10089	Jesus Christ Is Risen Today. Played by Ina W. Polson.....	Davidson	1.75	
10070	Juanita.....	Norton	1.75	
	Sweet and Low. Key D. Played by Erno Rapee.....	Barnby		
10028	Just a-Wearyin' For You. Played by Felix Arndt.....	Bond	1.50	
10084	Last Night. Key G. Played by Erno Rapee.....	Kjerulf	1.50	
10059	Last Rose of Summer. (Irish Melody).....		1.75	
	Annie Laurie. E-Flat. Played by Ina W. Polson.....	Scott		
10074	Lead Kindly Light. A-Flat. Played by Dion Kennedy.....	Dykes	1.50	
10014	Loch Lomond. Scotch Song. Played by Felix Arndt.....		1.25	
10082	Lost Chord, The. Key G. Played by Erno Rapee.....	Sullivan	1.50	
10060	Madrigal of May. "The Jest." E-Flat. Played by Erno Rapee.....	Nitke	1.75	
10075	Medley of College Songs. Intro: (1) Gaudeamus igitur; (2) Polly Wolly Doodle; (3) Forsaken; (4) Upidee; (5) Vive l'Amour; (6) Old Oaken Bucket; (7) Good-night Ladies; (8) Bingo; (9) Boola March. Key C. Played by Erno Rapee.....		1.75	
10021	Mighty Lak' a Rose. Played by Felix Arndt.....	Nevin	1.50	
10064	Molly Darling. E-Flat. Played by Charles G. Spross.....	Hays	1.75	
10020	Mother o' Mine. Played by Felix Arndt.....	Tours	1.50	
10091	Negro Spirituals. Go Down Moses; I'm a Rolling; Nobody Knows the Trouble I See, Lord; I Got Shoes. Played by Eubie Blake.....		1.75	
10018	Oh Dry Those Tears. Played by Felix Arndt.....	Riego	1.25	
10040	Oh Promise Me. Played by Felix Arndt.....	De Koven	1.50	
10054	Old Oaken Bucket, The.....	Woodworth	1.50	
	Listen to the Mocking Bird. Played by Erno Rapee.....	Hawthorne		
10065	Recessional, The. (Alto or Baritone). Key D. Played by Ina W. Polson.....	De Koven	1.50	
10055	Rose in the Bud. D-Flat. Played by Alfred Rienzo.....	Forster	1.50	
10071	Saviour, Again to Thy Dear Name. Key A. Played by Ina W. Polson.....	Hopkins	1.50	
10007	Silver Threads Among the Gold. Played by Georges Favier.....	Danks	1.25	
10006	Stein Song. Played by Felix Arndt.....	Bullard	1.25	
10019	Sweet and Low. Played by Georges Favier.....	Barnby	1.50	
10063	Sweet Genevieve.....	Tucker	1.75	
	How Can I Leave Thee. B-Flat. Played by Ed London.....			
10005	Waiting. "Listen Lester." Played by Frank Banta.....	Orlob	1.25	
10066	Warrior Bold, A.....	Adams	1.75	
	Soldier's Farewell, The. Key-C. Played by Erno Rapee.....	Kindel		
10029	Where My Caravan Has Rested. Played by Felix Arndt.....	Lohr	1.50	

Alphabetical List of Recorded Compositions

10077	Abide With Me	Monk	
	Softly Now the Light of Day. E-Flat. Played by Erno Rapee.	Von Weber	\$1.75
6330	Adagio from F-minor Concerto. Played by Alfred Cortot.	Bach	2.75
5797	Aeolian Murmurings. Op. 123. Played by John Thompson.	Bartlett	1.50
1539-D	Afternoon of a Fox. Fox-Trot. Played by Edna Bentz.	Bentz	2.00
6250	Air. Op. 49, No. 1. A-Minor. Played by Moissaye Boguslawski.	MacDowell	2.00
6346	Air de Ballet. Key D. Played by Carolyn Cone-Baldwin.	Herbert	2.00
5664	Air de Ballet. Op. 30, No. 1. Played by Clarence Adler.	Chaminade	2.25
6439	Air de Ballet. Op. 36, No. 5. Played by Clarence Adler.	Moszkowski	2.00
6204	Albaicin, El. "Iberia." Played by Arthur Rubinstein.	Albeniz	3.00
1689	Alabama Moon. Waltz and Song-Roll. E-Flat. Played by Erlebach & Milne.	Green	1.50
6311	A la Bien Aimee. "Papillons d'Amour." Op. 59, No. 2. Played by Carolyn Cone-Baldwin.	Schuett	2.25
5665	A la Bien Aimee. "Papillons d'Amour." Op. 59, No. 2. Played by McNair Ilgenfritz.	Schuett	2.00
6289	A la Cubana. E-Flat. Played by David Pesetzky.	Granados	2.00
6251	Album for the Young. Op. 68. Merry Farmer; Poor Orphan; Hunting Song; Knight Rupert. Played by Harold Bauer.	Schumann	3.25
6360	Album Leaf. Key E. Played by Rex Battle.	Merkel	1.75
6320	Album Leaf. Op. 2. Played by Alexander Lambert.	Moszkowski	2.00
6216	Alceste. Caprice. Played by Guiomar Novaes.	Gluck	3.00
5990	Alice. Romance. Played by Charles Gilbert Spross.	Ascher	2.00
1724	All By Myself. Fox-Trot and Song-Roll. Key C. Played by Muriel Pollock.	Berlin	1.75
6225	Allegro con Brio. Op. 64, No. 2. (Etude). Played by Harold Henry.	Scott	2.25
5830	Allegro de Concierto. Played by Paquita Madriguera.	Granados	2.00
1716	All For You. One-Step and Song-Roll. Key G. Played by Muriel Pollock.	Johnson	1.75
5983	Alma Sublime. Porto Rican Dance. Played by Elisa Tavaraz.	Campos	1.25
6312	Alp-Maid's Dream. Op. 45. Idyll. Key G. Played by Fannie Votey Rogers.	Labitzky	2.25
6274	Amarylhis (Air de Louis XIII). Key E. Played by Karl Rackle.		1.50
5936	America Abroad. (For Two Pianos). Played by Edna Bentz and Frank Banta.	Bentz	2.25
6007	Andalucia. Op. 19, No. 5. Played by David Sequeira.	Sequeira	1.50
5767	Andante Appassionato. Played by Enrique Soro.	Soro	2.00
1040	Andante Cantabile. Op. 24, No. 1. Accompaniment only. Key D. (For Violin). Played by Paquita Madriguera.	Sgambati	2.00
6365	Andante Splanato and Polonaise. Op. 22. Played by Alfred Cortot.	Chopin	3.50
5724	Annees de Pelerinage. Les jeux d'eaux a la Villa d'Este. Played by Arthur Friedheim.	Liszt	2.50
5729	Annees de Pelerinage. Sonetto 104 del Petrarca. Played by Franz Liszt.	Liszt	2.25
5744	Annees de Pelerinage. (Deuxieme Annee Italie) Sposalizio. Played by Lester Donahue.	Liszt	2.25
5768	Annees de Pelerinage. Tarantella. 3rd Annee (Italie). Played by Desider Vecsei.	Liszt	2.25
10046	Answer. Played by Felix Arndt.	Robyn	1.50
6230	Apple Blossoms. Reverie. Played by Frank Banta.	Roberts	1.75
5808	Arabesque. No. 2. Played by Paquita Madriguera.	Debussy	2.00
6388	Arabesque en Forme d'Etude. Op. 45, No. 1. A-Flat. Played by Ethel Leginska.	Leschetizky	3.00
5829	Arabesque en Forme d'Etude. Op. 45, No. 1. Played by John Thompson.	Leschetizky	1.75

ALPHABETICAL LIST OF RECORDED COMPOSITIONS—Continued

6293	Aragon, Fantasia. No. 6 from "Suite Espagnole." Played by Paquita Madriguera.	Albeniz	\$2.00
6280	Arrival of Tytyl and Mytyl in the Garden of Happiness, and Dance of the Little Joys. From Maeterlinck's "Blue Bird." Played by Albert Wolff.	Wolff	2.50
6447	Artists' Life Waltz. Op. 316. A-Flat. Played by Erno Rapee.	Strauss	2.50
6051	Artists' Life Waltz. Played by Milan Roder.	Strauss	2.00
1041-S	As Kathleen Fair. Old Irish Air. Accompaniment only. Key E-Flat. (Soprano). Played by Erno Rapee.		2.00
5853	At Dawning. Played by Charles Wakefield Cadman.	Cadman	1.75
5527	At Evening (Des Abends). Op. 12, No. 1. Played by Michael Zadora.	Schumann	1.50
6170	At the Covent (Au Couvent). Played by Victor Wittgenstein.	Borodin	2.00
6420	At the Lake of Geneva. Op. 139, No. 1. Key E. Played by Alexander Lambert.	Bendel	2.25
5684	Au Matin. Op. 83. At Morning. Played by Clarence Adler.	Godard	1.75
5827	Autumn. Op. 35, No. 2. Played by Clarence Adler.	Chaminade	1.75
1691	Avalon. Fox-Trot and Song-Roll. Key G. Played by Erlebach & Milne.	Jolson	1.50
6070	Ave Maria. Played by Rudolph Ganz.	Bach-Gounod	3.00
1021-S	Ave Maria. Arranged from Bach Prelude. (Soprano). Accompaniment only. Key G. Played by Erno Rapee.	Gounod	2.00
5908	Ave Maria. Etude. Op. 5, No. 4. Played by Mark Hambourg.	Henselt	2.00
1009-S	Awakening, The. Accompaniment for Medium Voice. Key F. Played by Charles Gilbert Spross.	Spross	1.50
5694	Badinage. Played by Clarence Adler.	Herbert	1.75
5931	Ballade. Op. 10, No. 1. D-minor. Played by Lester Donahue.	Brahms	2.25
5641	Ballade. Op. 10, No. 3. Played by Carl Friedberg.	Brahms	2.50
5793	Ballade. Op. 23. G-Minor. Played by Leopold Godowsky.	Chopin	3.00
5644	Ballade. Op. 23. G-Minor. Played by Ethel Leginska.	Chopin	2.75
6252	Ballade. Op. 47. A-Flat. Played by Arthur Rubinstein.	Chopin	3.00
6185	Ballet des Ombres Heureuses. Played by Ernesto Berumen.	Gluck	2.00
5875	Ballet Music. Op. 5. Played by Mana Zucca.	Zucca	2.25
6399	Ballet of the Flowers. Op. 92, No. 1. Red Rose; No. 2. Marguerites. E-Flat. Played by Henry K. Hadley.	Hadley	2.50
6319	Ballet of the Flowers. Op. 92, No. 1. Red Rose; No. 4. Heather. E-Flat. Played by Maurice Dumesnil.	Hadley	2.75
5643	Ballin' the Jack. Fox-Trot. Played by Paul Paris.	Smith & Europe	1.50
5745	Banjo, The. Fantasie Grotesque. Played by Arthur Friedheim.	Gottschalk	2.00
5940	Banjo Picker. "At the Fair." Played by John Powell.	Powell	2.25
5896	Barcarolle. Played by Charles Gilbert Spross.	Spross	1.75
5645	Barcarolle. (Fourth). Key G. Played by Teresa Carreño.	Rubinstein	2.75
5532	Barcarolle. Op. 27, No. 1. Played by Egon Putz.	Moszkowski	2.00
6275	Barcarolle. Op. 44. G-Flat. Played by George McManus.	Liadow	2.25
5725	Barcarolle. Op. 60. F-Sharp Major. Played by Herbert Fryer.	Chopin	2.25
6218	Basket of Roses. Novelette. Played by Cliff Hess.	Albert	1.75
1695	Beautiful Faces. "Winter Garden." Fox-Trot and Song-Roll. Key D. Played by Banta & Hess.	Berlin	1.50
1623-D	Beautiful Ohio. Waltz. Played by Alfred Rienzo.	Earl	1.50
10057	Beauty's Eyes. E-Flat. Played by Felix Arndt.	Tosti	1.25
10003	Because. Played by Felix Arndt.	d'Hardelot	1.25
10009	Because I Love You, Dear. Played by Felix Arndt.	Hawley	1.25
6367	Bedouin Dance. G-Minor. Played by Anis Fuleihan.	Fuleihan	2.00
10056	Believe Me If All Those Endearing Young Charms. Key E. Played by Ed. London.	Owen	1.75
10068	Ben Bolt. Key D. Played by Charles Gilbert Spross.	Kneass	1.75
6181	Berceuse. Played by Alexander Lambert.	Cui	2.00

ALPHABETICAL LIST OF RECORDED COMPOSITIONS—Continued

5740	Berceuse. G-Flat. Played by Leopold Godowsky.....	Henselt	\$3.00
5776	Berceuse. (Cradle Song). Played by Enrique Soro.....	Soro	1.75
5965	Berceuse. (Etude). Op. 11, No. 1. Played by Beryl Rubinstein.....	Liapounov	2.00
6281	Berceuse. Op. 13. Played by John Powell.....	Ilyinsky	2.50
6241	Berceuse. "Dolly Suite." Op. 56, No. 1. Played by Alfred Cortot.....	Fauré	2.75
6238	Berceuse. Op. 57. Played by Guimóar Novaes.....	Chopin	3.00
6379	Berceuse Orientale. Played by Alexander Maloof.....	Maloof	2.00
6329	Birds at Dawn. Op. 20, No. 2. A-Flat. Played by Edwin Hughes.....	Dillon	2.00
6234	Black Rose, The. Valse Intermezzo. Played by Felix Arndt.....	Thomas	1.50
1501-D	Blue Danube Waltz. Played by Felix Arndt.....	Strauss	1.25
6006	Blue Danube Waltz. Played by Rosita Renard.....	Strauss	2.50
6178	Boheme, En. Op. 82. Played by Constantin Sternberg.....	Sternberg	2.25
1026-S	Boheme, La. Musetta's Valse Song. Accompaniment only. Key E-Flat. (Soprano). Played by Erno Rapee.....	Puccini	2.00
5516	Boheme, La. Rodolfo's Narrative. Played by Felix Arndt.....	Puccini	2.00
5639	Boheme, La. Selection. Chorus, Act II; Trio, Act III; Mimi's Aria; Duet Act IV; Rodolfo's Narrative, Musetta's Valse. Played by Carlos Fabri.....	Puccini	2.00
6421	Bohemian Girl. Selections. Played by Erno Rapee.....	Balfe	2.50
5683	Bohemian Suite. Op. 60, No. 5. Waltz. Played by Clarence Adler.....	Friml	1.75
10061	Bonnie Doon. Auld Lang Syne, Old Scotch Airs. Key G. Played by Ina W. Polson.....		1.75
1668-D	Bound in Morocco. Fox-Trot. Key C. Played by Frank Banta.....	Herscher	1.25
1706	Broadway Rose. Fox-Trot and Song-Roll. Key G. Played by Erlebach & Milne.....	Spencer & Fried	1.75
5605	Brook, The. Etude de Concert. Played by Ilgenfritz.....	Ilgenfritz	2.25
1728	Brown Eyes. Fox-Trot and Song-Roll. Key G. Played by Cliff Hess.....	Hess	1.75
10002	Brown October Ale. Robin Hood. Played by Felix Arndt.....	de Koven	1.25
1637-D	Bubbles. Fox-Trot. Played by Ed London.....	Hein	1.25
1701	Buggy Riding. "Hitchy Koo of 1920." Fox-Trot. Key G. Played by Stanley Carson.....	Kern	1.75
5701	Butterflies (Les Papillons). Played by Arthur Friedheim.....	Rosenthal	2.00
5871	Butterflies (Les Papillons). Op. 50, No. 5. Played by Paquita Madriguera.....	Olsen	2.25
1037-S	Butterflies. Op. 20, No. 4. Accompaniment only. Key F. (Soprano). Played by Erno Rapee.....	Seiler	2.00
5998	Butterfly (Le Papillon). Played by Maurice Dambois.....	Grieg	1.50
6316	Butterfly (Le Papillon). Etude de Concert. Played by Beryl Rubinstein.....	Lavallee	2.25
1016-S	By the Waters of Minnetonka. Accompaniment only. Key A. (Soprano). Played by Frank LaForge.....	Licurance	1.50
5698	Campanella, La. Played by Ferruccio Busoni.....	Paganini-Liszt	3.50
6197	Campanella, La. Played by Arthur Friedheim.....	Paganini-Liszt	3.00
6243	Canzonetta in D-major. Played by Ernesto Berumen.....	Schuett	2.00
6313	Canzonetta. Key D. Played by Edwin Hughes.....	Schuett	2.25
10011	Calm As the Night. Played by Felix Arndt.....	Bohm	1.25
6336	Caprice. F-Sharp. Played by Rose and Otilie Sutro.....	Philipp	2.50
5779	Caprice (Capriccio). Played by Enrique Soro.....	Soro	2.00
6236	Caprice. Op. 43, No. 6. Played by Beryl Rubinstein.....	Arensky	2.25
6045	Caprice. Op. 44, No. 12. Played by Charles Leedy.....	Sinding	1.50
6314	Caprice Creole (Cuba). Played by David Pesetzky.....	Albeniz	2.00
6013	Caprice Espagnole. Op. 37. Played by Paquita Madriguera.....	Moszkowski	2.25
5646	Caprice Hippique. Played by Robert Armbruster.....	Sternberg	1.75
6298	Caprice Viennois. Key B. Played by Erno Rapee.....	Kreisler	2.00

ALPHABETICAL LIST OF RECORDED COMPOSITIONS—Continued

1707	Caresse. Fox-Trot and Song-Roll. Key F. Played by Frank Banta.....	Monaco	\$1.75
1005-S	Carmen. Micaela's Air. Accompaniment for Voice. Key E-Flat. Played by Rudolph Ganz.....	Bizet	2.25
5618	Carmen, Scenes. Mountain Scene; Micaela's Aria; Habanera, Gipsy Ballet; Letter Scene; Act 1. Quintette Act II; Mountain Chorus; Toreador Song. Played by Carlos Fabri.....	Bizet	2.50
6264	Carnaval. Op. 9, Nos. 1-13. Played by E. Robert Schmitz.....	Schumann	2.75
6282	Carnaval. Op. 9, Nos. 14-21. Played by E. Robert Schmitz.....	Schumann	2.75
6127	Carnaval Mignon. Op. 48, No. 2. Serenade d'Arlequin. Played by Alexander Raab.....	Schuett	2.25
5714	Carnaval Mignon. Op. 48, No. 5. (Pierrot Reveur-Nocturnette) Played by Alexander Raab.....	Schuett	2.00
10015	Carry Me Back to Old Virginny. Played by Felix Arndt.....	Bland	1.25
6226	Cavalleria Rusticana. Intermezzo. Played by Frank Longo.....	Mascagni	2.00
6315	Cavatina. Op. 85, No. 3. Key D. Played by Erno Rapee.....	Raff	2.00
1029	Cavatina. Op. 65, No. 3. Accompaniment only. Key D. For violin or 'cello. Played by Maurice Dambois.....	Raff	2.00
5614	Cecile Waltz. Played by Paul Paris.....	McKee	2.25
5798	Celebre Serenade Espagnole. Op. 181. Played by Paquita Madriguera.....	Albeniz	1.75
6098	Chanson d'Avril (Song of April). Played by Harold Bauer.....	Bizet	3.00
5957	Chanson Triste. Op. 40, No. 2. Played by Mark Hambourg.....	Tchaikovsky	2.25
5977	Chant sans paroles. Played by Moses Boguslawski.....	Tchaikovsky	2.00
1725	Cherie. Fox-Trot and Song-Roll. Key F. Played by Cliff Hess.....	Bibo	1.75
6245	Chiffonnette. Played by Erno Rapee.....	Allerton-Rapee	2.00
6368	Children's March. Over the Hills and Far Away. (For Two Pianos.) Key F. Played by Percy Grainger and Lotta Hough.....	Grainger	3.25
6385	Chimes of St. Cecilia. Descriptive Fantasy. A-Flat. Played by Charles Gilbert Spross.....	Worthington	2.00
10016	Chinese Lullaby. "East is West." Played by Rex Battle.....	Bowers	1.25
5901	Chorale. From "Prelude, Chorale and Fugue." Played by Robert Lortat.....	Franck	2.50
1039	Choral and Variations. Accompaniment only. Key F. (For Harp). Played by Carlos Salzedo.....	Widor	2.25
10085	Christmas Carols. Hark, the Herald Angels Sing; The First Nowell; God Rest You Merry Gentlemen; O, Little Town of Bethlehem. Key G. Played by Dion Kennedy.....		1.50
10047	Christmas Fantasie. Jingle Bells; Holy Night; Hark, the Herald Angels Sing; Adeste Fideles. Played by Erno Rapee.....		2.00
5598	Chromatic Fantasie. Played by Michael Zadora.....	Bach	3.25
5836	Circassian Beauty. At the Fair. Played by John Powell.....	Powell	2.25
5685	Clair de Lune, Le (Suite Bergamasque). Played by George Copeland.....	Debussy	2.25
5611	Clair de Lune. Suite Bergamasque. Played by Herbert Fryer.....	Debussy	2.00
1506-D	Cling a Little Closer. Fox-Trot. Played by Merrigan Daly.....	Goetz	1.25
5625	Clover Club. Fox-Trot. Played by Felix Arndt.....	Arndt	1.75
6138	Clown, The. Op. 112, No. 3. Played by Constantin Sternberg.....	Sternberg	2.00
5922	Clowns. "At the Fair." Played by John Powell.....	Powell	2.00
5666	Colonial Song. Played by Percy Grainger.....	Grainger	3.00
5755	Come On Along. Fox-Trot. Played by Felix Arndt.....	Van Alstyne	1.25
10078	Come Thou Almighty King. Old Hundred. E-Flat. Played by Dion Kennedy.....	Giardini	1.75
10090	Come Where My Love Lies Dreaming. Key F. Played by Robert Armbruster.....	Foster	1.75
10081	Come, Ye Thankful People, Come. Key G. Played by Ina W. Polson.....	Elvey	1.50
10087	Comin' Thro' the Rye. Old Scotch Air. Key G. (Three Verses). Played by Ed London.....		1.75

ALPHABETICAL LIST OF RECORDED COMPOSITIONS—Continued

5736	Concert Etude. No. 1. Waldesrauschen (Forest Murmurs). Played by Lester Donahue.....	Liszt	\$2.25
6068	Concert Etude. No. 2. Dance of the Gnomes (Gnomesreigen). Played by Tina Lerner.....	Liszt	2.50
5953	Concerto. Op. 22 (Second). G-Minor. First Movement. Andante sostenuto. Played by Harold Bauer.....	Camille Saint-Saëns	3.00
5963	Concerto. Op. 22 (Second). G-Minor. Second Movement. Allegro Scherzando Orchestral Accompaniment Adapted by Harold Bauer.....	Saint-Saëns	3.00
5973	Concerto. Op. 22 (Second). G-Minor. Third Movement. Presto Orchestral Accompaniment Adapted and added by Harold Bauer.....	Saint-Saëns	3.00
6213	Concerto Pathétique. Played on Two Pianos by Lerner and Schavitz.....	Liszt	2.50
6402	Concert Waltz, Op. 12. D-Flat. Played by Robert Armbruster.....	Friml	2.25
6075	Consolation. No. 3. Played by Paquita Madriguera.....	Liszt	2.00
5979	Contrabandista. Romance Espagnole. Played by Tina Lerner.....	Schumann	2.50
5647	Coppelia Ballet. Valse Lente. Pas de Deux, Mazurka. Played by McNair Ilgenfritz.....	Delibes	1.75
5512	Coquette (La). Played by Felix Arndt.....	Arndt	1.75
6221	Coquette with a Fan. Key D. Played by Louis Elbel.....	Elbel	1.75
5820	Cordoba. Op. 232, No. 4. Played by Desider Vecsei.....	Albeniz	2.00
5517	Country Dance. Played by Rudolph Ganz.....	MacFayden	3.00
6347	Country Dance. Op. 6, No. 2. Key G. Played by Margaret and Dorothy Gillette.....	Nevin	2.25
6149	Country Gardens. No. 22 from "British Folk-music Settings." Played by Percy Grainger.....	Grainger	3.00
6044	Crescendo. Played by Clarence Adler.....	Lasson	2.00
1663	Crocodile. Fox-Trot and Song-Roll. Played by Harry Akst.....	Akst	1.25
6294	Cuando Viene la Primavera. (When Spring Came). Played by Manuel Ponce.....	Ponce	1.75
5807	Cuban Serenade. Played by Manuel Ponce.....	Ponce	1.25
5937	Cuban Song (Sono mi Mente-Loca). Played by Manuel Ponce.....	Ponce	1.25
5569	Cyrano. Prelude to Act II. Played by Walter Damrosch.....	Damrosch	3.50
5824	Czardas. Op. 24, No. 4. Played by Victor Wittgenstein.....	MacDowell	1.75
6171	Czarinne, La. Mazurka Russe. Played by Frank Banta.....	Ganne	2.00
10069	Daddy. A-Flat. Played by Erno Rapee.....	Behrend	1.50
6354	Danse. Key E. Played by Arthur Rubinstein.....	Debussy	2.25
6440	Danse Andalouse. Op. 37, No. 3. Key A. Played by Augusta Cottlow.....	MacDowell	2.25
5966	Dance Caprice. Op. 28, No. 3. Played by Victor Wittgenstein.....	Grieg	1.75
6244	Danse Characteristique. Op. 72, No. 4. Played by Heinrich Gebhard.....	Tchaikovsky	2.25
6422	Danse Creole. Op. 94. G-Flat. Played by Carolyn Cone- Baldwin.....	Chaminade	2.00
6211	Danse des Elfes. Op. 3. Played by Ossip Gabrilóvitch.....	Sapellnikoff	3.25
6406	Danse Negre. Op. 58, No. 5. C-Minor. Played by Cyril Scott.....	Scott	2.50
6302	Dance of the Demon. Grand Galop de Concert. E-Flat. Played by Charles Gilbert Spross.....	Holst	2.25
6321	Dance of the Gnomes. (Gnomesreigen). F-Sharp Minor. Played by Winifred Byrd.....	Liszt	2.50
5920	Dance of Satyr and Nymphs and The Caravan. Played by Paquita Madriguera.....	Madriguera	2.00
5946	Dance of the Water Sprites. From the Bohemian Club Grove Play. "Nec-Netama." 1914. Played by Uda Waldrop.....	Waldrop	1.50
6448	Dancing Marionnette. D-Flat. Played by Harold Henry.....	Henry	2.00
6133	Danza Espanola. Op. 37, No. 1. Lenta. Played by Enrique Granados.....	Granados	2.75
5757	Danza Espanolas. No. 2. Arabe. Played by Enrique Granados.....	Granados	2.50

ALPHABETICAL LIST OF RECORDED COMPOSITIONS—Continued

5758	Danza Espanolas. No. 5. Andaluza. Played by Enrique Granados.....	Granados	\$2.50
5760	Danza Espanolas. Played by Enrique Granados.....	Granados	2.50
5759	Danza Espanolas. No. 10. Valenciana. Played by Enrique Granados.....	Granados	2.50
1647	Dardanella. Fox-Trot and Song-Roll, Key C. Played by Harry Akst.....	Bernard & Black	1.25
10083	Dartmouth College Songs, Medley (1) Hanover Winter Songs (Without Words); (2) Eleazar Wheelock; (3) D-A-R-T- M-O-U-T-H; (4) Dear Old Dartmouth; (5) As the Backs Go Tearing By; (6) Men of Dartmouth; B-Flat. Played by Frank Banta.....		2.00
5676	Daydreams, Waltz Medley. Intro. (1) Kiss Me Again; (2) Waltz Me 'Till I'm Dreamy; (3) Dreaming, Dreaming. Played by Felix Arndt.....		2.00
5751	Day in Venice, Op. 25, No. 2. Gondoliers. Played by Robert Armbruster.....	Nevin	1.75
5785	Day in Venice, Op. 23. No. 3 Venetian Love Song. Played by Robert Armbruster.....	Nevin	1.75
1613-D	Dear Old Pal of Mine. Waltz. Played by Banta & Frey.....	Rice	1.50
6027	Dedication (Widmung). Played by Arthur Shattuck.....	Schumann	2.25
1022-S	Dedication (Widmung). (Mezzo-Soprano). Accompaniment only. Key C. Played by Coenraad V. Bos.....	Schumann	2.00
5564	Desecration Rag. One-Step. Played by Felix Arndt.....	Arndt	2.25
6156	Dew Drops. Novelette. Played by Cliff Hess.....	Hess	1.75
1729	Dolly, "Two Little Girls in Blue." Fox-Trot and Song-Roll. E-Flat. Played by Frank Banta.....	Youmans	1.75
5549	Down Home Rag. Played by Felix Arndt.....	Sweetman	1.75
5969	Dream, A. Played by Charles Gilbert Spross.....	Bartlett	1.75
10045	Dream, A. Played by Felix Arndt.....	Bartlett	1.50
10072	Dream Faces, A-Flat. Played by Erno Rapee.....	Hutchinson	1.75
5550	Dreaming. Valse. Played by Felix Arndt.....	Joyce	2.00
6260	Dream of Vienna. Valse, Key D. Played by Eleanor Spencer.....	Sieczynski	2.25
10080	Dream Tryst, A-Flat. Played by Charles Wakefield Cadman.....	Cadman	1.50
5537	Drink to Me Only With Thine Eyes. Played by Felix Arndt.....	Arne	2.00
6055	Dying Poet. Played by Josef Martin.....	Gottschalk	1.75
6136	Eagle, The. Op. 32, No. 1. Played by Lester Donahue.....	MacDowell	1.75
6231	Echo de Vienne. Valse de Concert. Played by Erno Rapee.....	Sauer	2.25
6449	Echoes of the Andes, G-Flat. Played by Carlos Valderrama.....	Valderrama	2.00
6246	Echoes of the Ball, and Entr'acte Gavotte, B-Flat. Played by Ben Lincoln.....	Gillet	1.75
5741	Eccossaises, Op. 72, Nos. 3, 4 and 5 (Scotch Dances). Played by Leopold Godowsky.....	Chopin	3.25
6104	Elenita, Op. 19, No. 3 Danzon. Played by David Sequeira.....	Sequeira	1.25
5834	Elevation, Op. 76, No. 2. Played by Clarence Adler.....	Chaminade	2.00
5648	Entr'acte Gavotte. Played by Felix Arndt.....	Gillet	2.00
6214	Entree de Fete. (Played on Two Pianos). Played by Rose and Otilie Sutro.....	Gounod	2.50
6407	Erlicking, The, B-Flat. Played by Ignaz Friedman.....	Schubert-Liszt	3.00
5980	Eroica. Etude de Execution transcendante, No. 7, E-Flat. Played by Rosita Renard.....	Liszt	2.50
6131	Estampes, No. 3 Jardins sous la Pluie. Played by Robert Lortat.....	Debussy	2.50
6318	Estrellita. Mexican Love Song. Played by Maurice Dambois.....	Ponce	2.25
5528	Eternelle Folie. Played by McNair Ilgenfritz.....	Aga	2.75
6265	Etude, No. 1. Played by Rose and Otilie Sutro.....	Chopin	2.50
5705	Etude, Op. 2, No. 6. (Were I a Bird). Played by Arthur Friedheim.....	Hensell	2.00

ALPHABETICAL LIST OF RECORDED COMPOSITIONS—Continued

6353	Etude, Op. 5, No. 2. (Pensee un peu a Moi), D-Flat. Played by Aurelio Giorni.....	Henselt	\$2.00
5521	Etude, Op. 10, No. 1. Played by M. Zadora.....	Chopin	2.50
5575	Etude, Op. 10, No. 3. Played by Herbert Fryer.....	Chopin	2.00
6414	Etude, Op. 10, No. 8. Played by Ossip Gabrilowitsch.....	Chopin	3.00
6323	Etude, Op. 10, No. 8. Key F. Played by Aurelio Giorni.....	Chopin	2.00
5627	Etude, Op. 10, No. 12. Played by Harold Bauer.....	Chopin	3.00
6194	Etude, Op. 15, No. 8. Played by Lester Donahue.....	Bortkiewicz	2.25
5695	Etude, Op. 25, No. 1. Played by Carl Friedberg.....	Chopin	2.50
6306	Etude, Op. 25, No. 2. Played by Winifred Byrd.....	Chopin	2.25
6349	Etude, Op. 25, No. 2. F-Minor. Played by Ossip Gabrilowitsch.....	Chopin	3.00
6041	Etude, Op. 25, No. 5. Played by Rosita Renard.....	Chopin	2.50
6097	Etude, Op. 25, No. 9. Played by Ignaz Jan Paderewski.....	Chopin	3.50
6453	Etudes, Op. 25, No. 9 (Butterfly); Op. 10, No. 5 (Black Key); G-Flat. Played by Guiomar Novaes.....	Chopin	3.00
6187	Etude, Op. 36, No. 13, F-Sharp-Minor. Played by Hans Ebell.....	Arensky	2.00
5726	Etude de Concert, Op. 19, No. 2. Played by Desider Vecsei.....	Poldini	1.75
5715	Etude de Concert, Op. 24, No. 1. Played by Alberto Jonas.....	Moszkowski	2.50
5615	Etude de Concert, Op. 36, F-Sharp-Minor. Played by Teresa Carreno.....	MacDowell	2.75
6157	Etude d'Execution Transcendante Leggierezza. Played by Magdeleine Brard.....	Liszt	2.25
5686	Etude d'Execution, No. 5. Feux Follets-Will o' the Wisp. Played by Ferruccio Busoni.....	Liszt	3.50
5861	Etude d'Execution Transcendante, No. 11. Harmonies du Soir (Evening Harmonies). Played by Arthur Friedheim.....	Liszt	3.00
6372	Etude en Forme de Valse, A-Flat. Played by Alfred Cortot.....	Saint-Saens	3.00
5848	Etude Heroique, Op. 48, No. 3. Played by Guiomar Novaes.....	Leschetizky	2.00
6378	Evocation ("Iberia"). Played by Arthur Rubinstein.....	Albeniz	2.50
5900	Faith in Spring (Frühlingsglaube). Played by Aurelio Giorni.....	Schubert	2.00
5677	Fantasia, No. 1. Played by Alexander Raab.....	Mozart	2.00
6266	Fantasia, Op. 49, F-Minor. Played by Harold Bauer.....	Chopin	3.50
6058	Fantasia Impromptu, Op. 66. Played by Harold Bauer.....	Chopin	3.00
5524	Fantasia Piece, No. 3. Warum? (Why?) Played by M. Zadora.....	Schumann	2.50
6161	Farewell, Op. 82, No. 9. (Forest Scenes). Played by John Powell.....	Schumann	2.50
6165	Fascination (Novelette). Played by Cliff Hess.....	Hess	1.50
6364	Fauns, The, Les Sylvains, Key D. Played by Berumen.....	Chaminade	2.00
5619	Faust Scenes. King of Thule, Jewel Song, Flower Song, Garden Scenes, Prison Scene. Played by Carlos Fabri.....	Gounod	2.50
6002	Faust Waltzes. Played by McNair Ilgenfritz.....	Gounod	1.75
1696	Feather Your Nest. Fox-Trot and Song-Roll. Key G. Played by Frank Banta.....	Kendis & Brockman	1.25
1514-D	Felicia Waltz. Played by Felix Arndt.....	Eville	1.50
5667	Felicite Waltz. Hesitation. Played by Felix Arndt.....	Bowler	1.25
6137	Fileuse, La. Op. 157, No. 2. Played by Paquita Madriguera.....	Raff	2.00
6240	Fille au Cheveux de Lin, La. No. 8. First Book of Preludes. Played by E. Robert Schmitz.....	Debussy	3.00
6233	Fireflies (Scherzo from "A Summer Pilgrimage in the White Mountains.) A-Flat. Played by Katharine Goodson.....	Hinton	2.75
6331	Fireside Tales. Op. 61, No. 1. An Old Love Story. Played by Carolyn Cone-Baldwin.....	MacDowell	2.25
5737	Fireside Tales. Op. 61, No. 2. Of Br'er Rabbit. Played by Carolyn Cone-Baldwin.....	MacDowell	1.75
6395	Fireside Tales. Op. 61, No. 2. Of Br'er Rabbit. Played by Augusta Cottlow.....	MacDowell	2.25
5794	Flatterer, The. (La Lisonjera). Played by Charles Gilbert Spross.....	Chaminade	1.75
6069	Flor de Camote. Tondero. Spanish Waltz. Played by Rosita Renard.....	La Rosa	2.25

ALPHABETICAL LIST OF RECORDED COMPOSITIONS—Continued

5773	Flying Dutchman, The. Spinning Song. Played by Ernest Hutchinson.....	Wagner	\$2.25
5687	Follies 1915. Selection. Intro. (1) Hold Me In Your Loving Arms; (2) Marie Odilie; (3) Hello Frisco; Played by Felix Arndt.....		2.00
6348	Fontaine, La. Op. 34. D-Flat. Played by Fannie Votey Rogers.....	Lysberg	1.75
6337	Forest Scenes. Op. 82. No. 1. Entrance. Played by John Powell.....	Schumann	2.25
6114	Forest Scenes. Op. 82, No. 7. Prophetic Bird. Played by Carolyn Beebe.....	Schumann	2.00
6303	Forget-Me-Not. Intermezzo. Played by Fannie Votey Rogers.....	Macbeth	2.00
10010	Forgotten. Played by Felix Arndt.....	Cowles	1.25
6033	French Songs. Le Long de Missouri. Je Sais Que Vous Etes Jolie. Played by Con Conrad.....	Christine	1.75
5607	From Soup to Nuts. One-Step. Played by Felix Arndt.....	Arndt	1.75
6040	From the Carnaval, Op. 19, No. 3. Played by Daisy Nellis.....	Grieg	2.00
5846	From the Land of the Sky-Blue Water, Op. 54, No. 2. Played by Charles Wakefield Cadman.....	Cadman	2.00
5809	Frühlingsrauschen, Op. 32, No. 3. (Rustle of Spring). Played by Arthur Shattuck.....	Sinding	2.25
5906	Fugue, Prelude, Choral and Fugue. Played by Robert Lortat.....	Franck	3.00
6403	Funeral March of a Marionette. Played by Clarence Adler.....	Gounod	2.00
6338	Galop de Concert. Played by Rosita Renard.....	Sauer	2.75
6261	Garden Dance, A. Played by Erno Rapee.....	Vargas	1.75
6380	Gavotte. Played by Harold Bauer.....	Beethoven	3.00
6253	Gavotte, Op. 12, No. 2. Played by Serge Prokofieff.....	Prokofieff	2.50
6377	Gavotte, Op. 49, No. 3. Played by Serge Prokofieff.....	Glazunov	2.50
6217	Gavotte and Variations. Played by Ethel Leginska.....	Rameau	2.75
6072	Gay But Wistful. No. 2 from "In a Nutshell Suite." Played by Percy Grainger.....	Grainger	3.00
5678	Geraldine Waltz. Played by McNair Ilgenfritz.....	Lodge	1.75
5623	Girl from Utah, Selection. Intro. (1) Same Sort of Girl; (2) They Do Not Believe Me; (3) You Never Can Tell; (4) Land of Let's Pretend; (5) Same Sort of Girl. Played by Felix Arndt.....	Kern	2.50
5543	Glide Waltz, Valse Arabesque. Played by McNair Ilgenfritz.....	Ilgenfritz	2.25
1676-D	Glory of the Yankee Navy, The. March and One-Step. Played by Erlebach & Milne.....	Sousa	1.50
6386	Glow Worm, The, Idyl. Played by Erno Rapee.....	Lincke	2.00
10088	God Be With You Till We Meet Again, D-Flat. Played by Ina W. Polson.....	Tomer	1.75
10073	God Is Love.....	Scott	1.50
5840	Open My Eyes That I May See, A-Flat. Played by Dion Kennedy.....	Scott	3.00
10038	Gondola, La. Etude, Op. 13, No. 2. Played by Leopold Godowsky.....	Henselt	3.00
1017-S	Good-Bye. Played by Felix Arndt.....	Tosti	1.50
5982	Good-Bye. Accompaniment only, Key F (Mezzo-Soprano). Played by Coenraad Bos.....	Tosti	1.50
5868	Goyescas. No. 3. El Fandango. Played by Ernest Schelling.....	Granados	2.75
5763	Goyescas. Intermezzo. Introduction to Act II. Played by Paquita Madriguera.....	Granados	2.25
5762	Goyescas. Introduction to Act III. Quejas o'las Maja y el Ruisenor. Andante Melancolico. Played by Enrique Granados.....	Granados	3.00
1687	Goyescas. El Pelele. Played by Enrique Granados.....	Granados	2.50
6442	Granada. Fox-Trot and Song-Roll, E-Flat. Played by Erlebach & Milne.....	Spencer	1.75
1006-S	Grand Fantasia Triomphale sur l'Hymne National Bresilien, Op. 69. Played by Guiomar Novaes.....	Gottschalk	3.00
	Grave in France. Accompaniment for Low Voice. Key G-Minor. Played by Rudolph Ganz.....	Ganz	2.00

ALPHABETICAL LIST OF RECORDED COMPOSITIONS—Continued

1702	Grieving For You. Fox-Trot and Song-Roll, E-Flat. Played by George Gershwin.....	Gold	\$1.75
6173	Guitarre, Op. 45, No. 2. Played by Guiomar Novaes.....	Moszkowski	2.75
6059	"Gum-suckers" March, The. No. 4. From "In a Nutshell Suite." Played by Percy Grainger.....	Grainger	3.00
5925	Habanera, Entr'acte III. Played by Raoul Laparra.....	Laparra	2.00
5528	Hacienda, The Society Tango. Played by Felix Arndt.....	Biese	2.00
6276	Hands Across the Sea. March, Key F. Played by Ben Lincoln.....	Sousa	2.00
6052	Hark, Hark, the Lark. Played by Aurelio Giorni.....	Schubert	2.25
6020	Harmonious Blacksmith. Air and Variations. Played by Teresa Carreno.....	Handel	3.00
1612-D	Head Over Heels and The Big Show. (Head Over Heels) Fox-Trot. Played by Banta & Frey.....	Kern	1.50
5991	Hearts and Flowers, Op. 245. Played by M. Boguslawski.....	Moses-Tobani	1.75
10062	He Leadeth Me. Three Verses, Key D. Played by Ina W. Polson.....	Bradbury	1.25
1692	He Picked a Wild Flower. One-Step and Song-Roll, E-Flat. Played by Frank Banta.....	Guinan	1.25
5553	L'Hesitation, The Maurice Hesitation. Played by Felix Arndt.....	Shaw	2.00
5557	Hesitation Waltz. Played by Felix Arndt.....	Ilgenfritz	2.00
1681	Hiawatha's Melody of Love. Waltz and Song-Roll, E-Flat. Played by Erlebach & Milne.....	Meyer	1.50
1720	Hi-Yo. Fox-Trot and Song-Roll, Key D. Played by Willy White assisted by F. B.....	Fairchild	1.75
1659	Hold Me. Fox-Trot and Song-Roll, Key C. Played by Cliff Hess.....	Hickman & Black	1.25
6188	Holland's Peasant Songs and Dances. Played by Eleanor Spencer.....	Rotentgen	2.00
1697	Honolulu Eyes. Waltz and Song-Roll, Key G. Played by Erlebach & Milne.....	"Violinsky"	1.50
5835	Hoochee-Coochee Dance (At the Fair.) Played by John Powell.....	Powell	2.25
10001	How Can I Leave Thee. Played by Felix Arndt.....		1.25
6415	Humoresque, G-Flat. Played by Percy Grainger.....	Gardiner	2.75
6202	Humoresque, Op. 10, No. 2. Played by Rudolph Reuter.....	Tchaikowsky	2.25
5621	Humoresque, Op. 101, No. 7. Played by Robert Armbruster.....	Dvorak	1.75
6369	Humoresque, Op. 101, No. 7. Played by Rudolph Ganz.....	Dvorak	2.50
5814	Hungarian Dance, No. 5. Played by Harold Bauer.....	Brahms	3.00
5947	Hungarian Dance, No. 6. Played by Harold Bauer.....	Brahms	3.00
5668	Hungarian Dance, No. 8. Played by Harold Bauer.....	Brahms	3.25
6201	Hunting Song, Op. 82, No. 8. Played by John Powell.....	Schumann	2.50
10076	I Cannot Sing the Old Songs.....	Claribel	1.50
	Mother's Old Red Shawl, Key G. Played by Fannie Votey Rogers.....	Moulard	
6355	Idyll. Etude, Op. 39, No. 7. Played by Rudolph Reuter.....	MacDowell	1.75
10067	If You Could Care. (As You Were.) Key F. Played by Frank Banta.....	Darewski	1.50
5506	I Know a Lovely Garden. Played by Felix Arndt.....	d'Hardelot	1.50
1662	I Like To Do It. Fox-Trot and Song-Roll, Key C. Played by Ray Perkins.....	Gay	1.25
1010-S	I Love and the World is Mine. High Voice, Accompaniment only, Key A. Played by Charles G. Spross.....	Spross	2.25
1511-D	I Love Sand. One-Step. Played by Felix Arndt.....	Davis	1.25
1042-S	I Love Thee (Soprano). Op. 41, No. 3. Accompaniment only, Key C. Played by Coenraad V. Bos.....	Grieg	2.00
1688	I Love You Sunday. Fox-Trot and Song-Roll, A-Flat. Played by Cliff Hess.....	Straight	1.50
10037	I Love You Truly. Played by Felix Arndt.....	Jacobs-Bond	1.50
5833	Il Bacio (The Kiss). Waltz. Played by Felix Arndt.....	Arđiti	1.50
10025	I'm Forever Blowing Bubbles. Waltz. Played by Sanford Sisters.....	Kenbrovin	1.50

ALPHABETICAL LIST OF RECORDED COMPOSITIONS—Continued

5734	Impromptu. Played by Alberto Jonas.....	Arensky	\$2.25
5923	Impromptu, Op. 31, No. 2. Played by Robert Lortat.....	Faure	2.25
6189	Impromptu, Op. 90, No. 3. Played by Aurelio Giorni.....	Schubert	2.25
6441	Impromptu, Op. 142. No. 3 Rosamunde, A-Flat. Played by Alfred Cortot.....	Schubert	3.00
6295	Improvisation. Theme of Valenciana Jota with the Influence of the Arab Music of the South. Played by Enrique Granados.....	Granados	2.75
6356	Improvisation, Op. 46, No. 4. Played by Winifred Byrd.....	MacDowell	2.00
5743	Improvisation, Op. 46, No. 4. Played by Victor Wittgenstein.....	MacDowell	1.75
5778	Improvisation on a Chilean Theme. Played by Enrique Soro.....	Soro	1.75
6374	Improvisation on Hungarian Folk Tunes. Played by Desider Vecsei.....	Vecsei	2.25
1693	In an Old-Fashioned Cottage. Fox-Trot and Song-Roll. Key C. Played by Cliff Hess.....	Hess	1.25
6174	In Autumn, Op. 36, No. 4. Played by Hans Ebell.....	Moszkowski	2.00
6191	Inca Nocturne. (Nocturne Incaica,) No. 5. Played by Charles Valderrama.....	Valderrama	2.00
6393	Inca Rhapsodie, Op. 11, No. 3. F-Minor. Played by Carlos Valderrama.....	Valderrama	2.25
10058	I Need Thee Every Hour. (3) Verses. A-Flat. Played by Ina W. Polson.....	Lowry	1.25
1708	I Never Knew. Fox-Trot and Song-Roll. Key G. Played by Cliff Hess.....	Pitts, Egan & Marsh	1.75
1711	I Never Realized. Fox-Trot and Song-Roll. Played by Harry Akst.....	Gidson	1.75
1677	In My Dreams. Waltz and Song-Roll. E-Flat. Played by Frank Banta.....	Arden	1.25
6124	In My Neighbor's Garden. Op. 21, No. 5. (May in Tuscany) Played by Josef Martin.....	Nevin	1.75
6105	Intermezzo. Played by Maurice Dambois.....	Dambois	2.25
6000	Intermezzo. Played by Elisa Tavaréz.....	Tavaréz	1.50
6130	Intermezzo, Op. 117, No. 1. Played by Rudolph Reuter.....	Brahms	2.00
5670	Intermezzo in Octaves, Op. 44, No. 4. Played by Ossip Gabrilowitsch.....	Leschetizky	2.75
10079	In the Gloaming. Key F. Played by Erno Rapee.....	Harrison	1.75
6254	Introduction, and Dance of the Stars. (From Maeterlinck's Opera "The Blue Bird") C-Minor. Played by Albert Wolff.....	Wolff	2.50
6392	Inventions, (Two-Part), No. 1, 6 and 8. Played by Harold Bauer.....	Bach	3.00
5984	Invitation to the Dance, Op. 65. Played by Tina Lerner.....	Weber	2.50
6307	Irish Reel. Key A. Played by Harold Henry.....	Scott	2.00
5679	Irish Tune from County Derry. Played by Percy Grainger.....	Grainger	3.25
1011-S	Isthar. High voice. Accompaniment only. Key G. Played by Charles Gilbert Spross.....	Spross	2.25
5539	Isle d'Amour. Played by Felix Arndt.....	Edwards	2.00
1709	Isle of Paradise. Waltz and Song-Roll. Key C. Played by Erlebach and Milne.....	Earl	1.75
10086	It Came Upon the Midnight Clear. B-Flat. Played by Ina W. Polson.....	Willis	1.50
1703	I Want to Go to the Land Where the Sweet Daddies Grow. One-Step and Song-Roll. Key C. Played by Frank Banta.....	Von Tilzer	1.75
1682	Japanese Sandman, The. Fox-Trot and Song-Roll. Key F. Played by Morton and Mauder.....	Whiting	1.50
10089	Jesus Christ Is Risen Today. E-Flat. Played by Ina W. Polson.....	Davidica	1.75
6199	Jeux d'Eau, (Playing Fountains.) Played by E. Robert Schmitz.....	Ravel	2.75
6083	Jig. Played by Victor Wittgenstein.....	Loielly-MacDowell	2.00
5746	Jocelyn Berceuse. Played by Clarence Adler.....	Godard	1.75

ALPHABETICAL LIST OF RECORDED COMPOSITIONS—Continued

6339	Juba Dance. (In the Bottoms). Played by Percy Grainger.....	Dett	\$3.00
1698	June (I Love No One But You). Fox-Trot and Song-Roll. E-Flat. Played by Cliff Hess.....	Hickman	1.25
10070	Juanita. Key D. Played by Erno Rapee.....	Norton	1.75
	Sweet and Low. Key D. Played by Erno Rapee.....	Banby	
6074	Juggleress, The, Op. 52, No. 4. Played by Josef Hofmann.....	Moszkowski	3.50
5544	Junk Man Rag. One-Step. Played by Felix Arndt.....	Roberts	2.00
10028	Just a Wearyin' for You. Played by Felix Arndt.....	Jacobs-Bond	1.50
1726	Just Keep a Thought For Me. Fox-Trot and Song-Roll. E-Flat. Played by Frank Banta.....	Burnett & Fisher	1.75
1678	Just Like a Gypsy. Fox-Trot and Song-Roll. E-Flat. Played by Frank Banta.....	Bayes	1.25
1699	Just Sweet Sixteen. (Greenwich Village Follies). One-Step and Song-Roll. Key F. Played by Frank Banta.....	Sloane	1.25
6057	Kammenoi-Ostrow. Played by Harold Bauer.....	Rubinstein	3.00
5958	Keep the Home Fires Burning. Played by Frank Banta.....	Novello	1.25
6088	Kirmanshah, Oriental Intermezzo. Played by Frank Banta.....	Claypoole	1.75
1620-D	Kiss Me Again, (Mlle. Modiste.) Waltz. Played by Frank Banta.....	Herbert	1.50
5943	Kol Nidrei, Op. 47. Played by Clarence Adler.....	Bruch	2.25
1025	Kol Nidrei, Op. 47. Accompaniment only. Key D-Minor. (For Violin or cello). Played by Maurice Dambois.....	Bruch	2.00
5810	Laces and Graces. Novelette. Played by Felix Arndt.....	Bratton	1.50
6180	Laces and Graces. Novelette. Played by Cliff Hess.....	Bratton	2.00
6060	Landler, (Tirolese). Played by Guiomar Novaes.....	Sgambati	2.00
6373	Largo. Key G. Played by Harold Bauer.....	Handel	2.75
5697	Lark, The. (L'Alouette). Played by Robert Armbruster.....	Glinka	1.75
5657	Last Hope, Op. 16. Meditation. Played by Clarence Adler.....	Gottschalk	1.75
10084	Last Night. Played by Erno Rapee.....	Kjerulf	1.50
10059	Last Rose of Summer, (Irish Medley), and Annie Laurie. Played by Ina W. Polson.....	Scott	1.75
6106	Laura y Georgiana. Played by Elisa Tavaréz.....	Campos	1.25
10074	Lead Kindly Light. A-Flat. Played by Dion Kennedy.....	Dykes	1.50
1664	Left All Alone Again Blues. (The Night Boat.) Fox-Trot and Song-Roll. A-Flat. Played by George Gershwin.....	Kern	1.25
5718	Legende No. 1 St. Francois d'Assise La Predication aux Oiseaux. (The Bird Sermon). Played by Arthur Friedheim.....	Liszt	2.50
6207	Legende No. 2. St. Francois de Paule. Walking on the Waves (Marchant sur les flots). Played by Arthur Friedheim.....	Liszt	3.00
5555	Lettre de Manon, La. Played by Felix Arndt.....	Gillet	2.00
5864	Liebesfreud, Alt Wiener Tanzweisen. Played by John Thomp- son.....	Kreisler	2.00
1023	Liebesfreud. Accompaniment only. Key C. (Violin or 'cello). Played by Maurice Dambois.....	Kreisler	2.00
5727	Liebestraum, No. 1. Exalted Love. Played by Lester Donahue.....	Liszt	2.00
5513	Liebestraum (Dream of Love). Nocturne, No. 2. Blissful Death. Key E. Played by Rudolph Ganz.....	Liszt	3.00
6081	Liebestraum (Dream of Love). Nocturne, No. 3. O Love. Played by Rudolph Ganz.....	Liszt	3.00
5934	Liebestraum (Dream of Love). Nocturne, No. 3. O Love. Played by Arthur Shattuck.....	Liszt	2.25
1007-S	Like a Rose Bud. Key F. To a Messenger. E. Minor. Ac- companiments for High Voice. Played by Frank La Forge.....	La Forge	2.00
1008-S	Lindy. Accompaniment for Low Voice. Key B-Flat. Played by Charles Gilbert Spross.....	Spross	1.50
6126	Litany. Played by Alfred Cortot.....	Schubert-Cortot	3.00
6121	Little Bit of Heaven, A. Played by Frank Banta.....	Ball	1.75
6219	Little Nigger. Played by Lester Donahue.....	Carpenter	2.25

ALPHABETICAL LIST OF RECORDED COMPOSITIONS—Continued

10014	Loch Lomond. Scotch Song. Played by Felix Arndt.....		\$1.25
1712	Look for the Silver Lining. Fox-Trot and Song-Roll. E-Flat. Played by Muriel Pollock.....	Kern	1.75
5844	Lorelei, The. Op. 2. Played by Clarence Adler.....	Seeling	1.75
10082	Lost Chord, The. Key G. Played by Erno Rapee.....	Sullivan	1.50
6096	Lotus Land, Op. 47, No. 1. Played by Rudolph Reuter.....	Scott	2.00
5558	Love in Autumn. Played by McNair Ilgenfritz.....	Ilgenfritz	2.25
6394	Love Letters. Novelette, A-Flat. Played by Stanley Carson.....	Jackson	2.25
6079	Love Like the Dawn, Came Stealing. Played by Charles Wakefield Cadman.....	Cadman	2.00
1680	Love Nest, The "Mary." Song-Roll, E-Flat. Played by Cliff Hess.....	Hirsch	1.25
6164	Love Poem. Played by Heinrich Gebhard.....	Gebhard	2.00
6411	Love's Caprice, Key E. Played by Stanley Carson.....	Bentz	2.00
5956	Love's Dream After the Ball. Played by Charles G. Spross.....	Czibulka	1.75
5538	Love's Greetings (Salut d'Amour). Played by Egon Putz.....	Elgar	2.00
5501	Love's Last Word (Quand l'Amour Meurt). Played by Felix Arndt.....	Cremieux	2.00
6396	Lucia de Lammermoor. Sextet, Key C. Played by Erno Rapee.....	Donizetti	2.50
5821	Lullaby From "Tribute to Foster." Played by Percy Grainger.....	Grainger	3.00
5508	Madame Butterfly. Finale, Act 1, Love Duet, Kindly Heavens. Played by Felix Arndt.....	Puccini	1.75
5628	Madame Butterfly. Introd. Is't Love or Fancy; Trio, Act 2; One Fine Day; Duet of the Flowers; Finale, Act 1. Played by Carlos Fabri.....	Puccini	2.00
10060	Madrigal of May. "The Jest," E-Flat. Played by Erno Rapee.....	Nitke	1.75
6387	Maiden's Prayer, The. Played by Fannie Votey Rogers.....	Baderewska	2.00
1718	Make Believe. Fox-Trot and Song-Roll, E-Flat. Played by George Gershwin, assisted by M. P.....	Shildkret	1.75
1030-S	Mammy's Song. Accompaniment only. A-Flat (Soprano) Played by Eleanor Shaw.....	Ware	1.75
1534-D	Manhattan Limited. One-Step. Played by Edna Bentz.....	Bentz	1.75
6160	Marche, Op. 12, No. 1. Played by Sergei Prokofieff.....	Prokofieff	2.50
5927	Marche Fantastique, Op. 10, No. 1. Played by Lester Donahue.....	Ganz	2.25
5838	March-Jig, Maguire's Kick, No. 1 of Four Irish Dances. Played by Percy Grainger.....	Stanford-Grainger	2.50
6222	Marche Lorraine. Played by Frank Banta and Hugo Frey.....	Ganne	2.25
5655	Marche Mignonne, Op. 15, No. 2. (Dainty March). Played by Robert Armbruster.....	Poldini	1.75
1001	Marche Militaire Francaise, No. 4. "Suite Algerienne." Second Piano Part only. Key G. Played by Rudolph Ganz.....	Saint-Saens	2.25
6352	March of the Toys. "Babes in Toyland." Played by Erlebach and Milne.....	Herbert	2.25
5976	Margarita. Played by Elisa Tavaréz.....	Tavaréz	1.50
1704	Margie. Fox-Trot and Song-Roll. Key F. Played by Frank Banta.....	Robinson & Conrad	1.75
1679-D	Mary, "Mary." Fox-Trot. E-Flat. Played by Cliff Hess.....	Hirsch	1.25
5547	Maurice Tango. Played by Felix Arndt.....	Hein	2.25
1683-D	Maxima. Round Dance and Fox-Trot. E-Flat. Played by Frank Milne.....	Brissonade	1.25
5268	May Night. Played by Frances Nash.....	Palmgren	2.25
5817	Mazurka, Op. 17, No. 4. Played by Carl Friedberg.....	Chopin	2.25
5719	Mazurka, Op. 33, No. 2. Played by Rudolph Ganz.....	Chopin	2.00
5326	Mazurka (Second), Op. 54. Played by Rudolph Ganz.....	Godard	3.25
5823	Mazurka (Second), Op. 54. Played by Charles Gilbert Spross.....	Godard	1.50
6146	Mazurka, Op. 59, No. 3. Played by Rosita Renard.....	Chopin	2.50
5674	Mazurka, Op. 66 (Troisieme). Played by Camille Saint-Saens.....	Saint-Saens	3.50

ALPHABETICAL LIST OF RECORDED COMPOSITIONS—Continued

6223	Mazurka, (Fifth), Op. 127. Played by Rudolph Ganz.....	Godard	\$3.25
5873	Meditation, Op. 72, No. 5. Played by Aurelio Giorni.....	Tchaikovsky	2.25
6291	Meditation, Op. 90. Played by Karl Rackle.....	Morrison	1.75
10075	Medley of College Songs. Intro. (1) Gaudeamus igitur; (2) Polly Wolly Doodle; (3) Forsaken; (4) Upidee; (5) Vive l'Amour; (6) Old Oaken Bucket; (7) Good-Night Ladies; (8) Bingo; (9) Boola March. Key C. Played by Erno Rapee.....		1.75
6077	Medley of Hymns. (1) Nearer My God to Thee; (2) Jerusalem the Golden; (3) Abide With Me; (4) Rock of Ages; (5) Onward, Christian Soldiers; (6) Old Hundred. Played by Felix Arndt.....		2.00
6111	Medley of Irish Airs. (1) Believe Me If All Those Endearing Young Charms; (2) Killarney; (3) Kathleen Mavourneen; (4) Minstrel Boy; (5) Old Irish Tune; (6) Garry Owen. Played by Felix Arndt.....		2.00
6004	Medley of Old Favorites. (1) Silver Theards Among the Gold; (2) Last Night; (3) Sweet and Low; (4) In the Gloaming; (5) Jingle Bells. Played by Felix Arndt.....		2.00
6022	Medley of Plantation Songs. Intro. (1) Carry Me Back to Old Virginny; (2) Darling Nelly Gray; (3) Massa's in the Cold, Cold Ground; (4) My Old Kentucky Home; (5) Dixie. Played by Felix Arndt.....		2.00
1713	Hello Cello. Waltz and Song-Roll. E-Flat. Played by Erlebach & Milne.....	Moret	1.75
6361	Melodie in D. (Shepherd Lassie's Sunday). Played by Charles Gilbert Spross.....	Bull	2.00
6389	Melodie. D-Minor. Played by Josef Hofmann.....	Gluck	3.50
6099	Melody in F, Op. 3, No. 1. Played by Josef Hofmann.....	Rubinstein	3.50
5583	Melodie in F. Played by Ethel Leginska.....	Rubinstein	2.50
5636	Melodie, Op. 3, No. 3. Played by Rudolph Ganz.....	Rachmaninoff	3.00
6405	Melodie, Op. 10, No. 1. Played by Edwin Hughes.....	Moszkowski	2.25
6381	Melodie, Op. 10, No. 2. Played by Rudolph Ganz.....	Ganz	2.75
1014	Melodie. Elegie des Erinnyes, Op. 10, No. 5. Accompaniment only, for Violin or 'cello. Key E. Played by Maurice Dambois.....	Massenet	2.00
6237	Menuet. Suite "L'Arlesienne." Played by Aurelio Giorni.....	Bizet	2.50
6212	Menuetto. D-Minor. Played by Harold Bauer.....	Schubert	3.25
6262	Merman, The. Played by Felix Arndt.....	Hoffman	1.50
6209	Merry-go-Round. "At the Fair." Sketches of American Fun. Played by John Powell.....	Powell	2.50
5789	Mexican Barcarolle. Played by Manuel M. Ponce.....	Ponce	1.50
5924	Mexican Serenade. Played by Manuel Ponce.....	Ponce	1.50
6404	Memories of Erin. Played by Edward Geoghegan.....	Geoghegan	2.00
5845	Midsummer Night's Dream. Nocturne, Op. 61, No. 3. Played by Charles Gilbert Spross.....	Mendelssohn-Bartholdy	1.75
6310	Midsummer Night's Dream. Wedding March and Elfin Chorus. Played by Lester Donahue.....	Mendelssohn-Bartholdy	2.50
6423	Mighty Lak' a Rose. Key A. Played by Hughes.....	Nevin	2.00
10021	Mighty Lak' a Rose. Played by Felix Arndt.....	Nevin	1.50
6277	Mignon Overture. Played by Erno Rapee.....	Thomas	2.50
6255	Mignon's Song. Played by Rudolph Ganz.....	Liszt	3.25
5584	Military March. Played by Ethel Leginska.....	Schubert	3.25
5630	Millicent Waltz. Played by Felix Arndt.....	Mc Kee	2.00
1690	Million Times, A. Fox-Trot and Song-Roll. Key G. Played by Cliff Hess.....	Hess & Stept	1.25
5669	Minstrels. Played by George Copeland.....	Debussy	2.50
5889	Minuet in A. Played by Harold Bauer.....	Boccherini	3.00
5805	Minuet, Op. 14, No. 1. Played by Clarence Adler.....	Paderewski	1.75
5629	Minuet, Op. 14, No. 2. Played by Rudolph Ganz.....	Ganz	2.50

ALPHABETICAL LIST OF RECORDED COMPOSITIONS—Continued

6100	Minuet, Op. 14, No. 1. Played by Ignaz Jan Paderewski.....	Paderewski	\$4.00
5883	Minuet Modern. Played by John Thompson.....	Thompson	2.25
5780	Minuetto. Played by Enrique Soro.....	Soro	2.00
1604-D	Missouri Waltz. Jazz-Waltz. Played by Erlebach & Milne.....	Knight-Logan	1.25
5707	Mi Teresita (Petite Valse). Played by Teresa Carreno.....	Carreno	2.00
5688	Mock Morris Dance. Played by Percy Grainger.....	Grainger	3.00
10064	Molly Darling. E-Flat. Played by Charles Gilbert Spross.....	Hays	1.75
6284	Molly on the Shore. Irish Reel. No. 19 from "British Folk-song Settings." Played by Percy Grainger.....	Grainger	3.25
6066	Moment Musical, Op. 94, No. 2. Played by Aurelio Giorni.....	Schubert	2.25
5841	Moment Musical, Op. 94, No. 3. Played by Ossip Gabrilowitsch.....	Schubert	3.00
6233	Moment Musical, Op. 94, No. 6. Played by Oliver Denton.....	Schubert	2.75
6424	Monastery Bells, Op. 54. Played by Charles G. Spross.....	Lefebure-Wely	2.00
5930	Moonlight. Played by Manuel M. Ponce.....	Ponce	1.25
6304	Moonlight Sail to the Lover's Isle. Op. 134, No. 4. Played by Karl Rackle.....	Bendel	2.00
6184	Moon Moths, Op. 2, No. 2. Played by Felix Arndt.....	Kussner	2.00
6145	Morena, La. Op. 67. Caprice Espagnole. Played by Paquita Madriguera.....	Chaminade	2.25
6112	Morning Journals. Played by Roder & Menth.....	Strauss	2.25
6113	Mother Machree. Played by Frank Banta.....	Ball	1.75
10020	Mother o' Mine. Played by Felix Arndt.....	Tours	1.50
1028	Motor Mental Rhythmics, No. 1. Educational Dance Roll for Children. A-Flat. Played by Erno Rapee.....		2.25
1032	Motor Mental Rhythmics, No. 2. Educational Dance Roll for Children. D-Flat. Played by Erno Rapee.....		2.25
1036	Motor Mental Rhythmics, No. 3. Educational Dance Roll for Children. Key F. Played by Erno Rapee.....		2.25
6283	Mouche, La. Op. 12. Key A. Played by Paquita Madriguera.....	Delahaye	2.25
1694	Mouthful of Kisses. Fox-Trot and Song-Roll. Key C. Played by Harry Akst.....	Schwartz	1.25
6172	Murmuring Zephyrs. Played by Rudolph Ganz.....	Jensen	2.75
5933	Murmuring Zephyrs. Played by Aurelio Giorni.....	Jensen	2.25
6186	Musette. Played by Harold Bauer.....	Rameau	3.00
5910	My Heart At Thy Dear Voice. Samson and Delila. Played by McNair Ilgenfritz.....	Saint-Saëns	2.25
5507	My Hero "Chocolate Soldier." Played by Felix Arndt.....	Straus	2.00
6087	My Joys (Meine Freuden). Played by Rudolph Ganz.....	Chopin	3.00
1684	My Little Bimbo. E-Flat. Played by Frank Banta.....	Donaldson	1.25
1666	My Sahara Rose. Key D. Played by Harry Akst.....	Donaldson	1.25
5576	Nachtstuck (Nocturne), Op. 23, No. 4. Played by Herbert Fryer.....	Schumann	2.50
1714	Na-Jo. Fox-Trot and Song-Roll. Key F. Played by Frank Banta.....	Wiedoeft & Holliday	1.75
5876	Narcissus, Op. 13, No. 4. Played by Charles Gilbert Spross.....	Nevin	2.00
10091	Negro Spirituals. Go Down Moses; I'm a Rolling; Nobody Knows the Trouble I See, Lord; I Got Shoes. Key C. Played by Eubie Blake.....		1.75
6324	New England Idyls, Op. 62, No. 10. Joy of Autumn. Played by Harold Henry.....	MacDowell	2.25
5536	Nights of Gladness. Waltz. (For Dancing). Played by Felix Arndt.....	Ancliffe	2.25
5851	Night Song. Thunderbird Suite. Played by Charles Wakefield Cadman.....	Cadman	2.00
6128	Night Song, Op. 56, No. 6. Played by Constantin Sternberg.....	Sternberg	2.00
6269	Nocturne. B-Flat. Played by Edwin Hughes.....	Field	2.25

6192	Nocturne. Played by Arthur Shattuck.....	Woodman	\$2.25
5771	Nocturne, Op. 9, No. 2. Played by Leopold Godowsky.....	Chopin	2.75
5865	Nocturne, Op. 9, No. 2 (For Left Hand). Played by Alexander Lambert.....	Scriabin	2.25
6121	Nocturne, Op. 9, No. 3. Played by Rosita Renard.....	Chopin	2.50
6308	Nocturne, Op. 15, No. 2. Played by Harold Bauer.....	Chopin	3.50
6408	Nocturne, Op. 15, No. 2. Played by Guiomar Novaes.....		2.75
6162	Nocturne, Op. 15, No. 2. Played by Arthur Rubinstein.....	Chopin	3.00
5681	Nocturne, Op. 15, No. 2. Played by Ernest Schelling.....	Chopin	2.50
6341	Nocturne, Op. 16, No. 4. Played by Guiomar Novaes.....	Paderewski	2.75
6382	Nocturne, Op. 27, No. 2. Played by Rosita Renard.....	Chopin	2.50
6256	Nocturne, Op. 28, No. 1. Played by Frank Sheridan.....	Meyer-Helmund	2.25
5656	Nocturne, Op. 32, No. 1. Played by Michael Zadora.....	Chopin	2.25
6148	Nocturne (Fourth), Op. 36. Played by Magdeleine Brard.....	Faure	2.50
6340	Nocturne, Op. 37, No. 2. Played by Katharine Goodson.....	Chopin	2.50
5839	Nocturne, Op. 37, No. 2. Played by Ernest Schelling.....	Chopin	2.75
5728	Nocturne, Op. 48, No. 1. Played by Harold Bauer.....	Chopin	2.75
5828	Nocturne (Fifth), Op. 52. Played by Clarence Adler.....	Leybach	1.55
6270	Nocturne, Op. 54, No. 4. Played by Winifred Byrd.....	Grieg	2.25
6155	Notturmo, Op. 54, No. 4. Played by Alberto Jonas.....	Grieg	2.00
6443	Nocturne, Op. 62, No. 1. Played by Ignaz Friedman.....	Chopin	3.00
5654	Nocturne, Op. 75, No. 8. Played by Mark Hambourg.....	Rubinstein	2.50
5657	Nola (Fox-Trot) Novelette. Played by Felix Arndt.....	Arndt	1.50
6454	Norma, Selection. Played by Erno Rapee.....	Bellini	2.50
6195	Northern Dances, Op. 12. Played by Alberto Jonas.....	Jonas	2.25
5680	Norwegian Bridal Procession, Op. 19, No. 2. Played by Rudolph Ganz.....	Grieg	2.50
6376	Norwegian Folk Song. Played by Arthur Shattuck.....	Sinding	2.00
5682	Novelette, Op. 21, No. 1. Played by Harold Bauer.....	Schumann	3.00
5658	Novelette, Op. 21, No. 7. Played by Carl Friedberg.....	Schumann	2.50
6278	Novellozza, Op. 47 (Bluette). Played by Ernesto Berumen.....	Godard	2.25
1710	Now and Then. Fox-Trot and Song-Roll. E-Flat. Played by Muriel Pollock.....	Spencer	1.75
6132	Nutcracker Suite, Op. 71, No. 12-e. Danse des Mirlitons. Arranged by Esipoff. Played by Aurelio Giorni.....	Tchaikovsky	2.00
6129	O, Beautiful May. "Prince Methusalem." Arranged by Milan Roder. Played by Roder & Rubinstein.....	Strauss	2.25
6036	Ocowo. Indian Boat Song. Played by Edna Bentz.....	Bentz	2.00
10018	Oh Dry Those Tears. Played by Felix Arndt.....	del Riego	1.25
10040	Oh Promise Me. Played by Felix Arndt.....	de Koven	1.50
6371	Old Finnish Dance (Polska). Played by Ernest Linko.....	Linko	2.00
1033-S	Old King Cole (Male Quartet). Accompaniment only. Key F. Played by Erno Rapee.....	Forsyth	2.00
10054	Old Oaken Bucket, The. Listen to the Mocking Bird. Played by Erno Rapee.....	Woodworth-Hawthorne	1.50
1686	On a Dreamy Night. Waltz and Song-Roll. Key F. Played by Cliff Hess.....	Smith	1.50
5514	L'Ondine, Op. 101. Played by Rudolph Ganz.....	Chaminade	3.00
6030	One More Day My John. Sea Chanty, No. 1. Tempo 70. Played by Percy Grainger.....	Grainger	3.00
1671	On Miami Shore. Waltz and Song-Roll. Key G. Played by Frank Banta.....	Jacobi	1.25
6093	On Wings of Song. Transcription by Franz Liszt. Played by Eleanor Shaw.....	Mendelssohn	2.00
5720	On Wings of Song (Auf Flugeln des Gesanges). Transcription by Franz Liszt. Played by Desider Vecsei.....	Mendelssohn	2.00

1019-S	On Wings of Song. Accompaniment only. F-Sharp (Mezzo-Soprano). (German and English Words on Roll). Transcription by Franz Liszt. Played by Coenraad V. Bos.....	Mendelssohn	\$2.00
5700	On Your Way. One-Step (For Dancing). Played by Felix Arndt.....	MacClure	1.25
1027-S	Open Thy Blue Eyes. Accompaniment only. Key F. (Mezzo-Soprano). Played by Coenraad V. Bos.....	Massenet	2.00
5811	Operatic Nightmare, An. Desecration No. 2. Fox-Trot. Played by Felix Arndt.....	Arndt	2.25
6263	Orientale, Op. 7, No. 2. Played by Eleanor Shaw.....	Amani	2.25
1660	Oriental Stars. Fox-Trot and Song-Roll. Key C. Played by Erlebach & Milne.....	Monaco	1.50
1715	Pack Me Up In Your Heart. One-Step and Song-Roll. Played by Frank Banta.....	Kaufman	1.75
6005	Paganini Etude, No. 2. Played by Harold Bauer.....	Liszt	3.00
5671	Paganini Etude, No. 5. Played by Ferruccio Busoni.....	Liszt	3.50
6169	Paloma, La. (The Dove). Played by Ernesto Berumen.....	Yradier	1.75
6056	Panamericana. Morceau Caracteristique. Played by Frank Banta.....	Herbert	1.75
5943	Pas des Amphores. Air de Ballet, No. 2. Played by Charles Gilbert Spross.....	Chaminade	1.75
6296	Pasillo, Op. 19, No. 4. Danza Colombiana. Played by David Sequeira.....	Sequeira	2.00
6257	Passacaglia. (No. 5 from "Pastoral Suite"). E-Minor. Played by Reuben Davies.....	Scott	2.25
6147	Passepied. No. 4 from "Suite Bergamasque." Played by George Copeland.....	Debussy	2.25
1015	Passepied. Accompaniment only, for Violin or 'Cello. Key D. Played by Maurice Dambois.....	Delibes	2.00
6168	Passepied, Op. 58. Played by Constantin Sternberg.....	Sternberg	2.00
5847	Pastoral. The Cuckoo. Played by Paquita Madriguera.....	Madriguera	2.00
6026	Pastorale. Played by Aurelio Giorni.....	Giorni	2.00
6175	Pastorale Variee. Played by Herma Menth.....	Mozart	2.25
6082	Peer Gynt, Suite I, Op. 46. No. 1 Daybreak; No. 2 Anitra's Dance. Played by Carolyn Cone-Baldwin.....	Grieg	2.25
6134	Peer Gynt, Suite I, Op. 46. No. 2 Death of Aase; No. 4 Hall of the Mountain King. Played by Carolyn Cone-Baldwin.....	Grieg	2.00
1727	Peggy O'Neil. Waltz and Song-Roll. Key C. Played by Rudolph Erlebach.....	Pease	1.75
5802	Perfect Day, A. Played by Felix Arndt.....	Jacobs-Bond	1.25
5992	Pella de las Antilles. Habanera "Tu." Op. 19, No. 1. Arranged by David Sequeira. Played by David Sequeira.....	de Fuentes	1.50
6144	Perpetual Motion. Arranged by Edward MacDowell. Played by Ernest Hutcheson.....	Morhange	2.50
6332	Peruvian Triste. Played by Carlos Valderrama.....	Valderrama	1.75
6177	Petite, La. Played by David Sequeira.....	Sequeira	1.50
6090	Petite Valse, Op. 28, No. 1. Played by Aurelio Giorni.....	von Henselt	2.00
1731-D	Phi-Phi. Fox-Trot. Played by Frank Milne.....	Christine	1.75
5994	Pierrette, Op. 41. Air de Ballet. Played by Coenraad V. Bos.....	Chaminade	1.75
6053	Pierrot Pieces, Op. 35, No. 1. Lento. Played by Carolyn Beebe.....	Scott	2.00
6267	Pierrot Pieces, Op. 35, No. 1. Lento. D-Flat. Played by Moissaye Boguslawski.....	Scott	2.00
1540-D	Pink Tea. Fox-Trot. Played by Edna Bentz.....	Bentz	1.75
6366	Pioneer's Dance. Suite "In the South." E-Flat. Played by John Powell.....	Powell	2.75
6333	Pirouette. Played by Desider Vecsei.....	Glazunov	2.25
6182	La Plus que Lente. Valse. Played by Arthur Rubinstein.....	Debussy	2.75
6383	Poeme. Played by Josef Hofman.....	Scriabin	3.50
5929	Poeme des Montagnes, Op. 15. Suite pour Piano III. "Plein Air." Played by Robert Lortat.....	d'Indy	2.75

ALPHABETICAL LIST OF RECORDED COMPOSITIONS—Continued

5921	Poeme Erotique (Love Poem). Played by Daisy Nellis.....	Grieg	\$1.25
6242	Poeme Erotique. Played by John Powell.....	Powell	2.50
5535	Poeme Passionee. Played by McNair Ilgenfritz.....	Ilgenfritz	2.00
6249	Poet and Peasant. Overture. Key D. Played by Erno Rapee.....	von Suppe	2.50
6416	Polish Dance, Op. 3, No. 1. E-Flat Minor. Played by Harold Bauer.....	Scharwenka	3.00
5637	Polish Dance, Op. 3, No. 1. Played by Xaver Scharwenka.....	Scharwenka	3.00
6014	Polka Boheme, Op. 82, No. 7. Key G. Played by Mark Hambourg.....	Rubinstein	2.25
5675	Polonaise, No. 2. Played by Ferruccio Busoni.....	Liszt	3.50
6094	Polonaise, Op. 11, No. 1. E-Flat. Played by Harold Bauer.....	Moszkowski	3.00
5872	Polonaise, Op. 17, No. 1. Key D. Played by Leopold Godowsky.....	Moszkowski	3.00
6140	Polonaise, Op. 40, No. 1. Played by Ignaz Jan Paderewski.....	Chopin	4.50
5747	Polonaise, Op. 46, No. 12. Played by Carolyn Cone-Baldwin.....	MacDowell	1.75
5721	Polonaise, Op. 53, A-Flat. Played by Ernest Schelling.....	Chopin	2.50
6398	Polonaise, Op. 71, No. 2. B-Flat. Played by Ignaz Friedman.....	Chopin	3.00
6003	Pomp and Circumstance, Op. 39, No. 1. Military March. Key D. Played by Edna Bentz.....	Elgar	2.00
1530-D	Poor Butterfly. Fox-Trot. The Big Show. Played by Felix Arndt.....	Hubbell	1.50
5563	Precieuse, La. Played by Felix Arndt.....	Couperin	2.00
5890	Prelude (Prelude, Choral and Fugue). Played by Robert Lortat.....	Franck	2.50
6167	Prelude. Played by Alexander Steinert.....	Steinert	2.00
6271	Prelude, and Departure of the Children in Search of the Blue Bird. (From Maeterlinck's Opera "The Blue Bird.") Played by Albert Wolff.....	Wolff	2.50
5650	Prelude and Fugue, No. 5. Book I. Played by Harold Bauer.....	Bach	3.00
6342	Prelude in Finnish Style and Old Finnish Waltz. A-Flat. Played by Ernest Linko.....	Linko	2.00
5804	Prelude, Op. 3, No. 2. Played by Ossip Gabrilowitsch.....	Rachmaninoff	3.25
6153	Prelude, Op. 12, No. 7. Played by Sergei Prokofieff.....	Prokofieff	2.75
6125	Prelude, Op. 23, No. 5. Played by Aurelio Giorni.....	Rachmaninoff	2.50
6299	Prelude, Op. 23, No. 5. G-Minor. Played by Josef Hofman.....	Rachmaninoff	4.00
6198	Prelude, Op. 23, No. 5. Played by Sergei Prokofieff.....	Rachmaninoff	3.00
5738	Prelude, Op. 24, No. 1. Played by Desider Vecsei.....	Liadoff	1.75
6071	Preludes, Op. 28, Nos. 1 and 23. Played by Winifred Byrd.....	Chopin	2.25
5843	Preludes, Op. 28, Nos. 7 and 20. Played by Alexander Lambert.....	Chopin	2.25
5784	Preludes, Op. 28, Nos. 6 and 3. Played by Arthur Friedheim.....	Chopin	2.25
5856	Prelude, Op. 28, No. 15. Played by Alexander Lambert.....	Chopin	2.00
5798	Prelude, Op. 104, No. 1. Played by Rosita Renard.....	Mendelssohn	2.25
6190	Preludes, Op. 106, Nos. 1 and 2. Played by Constantin Sternberg.....	Sternberg	2.00
6455	Pres du Berceau, Op. 58, No. 3. Played by Oliver Denton.....	Moszkowski	2.25
5520	Punchinello. Played by Felix Arndt.....	Herbert	1.50
1721	Rag-a-Muffin. Fox-Trot and Song-Roll. E-Flat. Played by Werner Janssen assisted by G. G.....	Janssen	1.75
6343	Raymond Overture. Played by Erno Rapee.....	Thomas	2.25
10065	Recessional, The (Alto or Baritone). Key D. Played by Ina W. Polson.....	de Koven	1.50
6297	Recuerdo. Played by Maurice Dumesnil.....	Soro	2.25
6117	Reel, No. 4, from "Four Irish Dances." Arranged by Percy Grainger. Played by Percy Grainger.....	Stanford	3.00
6154	Reflets dans l'Eau. Images No. 1. Played by George Copeland.....	Debussy	2.25
6163	Remembrance. Played by Reuben Davies.....	Davies	1.75
6031	Restless Dreams. (Traumeswirren). Op. 12, No. 7. Played by Rosita Renard.....	Schumann	2.00

ALPHABETICAL LIST OF RECORDED COMPOSITIONS—Continued

6061	Return of the Muleteers, The. (Le Retour des Muletiers). Played by Robert Lortat.....	de Severac	\$2.50
5918	Reverie. Played by Ernest Hutcheson.....	Debussy	2.50
6456	Reverie, Op. 18. Played by Carlos Salzedo.....	Salzedo	2.00
5756	Reverie, Improvisation. Played by Enrique Granados.....	Granados	2.75
1002	Reverie du Soir, No. 3. "Suite Algerienne." Second Piano Part only. Played by Rudolph Ganz.....	Saint-Saens	2.00
5815	Rhapsodie, Op. 11, No. 3. Played by John Thompson.....	Dohnanyi	2.00
6208	Rhapsodie Espagnole. Played by Rosita Renard.....	Liszt	3.00
6151	Rhapsodie Hongroise, No. 2. Played by Arthur Friedheim.....	Liszt	2.75
5640	Rhapsodie Hongroise, No. 5. Heroic Elegiac. Played by Alexander Raab.....	Liszt	2.00
5617	Rhapsodie Hongroise, No. 6. Played by Michael Zadora.....	Liszt	3.00
5962	Rhapsodie Hongroise, No. 8. Played by Beryl Rubinstein.....	Liszt	2.25
5816	Rhapsodie Hongroise, No. 9. Pesther Carnival. Played by Arthur Friedheim.....	Liszt	2.75
5898	Rhapsodie Hongroise, No. 10. Played by Arthur Friedheim.....	Liszt	2.50
5708	Rhapsodie Hongroise, No. 10. Played by Ernest Schelling.....	Liszt	2.75
6135	Rhapsodie Hongroise, No. 11. Played by Alfred Cortot.....	Liszt	3.00
6139	Rhapsodie Hongroise, No. 12. Played by Josef Hofmann.....	Liszt	4.50
5903	Rigaudon. Arranged by Leopold Godowsky. Played by John Thompson.....	Rameau	2.00
6344	Rigaudon, Op. 12, No. 3. Played by Serge Prokofieff.....	Prokofieff	2.50
6296	Rigaudon, Op. 49, No. 2. Played by Heinrich Gebhard.....	MacDowell	2.00
5832	Rigoletto. Concert Paraphrase by Franz Liszt. Played by Robert Armbruster.....	Verdi	2.00
6362	Robin Hood, Selection. (1) Brown October Ale; (2) Sir Cavalier; (3) Sweetheart Mine; (4) Oh, Promise Me. Played by Erno Rapee.....	De Koven	2.50
1705	Rockabye, Lullaby, Mammy. Fox-Trot and Song-Roll. Key G. Played by George Gershwin.....	Donaldson	1.75
6279	Romance, Key G-Flat. Played by Frank La Forge.....	La Forge	2.25
6086	Romance. Played by Eleanor Shaw.....	La Forge	1.75
1034	Romance (Mezzo-Soprano). Accompaniment only. Key D. Played by Coenraad V. Bos.....	Debussy	2.00
6152	Romance from "Tropical Scenes." Played by Lionel Levinson-Sinclair.....	Pascal	2.00
6062	Romance. Played by Josef Martin.....	Pascal	1.50
6285	Romance. Played by Rudolph Ganz.....		3.00
5659	Romance, No. 3. Played by Ossip Gabrilowitsch.....	Faure	2.75
5616	Romance, Op. 5. F-Minor. Played by Carl Friedberg.....	Tchaikovsky	2.50
5842	Romance, Op. 24, No. 9. D-Flat. Played by Rudolph Ganz.....	Sibelius	2.50
5660	Romance, Op. 28, No. 2. Played by Rudolph Ganz.....	Schumann	2.50
6384	Romance, Op. 28, No. 2. Played by Percy Grainger.....	Schumann	2.75
6032	Romance, Op. 38, No. 2. Played by Josef Martin.....	Schuett	2.00
5893	Romance, Op. 44. E-Flat. Played by Clarence Adler.....	Rubinstein	2.00
6115	Romance, Op. 44, No. 1. Played by Herma Menth.....	Rubinstein	2.00
5894	Romance, Op. 45, No. 1. Played by Clarence Adler.....	Grunfeld	2.00
5863	Romance Hongroise. Played by Robert Lortat.....	Delibes	2.25
6363	Romance Sans Paroles, Op. 14, No. 4. Key D. Played by Corina H. De Lima.....	Dangosch	1.75
5813	Romanza. Played by Josef Martin.....	Gere	1.50
6357	Rondo in E-Flat. Played by Edwin Hughes.....	Field	2.00
6345	Rondo Brillante, Op. 62. E-Flat. Played by Harold Bauer.....	Weber	3.00
6047	Rondo Brillante, Op. 62. (La Gaite). Played by Tina Lerner.....	Weber	2.50
6119	Rondo Capriccioso, Op. 14. Played by Josef Hofmann.....	Mendelssohn	4.00

ALPHABETICAL LIST OF RECORDED COMPOSITIONS—Continued

5897	Rosamunde. Ballet. Arranged by Fischhof. Played by Richard Epstein.....	Schubert	\$2.00
6200	Rosamunde. Ballet Music. Arranged by Rudolph Ganz. Played by Rudolph Ganz.....	Schubert	3.25
5502	Rosary, The. Played by Felix Arndt.....	Nevin	1.50
6397	Rosary, The. Played by Rudolph Ganz.....	Nevin	2.50
1024-S	Rosary, The. Accompaniment only, Key B. Played by Coenraad V. Bos.....	Nevin	2.00
10055	Rose in the Bud. D-Flat. Played by Alfred Rienzo.....	Forster	1.50
1665	Rose of Washington Square. "Ziegfeld's Midnight Frolic." Fox Trot and Song Roll. B Flat. Played by Cliff Hess.....	Hanley	1.25
6016	Roses from the South. Waltzes. Played by Richard Epstein.....	Strauss	2.25
6286	'Round Grim Totems. Indian Dance, No. 11 from "Childhood Memories." G-Minor. Played by Alberto Jonas.....	Jonas	2.25
1631-D	Royal Vagabond. Medley Fox-Trot. Intro. "Goodbye Bar-gravia" and "In a Kingdom of Our Own." Played by Harry Thomas.....	Cohan	1.50
5580-D	Russian One Step. Played by McNair Ilgenfritz.....	Ilgenfritz	2.25
5961	Russian Romance, Op. 30. Played by Reuben Davies.....	Friml	1.50
1650	Saint Louis Blues. Fox-Trot and Song-Roll. A-Flat. Played by Edythe Baker.....	Handy	1.25
5696	Samson et Delilah. Improvisation. Played by Charles Camille Saint-Saens.....	Saint-Saens	3.50
5999	Sara. Played by Elisa Tavaréz.....	Mislan	1.75
6210	Sarcasms, Op. 17, Nos. 1 and 2. Played by Serge Prokofieff.....	Prokofieff	2.50
10071	Saviour, Again to Thy Dear Name. Key A. Played by Ina W. Polson.....	Hopkins	1.50
5825	Scarf Dance, Op. 37, No. 3. Air de Ballet. Played by Charles Gilbert Spross.....	Chaminade	1.50
6400	Scherzo, Op. 16, No. 2. E-Minor. Played by Rosita Renard.....	Mendelssohn-Bartholdy	2.50
6118	Scherzo, Op. 31. B-Flat Minor. Played by Josef Hofmann.....	Chopin	4.50
6205	Scherzo, Op. 39. C-Sharp Minor. Played by Rudolph Ganz.....	Chopin	3.00
6150	Scherzo Impromptu, Op. 73, No. 2. Played by Rudolph Reuter.....	Grieg	2.00
5899	Schon Rosmarin. Played by John Thompson.....	Kreisler	2.00
6050	Scotch Poem, Op. 31, No. 2. Played by Rudolph Reuter.....	MacDowell	2.00
6179	Scotch Songs (Medley). Intro. Annie Laurie; Highland Lassie; Comin' Thro' the Rye; Bonnie Sweet Bessie; The Campbells Are Coming; Auld Lang Syne. Played by Felix Arndt.....		2.00
6091	Sea Pieces. No. 5, Song. Played by Carolyn Beebe.....	MacDowell	1.75
6317	Sea Pieces, Op. 55. Played by Frank Sheridan.....	MacDowell	2.00
6317	Sea Pieces, Op. 55, No. 7, Nautilus. A-Flat. Played by Frank Sheridan.....	MacDowell	2.00
6023	Sentimiento. Played by David Sequeira.....	Sequeira	1.75
6350	Serenade. A-Minor. (Mounajat-Arab Song). Played by Anis Fuleihan.....	Fuleihan	2.00
5880	Serenade. Played by Paquita Madriguera.....	Madriguera	2.25
6457	Serenade. Played by E. Robert Schmitz.....	Pierne	2.25
1003	Serenade. Accompaniment for Violin. Key A. Played by Paquita Madriguera.....	Pierne	1.50
5752	Serenade. D-Minor. Played by Leopold Godowsky.....	Rubinstein	2.75
6287	Serenade. D-Minor. Played by Lionel Levinson-Sinclair.....	Schubert	2.25
5952	Serenade. Played by Daisy Nellis.....	Schubert	1.50
6305	Serenade in the Desert. Played by Anis Fuleihan.....	Fuleihan	2.00
5503	Serenade Melancolique. Played by Egon Putz.....	Putz	1.75
6063	Serenata, Op. 15, No. 1. Played by Clarence Adler.....	Moszkowski	1.50
5975	Sevillanas. Played by Elisa Tavaréz.....	Taboada	1.25
6298	Sevillanas. No. 3, "Suite Espagnole." Played by Arthur Rubinstein.....	Albeniz	2.50

ALPHABETICAL LIST OF RECORDED COMPOSITIONS—Continued

5791	Shadow Dance (Schattentanz). Op. 39, No. 8. Played by Victor Wittgenstein.....	MacDowell	\$1.75
6017	Shanewis. (The Robin Woman). Prelude and Lionel's Narrative. Played by Charles Wakefield Cadman.....	Cadman	2.25
5661	Shepherds Hey. (English Morris Dance Tune). Played by Percy Grainger.....	Grainger	3.00
10007	Silver Threads Among the Gold. Played by Georges Favier.....	Danks	1.25
5959	Simple Aveu (Simple Confession). Op. 25. Song Without Words. Played by Clarence Adler.....	Thome	1.75
1717	Sippy Shore. One-Step and Song-Roll. Key C. Played by Harry Akst.....	Donaldson	1.75
1541-D	Skater's Waltz, The, Op. 183. Played by Frank Banta.....	Waldteufel	2.00
6095	Sketchbook, Op. 2. No. 3, Love Song. Played by George McManus.....	Nevin	1.75
5551	Smiler Rag. Played by Felix Arndt.....	Wenrich	1.75
1603-D	Smiles. Fox-Trot. Played by Erlebach & Milne.....	Roberts	1.25
5826	Snake Charmer. At the Fair. Played by John Powell.....	Powell	2.25
6215	Soiree Dans Grenade, La. Played by E. Robert Schmitz.....	Debussy	2.75
5651	Soirees de Vienne, No. 6. Played by Alexander Raab.....	Liszt	2.00
5801	Soirees de Vienne—Valse Caprice, No. 7. Played by Carl Friedberg.....	Liszt	2.25
1722	Some Little Bird. Fox-Trot and Song-Roll. A-Flat. Played by Frank Banta.....	Van Alstyne	1.75
5754	Somewhere a Voice is Calling. Played by Felix Arndt.....	Tate	1.50
5770	Sonata in B-Minor. First Movement, Lento assai, Allegro energico. Played by Ernest Schelling.....	Liszt	2.50
5786	Sonata in B-Minor. Second Movement, Andante Sostenuto. Played by Ernest Schelling.....	Liszt	2.50
5799	Sonata in B-Minor. Third Movement, Allegro energico. Played by Ernest Schelling.....	Liszt	2.50
6325	Sonata in B-Flat Minor. Scherzo (Second Movement). Played by Oliver Denton.....	Morris	2.75
6228	Sonata, No. 11. Key A. Turkish March (Alla Turca). Played by Daisy Nellis.....	Mozart	2.00
5749	Sonata, Op. 11, No. 1. F-Minor. Played by Harold Bauer.....	Schumann	1.50
5750	Sonata, Op. 11, No. 1. F-Minor. First Movement, Un poco Adagio, Allegro Vivace. Played by Harold Bauer.....	Schumann	2.50
5769	Sonata, Op. 11, No. 1. F-Sharp Minor. Second Movement, Andante Cantabile. Played by Harold Bauer.....	Schumann	3.00
5787	Sonata, Op. 11, No. 1. F-Sharp Minor. Third Movement, Scherzo e Intermezzo. Played by Harold Bauer.....	Schumann	3.00
5800	Sonata, Op. 11, No. 1. Finale; Allegro un poco maestoso. Played by Harold Bauer.....	Schumann	3.00
5691	Sonata Pathetique, Op. 13. C-Minor. First Movement; Grave, Allegro con brio. Played by Harold Bauer.....	Beethoven	3.00
5703	Sonata, Op. 13, (Pathetique). Second Movement, Adagio. A-Flat. Played by Harold Bauer.....	Beethoven	2.75
5711	Sonata, Op. 13, (Pathetique). Third Movement, Rondo, Allegro. A-Flat. Played by Harold Bauer.....	Beethoven	2.75
6203	Sonata, Op. 26. Rondo; Perpetual Motion. Played by Winifred Byrd.....	Weber	2.75
5602	Sonata, Op. 27, No. 2 (Moonlight). First Movement, Adagio sostenuto. Played by Teresa Carreno.....	Beethoven	3.00
5603	Sonata, Op. 27, No. 2 (Moonlight). Second Movement, Allegretto. Third Movement, Presto Agitato. Played by Teresa Carreno.....	Beethoven	3.00
6101	Sonata, Op. 27, No. 2 (Moonlight). First Movement, Adagio sostenuto. Played by Josef Hofmann.....	Beethoven	3.50
6102	Sonata, Op. 27, No. 2 (Moonlight). Second Movement, Allegretto. Played by Josef Hofmann.....	Beethoven	3.50

ALPHABETICAL LIST OF RECORDED COMPOSITIONS—Continued

6103	Sonata, Op. 27, No. 2 (Moonlight). Third Movement, Presto Agitato. Played by Josef Hofmann.....	Beethoven	\$4.00
6239	Sonata, in B-Flat Minor, Op. 35. First Movement, Grave. Played by Josef Hofmann.....	Chopin	3.50
6258	Sonata, in B-Flat Minor, Op. 35. Second Movement, Scherzo. Played by Joseph Hofman.....	Chopin	3.50
6272	Sonata, Op. 35. B-Flat Minor. Third Movement, Marche Funebre. Fourth Movement, Presto. Played by Josef Hofmann.....	Chopin	3.50
6065	Sonata, Op. 57. (Appassionata). First Movement, Allegro assai. Played by Harold Bauer.....	Beethoven	3.25
6080	Sonata, (Appassionata), Op. 57. Second Movement, Andante con moto. Third Movement, Allegro ma non troppo. Played by Harold Bauer.....	Beethoven	3.25
6122	Sonata, Op. 58. Second Movement, Andante con desiderio. Played by Charles Wakefield Cadman.....	Cadman	2.25
5854	Sonata, Op. 58. First Movement, Allegro maestoso. Played by Harold Bauer.....	Chopin	3.00
5862	Sonata, Op. 58. B-Minor. Second Movement, Scherzo. Played by Harold Bauer.....	Chopin	2.75
5874	Sonata, Op. 58. B-Minor. Third Movement, Largo. Played by Harold Bauer.....	Chopin	3.00
5877	Sonata, Op. 58. B-Minor. Fourth Movement, Finale Presto, non tanto. Played by Harold Bauer.....	Chopin	3.00
6288	Sonetto 123 del Petrarca, No. 6 from "Annees de Pelerinage" Second Year. F-Minor. Played by Oliver Denton.....	Liszt	2.75
1018-S	Song of Thanksgiving (Soprano). Accompaniment only. D-Minor. Played by Eleanor Shaw.....	Allitsen	1.25
6358	Song of the Boatman of the Volga. Arranged by Harriet Cady. Played by Rudolph Ganz.....		2.50
5989	Songs of the Sea. Introd. (1) Rocked in the Cradle of the Deep; (2) Nancy Lee; (3) Asleep in the Deep; (4) Sailing. Played by Felix Arndt.....		2.00
6028	Song Without Words. No. 3 Hunting Song. Played by Rudolph Reuter.....	Mendelssohn-Bartholdy	2.00
5935	Songs Without Words. No. 4. Confidence. No. 47. Joyous Peasant. Played by Beryl Rubinstein.....	Mendelssohn-Bartholdy	2.25
6021	Song Without Words. No. 18 Duetto. A-Flat. Played by Coenraad V. Bos.....	Mendelssohn-Bartholdy	2.00
5951	Songs Without Words. No. 19. On the Sea-Shore. A-Flat. Played by Aurelio Giorni.....	Mendelssohn-Bartholdy	2.00
6417	Song Without Words. Spring Song, No. 30. Key A. Played by Guiomar Novaes.....	Mendelssohn-Bartholdy	2.75
5699	Source, La (The Spring), Op. 36, No. 4. Played by Mark Hambourg.....	Leschetizky	2.25
5954	Sous Bois, Op. 6. Played by Herma Menth.....	Staub	1.75
6334	Souvenir. Played by Erno Rapee.....	Drdla	2.25
6351	Souvenir de Varsovie. Played by Charles Gilbert Spross.....	Schulhoff	1.75
5891	Spanish Dance, Op. 12, No. 2. Played by Paquita Madriguera.....	Moszkowski	1.75
5859	Spanish Dance, Op. 12, No. 5 Bolero. Played by Paquita Madriguera.....	Moszkowski	2.00
5812	Spanish Rhythms. No. 6. Solea (Gypsy Dance). Played by Raoul Laparra.....	Laparra	1.75
5722	Spanish Rhythms, No. 4. (Flamenco Song). Played by Raoul Laparra.....	Laparra	1.75
5928	Spanish Rhythms, No. 7. The Bullfighters-Paseo. Played by Raoul Laparra.....	Laparra	2.00
6247	Sparklets. Played by Frank Banta.....	Miles	1.75
1519-D	Sphinx Valse. Played by Felix Arndt.....	Popy	1.75
6309	Spinners, Op. 13, No. 5. Played by Eleanor Spencer.....	Rhene-Baton	2.25

ALPHABETICAL LIST OF RECORDED COMPOSITIONS—Continued

5866	Spring Song. Played by Charles Gilbert Spross.....	Spross	\$2.00
1020-S	Star, The. Accompaniment only. D-Flat, (Soprano). Played by Eleanor Shaw.....	Rogers	2.00
6248	Stars and Stripes Forever. March. Played by Ben Lincoln.....	Sousa	1.75
10006	Stein Song. Played by Felix Arndt.....	Bullard	1.25
1685	Stop It. One-Step and Song-Roll. Key F. Played by Frank Banta.....	Kaufman	1.50
1525-D	Strauss Waltz Medley. Played by Felix Arndt.....	Strauss	2.00
5849	Suite, Op. 15, Valse. Arranged for Two Pianos. Played by Harold Bauer and Ossip Gabrilowitsch.....	Arensky	5.00
5712	Sussex Mummers Christmas Carol. No. 2 of the British Folk Music Settings. Played by Percy Grainger.....	Grainger	2.50
6064	Swan, The (Le Cygne). Played by Rudolph Ganz.....	Saint-Saens	2.00
1004	Swan, The (Le Cygne). Accompaniment for Violin. Key G. Played by Maurice Dambois.....	Saint-Saens	1.50
1649	Swanee. One-Step and Song-Roll. F-Minor. Played by George Gershwin.....	Gershwin	1.25
6452	Swedish Wedding March. Played by Rudolph Reuter.....	Sodermann	2.25
10019	Sweet and Low. Played by Georges Favier.....	Barnby	1.50
10063	Sweet Genevieve, How Can I Leave Thee. B-Flat. Played by Ed. London.....	Tucker	1.75
5510	Sweethearts. Played by Felix Arndt.....	Herbert	2.25
1012-S	Sweet, Sweet Lady. High Voice. Accompaniment only. A Flat. Played by Charles Gilbert Spross.....	Spross	2.00
6450	Sylphes, Les. Valse, Caprice. E-Flat. Played by Frank Banta.....	Bachmann	1.75
5944	Sylvia Ballet, Valse Lente and Pizzicati. Played by Carlos Fabri.....	Delibes	2.00
5881	Tales of Hofmann, Barcarolle. Played by Arthur Shattuck.....	Offenbach	2.50
5987	Tambourin, Renaissance, No. 6. Played by Victor Wittgenstein.....	Fameau	2.25
5662	Tango in D. Played by George Copeland.....	Albeniz	2.00
6224	Tango Brasileiro. Played by Guiomar Novaes.....	Levy	3.00
5777	Tango Elegante. Played by Enrique Soro.....	Soro	1.50
6235	Tannhauser, Evening Star Song. Played by Erno Rapee.....	Wagner	2.00
5723	Tannhauser. Introd. Shepherd Motif; Chorus, Act 2., Song to Venus; Pilgrims Chorus; Wolfram's Solo. Act II., Evening Star Song; Song of the Sirens; March, Act II. Played by Carlos Fabri.....	Wagner	2.00
6375	Tarantella (Venezia e Napoli). B-Flat Minor. Played by Josef Hofmann.....	Liszt	3.50
1035	Tarantelle, Op. 33. (For 'Cello). Accompaniment only. Key G. Played by Maurice Dambois.....	Popper	2.00
6390	Tarantelle, Op. 43. A-Flat. Played by Magdeleine Brard.....	Chopin	2.75
1723	Tea Leaves. Fox-Trot and Song-Roll. A-Flat. Played by Frank Banta, assisted by F. M.....	Whiting	1.75
1672	Tell Me Pretty Maiden. From "Floradora." Fox-Trot and Song-Roll. E-Flat. Played by Frank Banta.....	Stuart	1.25
5631	Tendre Aveu (Romance), Op. 43, No. 2. Played by Alex. Raab.....	Schutt	2.00
6092	Thais. Meditation. Played by Winifred Byrd.....	Massenet	2.25
5529	Thais. Meditation. Played by Egon Putz.....	Massenet	2.25
1013	Thais. Meditation. Accompaniment. Key D, for Violin or 'Cello.....	Massenet	2.00
6035	There's a Long, Long Trail. Played by Frank Banta.....	Elliott	1.50
5790	Thou Art Repose. (Du bist die Ruh). Played by Ernest Hutchinsonson.....	Schubert-Liszt	2.25
6299	Tientos (The Improvisors). Played by Raoul Laparra.....	Laparra	2.25
6400	Toccata. C-Sharp. Played by Percy Grainger.....	Debussy	3.00
6391	Toccata, Op. 11. Key F. Played by Serge Prokofieff.....	Prokofieff	2.75
5911	Toccata, Op. 18, No. 4. Played by Aurelio Giorni.....	Sgambati	2.25
5554	Too Much Mustard (Tres Mutarde). One or Two-Step. Played by Felix Arndt.....	Macklin	2.00

ALPHABETICAL LIST OF RECORDED COMPOSITIONS—Continued

5608	Tosca, Scenes. Recondita Armonia; Sacristan's Entrance; Vissi d'Arte; Love Duet, Act IV; Tenor Solo, Act II. Played by Carlos Fabri.....	Puccini	\$2.00
5888	To Spring, Op. 43, No. 6. Played by Clarence Adler.....	Grieg	1.50
6206	To Spring, Op. 43, No. 6. Played by Percy Grainger.....	Grieg	2.75
5855	Traumerei, Op. 15, No. 7. Played by Leopold Godowsky.....	Schumann	2.75
5586	Traumerei, Op. 15, No. 7. Played by Ethel Leginska.....	Schumann	2.50
6300	Triest, Op. 17, No. 4. From "Argentine National Airs." Played by Corina H. de Lima.....	Aguirre	1.75
6176	Trout, The (La Truite). Played by Aurelio Giorni.....	Schubert-Liszt	2.50
6412	Trovatore, II. Selections. Key E. Played by Erno Rapee.....	Verdi	2.50
6227	Tulips. Played by Frank Banta.....	Miles	1.75
6444	Turkey in the Straw. (Cowboys and Old Fiddlers' Break-down). Played by Percy Grainger.....	Gaion	2.75
5837	Turkish March. Ruins of Athens. Played by Harold Bauer.....	Beethoven	3.00
6327	Turkish March. "Ruins of Athens." Played by Josef Hofmann.....	Beethoven	4.00
1031-S	Two Grenadiers, Op. 49, No. 1. (Baritone). Accompaniment only. G-Minor. Played by Coenraad V. Boss.....	Schumann	2.00
6123	Two Skylarks, Op. 2, No. 1. Played by Lionel Levinson-Sinclair.....	Leschetizky	2.00
6043	Uncle Rome. (The Old Boatman). Played by Edna Bentz.....	Homer	1.75
6458	Un peu baroque. Caprice. Played by Felix Arndt.....	Schuetz	2.00
5709	Unrequited Love. Waltz. Played by Felix Arndt.....	Lincke	1.25
1673	Up the Street. March, Two-Step and Song-Roll. Key G. (Four Part Song.) Played by Erlebach and Milne.....	Morse	1.50
5949	Valcik. Salon Valse. Played by Daisy Nellis.....	Mokrejs	2.00
6183	Valsant, En. Played by Heinrich Gebhard.....	Gebhard	2.00
6273	Valse. E-Minor. Played by Ossip Gabrilowitsch.....	Chopin	3.00
6301	Valse, No. 1. Key D. Played by Guiomar Novaes.....	Moret	2.50
5781	Valse, Op. 8. C-Sharp Minor. Played by Alberto Jonas.....	Jonas	2.25
5882	Valse, Op. 11, No. 1. Played by Robert Lortat.....	Widor	2.75
6193	Valse, Op. 15, No. 2. Played by Erno Rapee.....	Bodo	2.00
6292	Valse, Op. 20, No. 3. A-Flat. Played by Eleanor Shaw.....	Karganoff	2.00
5577	Valse, Op. 34, No. 1. A-Flat. Played by Katharine Goodson.....	Chopin	3.00
5713	Valse, Op. 34, No. 1. Played by Clarence Adler.....	Moszkowski	2.00
6159	Valse, Op. 34, No. 1. Played by Ethel Leginska.....	Moszkowski	3.00
5635	Valse, Op. 42. A-Flat. Played by Harold Bauer.....	Chopin	3.50
6359	Valse, Op. 42. A-Flat. Played by Augusta Cottlow.....	Chopin	2.25
6401	Valse, Op. 42. A-Flat. Played by Josef Hofmann.....	Chopin	3.50
6328	Valse, Op. 64, No. 1. D-Flat. Played by Harold Bauer.....	Chopin	3.50
6073	Valse, Op. 64, No. 2. Played by Josef Hofmann.....	Chopin	4.00
6049	Valse Arabesque. Played by Maurice Dambois.....	Dambois	2.25
5511	Valse Bleue. Played by Felix Arndt.....	Margis	2.00
6220	Valse Blumette. Played by Erno Rapee.....	Drigo	1.75
5867	Valse Brillante, Op. 20. Played by Mana Zucca.....	Zucca	2.25
6413	Valse Caprice, Op. 6, No. 1. B-Flat. Played by Margaret and Dorothy Gillette.....	Nevin	2.25
5932	Valse Caprice, Op. 14. Played by Edna Bentz.....	Cesek	2.00
6089	Valse Caprice, Op. 30. Played by Robert Lortat.....	Faure	2.75
5955	Valse Caprice, Op. 74, No. 7. Played by Reuben Davies.....	Scott	1.50
6418	Valse d'Amour, Op. 57, No. 5. Played by Rudolph Ganz.....	Moszkowski	2.75
1536-D	Valse des Fleurs. Played by Emiliano Renaud.....	Renaud	1.75
6085	Valse des Fleurs, Op. 71, No. 13. Played by Percy Grainger.....	Tchaikovsky	3.00
5775	Valse Follia. Played by Enrique Soro.....	Soro	1.75
6158	Valse Impromptu. Played by Ernest Hutchinson.....	Liszt	2.50
1635-D	Valse Inspiration. Played by Harry Thomas.....	Thomas & Eckstein	1.50
6259	Valse Lente. G-Flat. Played by Guiomar Novaes.....	Oswald	3.00

ALPHABETICAL LIST OF RECORDED COMPOSITIONS—Continued

6451	Valse Lucille, Op. 85, No. 1. B-Flat. Played by Fannie Votey Rogers.....	Friml	\$1.75
5673	Valse Mignonne. Played by Charles Camille Saint-Saëns.....	Saint-Saëns	3.50
6445	Valse Mignonne. Played by Selim Palmgren.....	Palmgren	2.25
5831	Valse Nonchalante. Played by Camille Saint-Saëns.....	Saint-Saëns	3.00
5822	Valse Oubliee. Played by Ernest Hutcheson.....	Liszt	2.50
5960	Valse Triste, Op. 44. Played by Harold Bauer.....	Sibelius	3.00
5530	Vecchio Minuetto. Played by Rudolph Ganz.....	Sgambati	3.00
5850	Viennese Waltz. Played by Richard Epstein.....	Epstein	2.00
6410	Viennese Waltz, No. 1. Played by Ignaz Friedman.....	Gaertner-Friedman	2.75
6419	Viennese Waltz, No. 2. Played by Ignaz Friedman.....	Gaertner-Friedman	2.75
1038-S	Viking Song. Accompaniment only. Key G. (Male Quartet) Played by Charles Gilbert Spross.....	Coleridge-Taylor	2.00
5869	Violet Girl. Waltz. Played by Richard Epstein.....	Hellmesberger	2.00
5742	Voodoo Rhythms. Invocation. Played by Justin Elie.....	Elie	2.00
5748	Voodoo Rhythms. Tropical Dance. Played by Justin Elie.....	Elie	2.00
5939	Voodoo Rhythms. Dance Tropical. Played by Justin Elie.....	Elie	1.50
10005	Waiting. From "Listen Lester." Played by Frank Banta.....	Orlob	1.25
5735	Walking Tune. Played by Percy Aldridge Grainger.....	Grainger	3.00
5642	Waltz, Op. 39, No. 15. Played by Alexander Raab.....	Brahms	2.00
5733	Waltz Entrancing. Alone at Last. Played by Felix Arndt.....	Lehar	1.25
5693	Waltz from Second Serenade. Played by Alexander Raab.....	Volkman	2.00
10066	Warrior Bold, A. The Soldier's Farewell. Key C. Played by Erno Rapee.....	Adams-Kinkel	1.75
5858	Water Nymph, Op. 13, No. 3. Played by Charles Gilbert Spross.....	Nevin	1.50
1532-D	Wedding of the Winds. Waltz. Played by Frank Banta.....	Hall	2.00
6078	When the Boys Come Home. Played by Frank Banta.....	Speaks	1.75
1618-D	When You Look in the Heart of a Rose. From "The Better Ole." Waltz. Played by Banta and Frey.....	Methven	1.75
5766	When You're Away. From "The Only Girl." Played by Victor Herbert.....	Herbert	1.75
10029	Where My Caravan Has Rested. Played by Felix Arndt.....	Lohr	1.50
1719	Whip-poor-will. Fox-Trot and Song-Roll. Key G. Played by George Gershwin.....	Kern	1.75
5559	Wholly Yours. (Tout a Vous). Played by Felix Arndt.....	Tyers	2.25
1667	Whose Baby Are You? From "The Night Boat." One-Step and Song-Roll. Key C. Played by George Gershwin.....	Kern	1.25
5653	Wellenspiel, Op. 14, No. 1. Played by Rudolph Ganz.....	Ganz	2.75
6232	William Tell. Overture. Played by Erno Rapee.....	Rossini	2.75
5795	Will o' the Wisp. Played by Charles Gilbert Spross.....	Spross	1.75
6446	Wind, The (Le Vent), Op. 15, No. 2. Played by Harold Bauer.....	Alkan	3.00
5609	Witches' Dance, Op. 17, No. 2. Played by Teresa Carreno.....	MacDowell	2.50
6166	Witches' Dance. Played by Carolyn Cone-Baldwin.....	MacDowell	2.25
6370	Wonderful Idea, Op. 10, No. 1. Key C. From "Little Suite." Played by Josef Holbrooke.....	Holbrooke	2.25
6084	Woodland Sketches, Op. 51, No. 1. To a Wild Rose. Played by George McManus.....	MacDowell	1.50
5730	Woodland Sketches, Op. 51, No. 5. From "An Indian Lodge." Played by Victor Wittgenstein.....	MacDowell	1.75
5879	Woodland Sketches, Op. 51, No. 6. To a Water Lily. Played by Lester Donahue.....	MacDowell	2.00
6335	Woodland Sketches, Op. 51, No. 6. To a Water Lily. No. 2. Will o' the Wisp. Played by Reuben Davies.....	MacDowell	2.50
5818	Woodland Sketches, Op. 51, No. 7. From "Uncle Remus." Played by Paquita Madriguera.....	MacDowell	1.75
1043-S	Yesterday and Today. (Soprano). Accompaniment only. F-Minor. Played by Charles Gilbert Spross.....	Spross	2.00
1700-D	Ziegfeld's Follies of 1920. Medley Fox-Trot. Key G. Played by Hess and Erlebach.....	Berlin, Hickman and Stamper	1.50

Alphabetical List of Composers

ADAMS, Stephen		ANCLIFFE, Charles	
10066 A Warrior Bold.....\$1.75		5536 Nights of Gladness.....\$2.25	
Played by Rapee		Played by Arndt.	
AGUIRRE, Julian		ARDEN, Victor	
6300 Triste, Op. 17, No. 4.....1.75		1677 In My Dreams.....1.25	
From "Argentine National		Played by Banta.	
Airs." Played by de Lima		ARDITI, Luigi	
6431 Triste, Op. 17, No. 5.....1.75		5833 The Kiss Waltz (Il Bacio)....1.50	
Played by de Lima.		Played by Arndt.	
AKST, Harry		ARENSKY, Anton	
1663 Crocodile.....1.25		6236 Caprice.....2.25	
Fox Trot and Song Roll.		Played by Beryl Rubinstein.	
Played by Akst.		6187 Etude, Op. 36, No. 13.....2.00	
ALBENIZ, Isaac		Played by Ebell.	
6204 Albalcin "Iberia".....3.00		5734 Impromptu.....2.25	
Played by Arthur Rubinstein.		Played by Jonas.	
6293 Aragon, Fantasia.....2.00		5849 Valse, From Suite, Op. 15.....5.00	
No. 6 from "Suite Espagnole."		Played by Bauer and Gabril-	
Played by Madriguera.		owitsch.	
6314 Caprice Creole (Cuba).....2.00		ARNDT, Felix	
Played by Pesetzky.		5625 Clover Club—Fox-Trot.....1.75	
5798 Celebre Serenade Espag- nole.....1.75		Played by Arndt.	
Played by Madriguera.		5512 Coquette, La.....1.75	
5820 Cordoba, Op. 232, No. 4.....2.00		Played by Arndt.	
Played by Vecsei.		5564 Desecration Rag.....2.25	
6378 Evocation ("Iberia").....2.50		Played by Arndt.	
Played by Arthur Rubinstein.		5607 From Soup to Nuts.....1.75	
6298 Sevillanas.....2.50		Played by Arndt.	
No. 3 from "Suite Espagnole."		5657 Nola—Novelette.....1.50	
Played by Arthur Rubinstein.		Played by Arndt.	
5662 Tango in D.....2.00		5811 An Operatic Nightmare.....2.25	
Played by Copeland.		Desecration No. 2. Played by Arndt.	
ALBERT, Fred		ARNE, Dr. Thomas	
6218 Basket of Roses.....1.75		5537 Drink to Me Only With Thine Eyes.....2.00	
Novelette. Played by Hess.		Played by Arndt.	
ALKAN, (Charles H. V. Morhange)		ASCHER, Joseph	
6144 Perpetual Motion.....2.50		5990 Alice, Romance.....2.00	
Played by Hutcheson.		Played by Spross.	
6446 The Wind (Le Vent).....3.00		BACH, Johann Sebastian	
Played by Bauer.		6330 Adagio from F-minor Con- certo.....2.75	
ALLERTON		Played by Cortot.	
6245 Chiffonnette.....2.00		5598 Chromatic Fantasia.....3.25	
Played by Rapee.		Played by Zadora.	
ALLITSEN, Frances		6392 Inventions, (Two-Part).....3.00	
1018-S Song of Thanksgiving.....1.25		Nos. 1, 6 and 8.	
Played by Shaw.		Played by Bauer.	
ALSTYNE, Egbert van		5650 Prelude and Fugue, No. 5 Book I.....3.00	
5755 Come on Along.....1.25		Played by Bauer.	
Played by Arndt.		BACHMANN, Georges	
1722 Some Little Bird.....1.75		6450 Les Sylphes.....1.75	
Fox Trot and Song Roll.		Played by Banta.	
Played by Banta.			

ALPHABETICAL LIST OF COMPOSERS—Continued

BADAREWSKA, Thekla		6080 Sonata (Appassionata) Op. 57.....\$3.25	
6387 Maiden's Prayer.....\$2.00		Second Movement, Third Movement. Played by Bauer.	
Played by Rogers.		5837 Turkish March.....3.00	
BALFE, Michael		Played by Bauer.	
6421 Bohemian Girl, Selection....2.50		6327 Turkish March "Ruins of Athens".....4.00	
Played by Rapee.		Played by Josef Hofmann.	
BALL, Ernest		BEHREND, A. H.	
6120 A Little Bit of Heaven.....1.75		10069 Daddy.....1.50	
Played by Banta.		Played by Rapee.	
6113 Mother Machree.....1.75		BELLINI, Vincenzo	
Played by Banta.		6454 Norma, Selection.....2.50	
BARNBY, Sir Joseph		Played by Rapee.	
10019 Sweet and Low.....1.50		BENDEL, Franz	
Played by Favier.		6420 At the Lake of Geneva.....2.25	
10070 Sweet and Low.....1.75		Played by Lambert.	
Played by Rapee.		6304 Moonlight Sail to the Lov- er's Isle.....2.00	
BARTLETT, Homer N.		Played by Rackle.	
5797 Aeolian Murmurings.....1.50		BENTZ, Edna	
Played by Thompson.		1539-D Afternoon of a Fox.....2.00	
5969 A Dream.....1.75		Played by Composer.	
Played by Spross.		5936 America Abroad.....2.25	
10045 A Dream.....1.50		Played by Composer & Banta.	
Played by Arndt.		6411 Love's Caprice.....2.00	
BAYES, Nora		Played by Carson.	
1678 Just Like a Gypsy.....1.25		1534-D Manhattan Limited.....1.75	
Fox-Trot and Song-Roll.		Played by Composer.	
Played by Banta.		6036 Ocowo.....2.00	
BEETHOVEN, Ludwig van		Played by Composer.	
6380 Gavotte.....3.00		1540-D Pink Tea.....1.75	
Played by Bauer.		Played by Composer.	
5691 Sonata Pathetique, Op. 13 3.00		BERLIN, Irving	
First Movement. Played by Bauer.		1724 All By Myself.....1.75	
5703 Sonata, Op. 13 (Pathetique) 2.75		Fox-Trot and Song-Roll.	
Second Movement. Played by Bauer.		Played by Pollock.	
5711 Sonata, Op. 13 (Pathetique) 2.75		1695 Beautiful Faces.....1.50	
Third Movement, Allegro.		Fox-Trot and Song-Roll.	
Played by Bauer.		Played by Banta and Hess.	
5602 Sonata, Op. 27, No. 2.....3.00		1700-D Follies of 1920.....1.50	
(Moonlight) First Movement.		Medley Fox-Trot.	
Played by Carreno.		Played by Hess and Erlebach	
5603 Sonata, Op. 27, No. 2.....3.00		BIBO, Irving	
(Moonlight) Second Move- ment. Third Movement.		1725 Cherie.....1.75	
Played by Carreno.		Fox-Trot and Song-Roll.	
6101 Sonata, Op. 27, No. 2.....3.50		Played by Hess.	
(Moonlight) First Move- ment. Played by Hofmann.		BIESE, Paul	
6102 Sonata, Op. 27, No. 2.....3.50		5548 Hacienda, The Society Tango 2.00	
(Moonlight) Second Move- ment. Played by Josef Hof- mann.		Played by Arndt.	
6103 Sonata, Op. 27, No. 2.....4.00		BIZET, Georges	
(Moonlight) Third Move- ment. Played by Josef Hof- mann.		1005-S Carmen, Micaela's Air.....2.25	
6065 Sonata, Op. 57 (Appassion- ata).....3.25		Accompaniment, E-flat.	
First Movement. Played by Bauer.		Played by Ganz.	
		5618 Carmen. Mountain Scene, .. 2.50	
		Micaela's Aria, Habenera,	
		Gypsy Ballet, Letter Scene,	
		Quintette Act II, Mountain	
		Chorus, Toreador Song.	
		Played by Fabri.	

BIZET, Georges—Continued

- 6098 Chanson d'Avril.....\$3.00
Played by Bauer.
- 6237 Menuet, Suite "L'Arlesienne" 2.50
Played by Giorni.

BLACK, Bernard

- 1647 Dardanella..... 1.25
Fox-Trot and Song-Roll.
Played by Akst.

BLANCK, Hubert de

- 6425 Barcarolle..... 1.75
Played by Margot de Blanck.
- 6426 Cuban Hymn..... 1.50
Played by Blanck.

BLAND, James

- 10015 Carry Me Back to Old Vir-
ginny..... 1.25
Played by Arndt.

BOCCHERINI, Luigi

- 5889 Minuet in A..... 3.00
Played by Bauer.

BODO, Aloyse

- 6193 Valse, Op. 15, No. 2..... 2.00
Played by Rapee.

BOHM, Karl

- 10011 Calm As the Night..... 1.25
Played by Arndt.

BORODIN, Alexander

- 6170 At the Convent..... 2.00
Played by Wittgenstein.

BORTKIEWICZ, Sergi

- 6194 Etude, Op. 15, No. 8..... 2.25
Played by Donahue.

BOWERS, Robert Hood

- 10016 Chinese Lullaby..... 1.25
"East is West." Played by
Battle.

BOWLER, James B.

- 5667 Felicite Waltz..... 1.25
Hesitation. Played by Arndt.

BRADBURY, W. B.

- 10062 He Leadeth Me..... 1.25
Three Verses. Played by
Polson.

BRAHMS, Johannes

- 5931 Ballade, Op. 10, No. 1..... 2.25
Played by Donahue.
- 5641 Ballade, Op. 10, No. 3..... 2.50
Played by Friedberg.
- 5814 Hungarian Dance, No. 5..... 3.00
Played by Bauer.
- 5947 Hungarian Dance, No. 6..... 3.00
Played by Bauer.
- 5668 Hungarian Dance, No. 8..... 3.25
Played by Bauer.
- 6130 Intermezzo, Op. 117, No. 1..... 2.00
Played by Reuter.
- 5642 Waltz, Op. 39, No. 15..... 2.00
Played by Raab.

BRATTON, John W.

- 5810 Laces and Graces.....\$1.50
Novelette. Played by Arndt.
- 6180 Laces and Graces..... 2.00
Novelette. Played by Hess.

BRISSONADE, Marguerite

- 1683-D Maxima..... 1.25
Round Dance and Fox-Trot.
Played by Milne.

BRUCH, Max

- 5942 Kol Nidrei..... 2.25
Played by Adler.
- 1025 Kol Nidrei..... 2.00
Accompaniment only, for
Violin or 'cello. Played by
Dambois.

BULL, Ole

- 6361 Melodie in D..... 2.00
Shepherd Lassie's Sunday.
Played by Spross.

BULLARD, Frederick Field

- 10006 Stein Song..... 1.25
Played by Arndt.

BURTNETT and FISCHER

- 1726 Just Keep a Thought For
Me..... 1.75
Fox-Trot and Song-Roll.
Played by Banta.

CADMAN, Charles Wakefield

- 5853 At Dawning..... 1.75
Played by Cadman.
- 10080 Dream Tryst..... 1.50
Played by Cadman.
- 5846 From the Land of the Sky
Blue Water..... 2.00
Played by Cadman.
- 6079 Love Like the Dawn, Came
Stealing..... 2.00
Played by Cadman.
- 5851 Night Song..... 2.00
Played by Cadman.
- 6017 Shanewis (The Robin Wo-
man)..... 2.25
Prelude and Lionel's Narra-
tive. Played by Cadman.
- 6122 Sonata, Op. 58..... 2.25
Second Movement. Played
by Cadman.

CAMPOS, Juan Morel

- 5983 Alma Sublime..... 1.25
Porto Rican Dance. Played
by Tavarez.
- 6106 Laura y Georgiana..... 1.25
Played by Tavarez.

CARPENTER, John Alden

- 6219 Little Nigger..... 2.25
Played by Donahue.

CARRENO, Teresa

- 5707 Mi Teresita (Petite Valse).... 2.00
Played by Carreno.

CERVANTES, Ignacio

- 6437 Danzas, Nos. 1 and 2.....\$1.75
(From First Collection).
Played by Echaniz.
- 6427 Danza, No. 2, Improvisada.. 1.50
Played by Blanck.
- 6428 Danza, No. 5..... 1.75
No Horas Mas. Played by
Blanck.
- 6434 Porque, Eh?..... 1.50
Cuban Dance, No. 2.
Played by Mora.

CESEK, Hans A.

- 5932 Valse Caprice, Op. 14..... 2.00
Played by Bentz.

CHAMINADE, Cecile

- 5664 Air de Ballet, Op. 30, No. 1.. 2.25
Played by Adler.
- 5827 Autumn..... 1.75
Played by Adler.
- 6422 Danse Creole..... 2.00
Played by Baldwin.
- 5834 Elevation..... 2.00
Played by Adler.
- 6364 The Fauns (Les Sylvains).... 2.00
Played by Berumen.
- 5794 The Flatterer..... 1.75
Played by Spross.
- 6145 La Morena, Op. 67..... 2.25
Played by Madriguera.
- 5514 'L' Ondine..... 3.00
Played by Ganz.
- 5943 Pas des Amphores..... 1.75
Played by Spross.
- 5884 Pierrette..... 1.75
Played by Bos.
- 5825 Scarf Dance..... 1.50
Played by Spross.

CHOPIN, Frederic Francois

- 6365 Andante Spintio and Pol-
onaise, Op. 22..... 3.50
Played by Cortot.
- 5793 Ballade, Op. 23..... 3.00
Played by Godowsky.
- 5644 Ballade, Op. 23..... 2.75
Played by Leginska.
- 6252 Ballade, Op. 47..... 3.00
Played by Rubinstein.
- 5725 Barcarolle, Op. 60..... 2.25
Played by Fryer.
- 6238 Berceuse, Op. 57..... 3.00
Played by Novaes.
- 5741 Ecossaises, Op. 72..... 3.25
Nos. 3, 4 and 5.
Played by Godowsky.
- 6265 Etude..... 2.50
Played by Rose and Otilie
Sutro.
- 5521 Etude, Op. 10, No. 1..... 2.50
Played by Zadora.

- 5575 Etude, Op. 10, No. 3.....\$2.00
Played by Fryer.
- 6414 Etude, Op. 10, No. 8..... 3.00
Played by Gabrilowitsch.
- 6323 Etude, Op. 10, No. 8..... 2.00
Played by Giorni.
- 5627 Etude, Op. 10, No. 12..... 3.00
Played by Bauer.
- 5695 Etude, Op. 25, No. 1..... 2.50
Played by Friedberg.
- 6306 Etude, Op. 25, No. 2..... 2.25
Played by Byrd.
- 6349 Etude, Op. 25, No. 2..... 3.00
Played by Gabrilowitsch.
- 6041 Etude, Op. 25, No. 5..... 2.50
Played by Renard.
- 6097 Etude, Op. 25, No. 9..... 3.50
Played by Paderewski.
- 6453 Etudes..... 3.00
Op. 25, No. 9 (Butterfly).
Op. 10, No. 5 (Black Key).
Played by Novaes.
- 6266 Fantasie, Op. 49..... 3.50
Played by Bauer.
- 6058 Fantasie Impromptu, Op.
66..... 3.00
Played by Bauer.
- 6435 Mazurka, Op. 6, No. 2..... 1.75
Played by Mora.
- 5817 Mazurka, Op. 17, No. 4..... 2.25
Played by Friedberg.
- 5719 Mazurka, Op. 33, No. 2..... 2.00
Played by Ganz.
- 6146 Mazurka, Op. 59, No. 3..... 2.50
Played by Rosita Renard.
- 6087 My Joys (Meine Freuden).... 3.00
Played by Ganz.
- 5771 Nocturne, Op. 9, No. 2..... 2.75
Played by Godowsky.
- 6121 Nocturne, Op. 9, No. 3..... 2.50
Played by Renard.
- 6308 Nocturne, Op. 15, No. 2..... 3.50
Played by Bauer.
- 6408 Nocturne, Op. 15, No. 2..... 2.75
Played by Novaes.
- 6162 Nocturne, Op. 15, No. 2..... 3.00
Played by Rubinstein.
- 5681 Nocturne, Op. 15, No. 2..... 2.50
Played by Schelling.
- 6382 Nocturne, Op. 27, No. 2..... 2.50
Played by Renard.
- 5656 Nocturne, Op. 32, No. 1..... 2.25
Played by Zadora.
- 6340 Nocturne, Op. 37, No. 2..... 2.50
Played by Goodson.
- 5839 Nocturne, Op. 37, No. 2..... 2.75
Played by Schelling.
- 5728 Nocturne, Op. 48, No. 1..... 2.75
Played by Bauer.
- 6443 Nocturne, Op. 62, No. 1..... 3.00
Played by Friedman.

CHOPIN, Frederic François—Continued

- 6140 Polonaise, Op. 40, No. 1.....\$4.50
Played by Paderewski.
- 5721 Polonaise, Op. 53..... 2.50
Played by Schelling.
- 6398 Polonaise, Op. 71, No. 2..... 3.00
Played by Friedman.
- 6071 Preludes, Op. 28..... 2.25
Nos. 1 and 23. Played by Byrd.
- 5843 Preludes, Op. 28..... 2.25
Nos. 7 and 20.
Played by Lambert.
- 5784 Preludes, Op. 28..... 2.25
Nos. 8 and 3.
Played by Freidheim.
- 5856 Preludes, Op. 28, No. 15..... 2.00
Played by Lambert.
- 6118 Scherzo, Op. 31..... 4.50
Played by Hofmann.
- 6205 Scherzo, Op. 39..... 3.00
Played by Ganz.
- 6239 Sonata in B-Flat minor..... 3.50
First Movement. Played by Hofmann.
- 6258 Sonata in B-Flat minor, Op. 35..... 3.50
Second Movement. Played by Hofmann.
- 6272 Sonata, Op. 35, B-Flat minor 3.50
Third Movement, Fourth Movement. Played by Hofmann.
- 5854 Sonata, Op. 58..... 3.00
First Movement. Played by Bauer.
- 5862 Sonata, Op. 58, B-minor..... 2.75
Second Movement. Played by Bauer.
- 5874 Sonata, Op. 58, B-minor..... 3.00
Third Movement. Played by Bauer.
- 5877 Sonata, Op. 58, B-minor..... 3.00
Fourth Movement. Played by Bauer.
- 6390 Tarantelle, Op. 43..... 2.75
Played by Brard.
- 6273 Valse E-minor..... 3.00
Played by Gabrilowitsch.
- 5577 Valse, Op. 34, No. 1..... 3.00
Played by Goodson.
- 5635 Valse, Op. 42..... 3.50
Played by Bauer.
- 6359 Valse, Op. 42..... 2.25
Played by Cottlow.
- 6401 Valse, Op. 42..... 3.50
Played by Hofmann.
- 6328 Valse, Op. 64, No. 1..... 3.50
Played by Bauer.
- 6073 Valse, Op. 64, No. 2..... 4.00
Played by Hofmann.

CHRISTINE, H.

- 6038 French Songs.....\$1.75
Le Long du Missouri.
Je Sais Que Vous Etes Jolie.
Played by Conrad.

- 1731-D Phi-Phi..... 1.75
Fox-Trot. Played by Milne.

CLAYPOOLE, Ed

- 6088 Kirmanshah..... 1.75
Oriental Intermezzo.
Played by Banta.

COHAN, George M.

- 1631-D Royal Vagabond..... 1.50
Medley Fox-Trot: Intro:
Goodbye Bargravia and In a
Kingdom of Our Own.
Played by Thomas.

COLERIDGE-TAYLOR, Samuel

- 1038-S Viking Song..... 2.00
Accompaniment only.
Played by Spross.

COUPERIN, Louis

- 5563 Precieuse, La..... 2.00
Played by Arndt.

COWLES, Eugene

- 10010 Forgotten..... 1.25
Played by Arndt.

CREMIEUX, Octave

- 5501 Love's Last Word..... 2.00
Played by Arndt.

CUI, Cesar

- 6181 Berceuse..... 2.00
Played by Lambert.

CZIBULKA, Alphonz

- 5956 Love's Dream After the Ball 1.75
Played by Spross.

DAMBOIS, Maurice

- 6105 Intermezzo..... 2.25
Played by Dambois.
- 6049 Valse Arabesque..... 2.25
Played by Dambois.

DAMROSCH, Walter

- 5569 Cyrano..... 3.50
Prelude to Act. II.
Played by Damrosch.

DANKS, Hart Pease

- 10007 Silver Threads Among the Gold..... 1.25
Played by Favier.

DAREWSKI, Herman

- 10067 If You Could Care..... 1.50
"As You Were."
Played by Banta.

DAVIES, Reuben

- 6163 Remembrance.....\$1.75
Played by Davies.

DAVIES, Uriel

- 1511-D I Love Sand..... 1.25
One Step. Played by Arndt.

DEBUSSY, Claude Achille

- 5808 Arabesque, No. 2..... 2.00
Played by Madriguera.

- 5685 Suite Bergamasque. Clair de Lune..... 2.25
Played by Copeland.

- 5611 Suite Bergamasque, Clair de Lune..... 2.00
Played by Herbert Fryer.

- 6354 Danse..... 2.25
Played by Rubinstein.

- 6131 Estampes..... 2.50
No. 3 Jardins sous la Pluie.
Played by Lortat.

- 6240 Le Fille aux Cheveux de Lin 3.00
No. 8 First Book of Preludes.
Played by Schmitz.

- 5669 Minstrels..... 2.50
Played by Copeland.

- 6147 Passepied..... 2.25
No. 4 From Suite Bergamasque. Played by Copeland.

- 6182 La Plus que Lente..... 2.75
Played by Rubinstein.

- 6154 Reflets dans l'Eau..... 2.25
Images No. 1.
Played by Copeland.

- 5918 Reverie..... 2.50
Played by Hutcheson.

- 1934-S Romance..... 2.00
(Mezzo Soprano) Accompaniment only. Played by Bos.

- 6215 La Soiree dans Grenade..... 2.75
Played by Schmitz.

- 6409 Toccata..... 3.00
Played by Grainger.

DELAHAYE, L. L.

- 6283 La Mouche, Op. 12..... 2.25
Played by Madriguera.

DELIBES, Clement Leo

- 5647 Coppelia Ballet..... 1.75
Valse Lente, Pas de Deux.
Mazurka. Played by Ilgenfritz.

- 1015 Passepied..... 2.00
Accompaniment only, for Violin or 'cello. Played by Dambois.

- 5863 Romance Hongroise..... 2.25
Played by Lortat.

- 5944 Sylvia Ballet.....\$2.00
Valse Lente and Pizzicati.
Played by Fabri.

DETT, Nathaniel

- 6339 Juba Dance..... 3.00
"In the Bottoms."
Played by Grainger.

DILLON, Fannie

- 6329 Birds at Dawn..... 2.00
Played by Hughes.

DOHNANYI, Erno

- 5815 Rhapsodie, Op. 11, No. 3..... 2.00
Played by Thompson.

DONALDSON, Walter

- 1684-D My Little Bimbo..... 1.25
One-Step. Played by Banta.

- 1666 My Sahara Rose..... 1.25
Fox-Trot and Song-Roll.
Played by Akst.

- 1705 Rockabye, Lullaby, Mammy..... 1.75
Fox-Trot and Song-Roll.
Played by Gershwin.

- 1717 Sippy Shore..... 1.75
Fox-Trot and Song-Roll.
Played by Akst.

DONIZETTI, Gaetano

- 6396 Lucia de Lammermoor..... 2.50
Sextet. Played by Rapee.

DRANGOSCH, Ernesto

- 6363 Romance Sans Paroles..... 1.75
Played by De Lima.

DRDLA, Franz

- 6334 Souvenir..... 2.25
Played by Rapee.

DRIGO, Richard

- 6220 Valse Bluette..... 1.75
Played by Rapee.

DVORAK, Antonin

- 5621 Humoresque..... 1.75
Played by Armbruster.

- 6369 Humoreske..... 2.50
Played by Ganz.

DYKES, John Bacchus

- 10074 Lead Kindly Light..... 1.50
Played by Kennedy.

EARL, Mary

- 1623-D Beautiful Ohio..... 1.50
Played by Alfred Rienzo.

- 1709 Isle of Paradise..... 1.75
Waltz and Song-Roll.
Played by Erlebach and Milne.

EDWARDS, Leo

- 5539 Isle d'A nour..... 2.00
Played by Arndt.

ELBEL, Louis

- 6221 *Coquette With a Fan*.....\$1.75
Played by Elbel.

ELGAR, Edward

- 5538 *Loves Greeting*..... 2.00
Played by Putz.
- 6003 *Pomp and Circumstance*..... 2.00
Military March.
Played by Bentz.

ELIE, Justin

- 5742 *Voodoo Rhythms, Invoca-*
tion..... 2.00
Played by Elie.
- 5748 *Voodoo Rhythms*..... 2.00
No. 2, Tropical Dance.
Played by Elie.
- 5939 *Voodoo Rhythms*..... 1.50
No. 6, Dance Tropical.
Played by Elie.

ELLIOTT, Zo

- 6035 *There's a Long, Long Trail* 1.50
Played by Banta.

ELVEY, G. J.

- 10081 *Come, Ye Thankful People,*
Come..... 1.50
Played by Polson.

EPSTEIN, Richard

- 5850 *A Viennese Waltz*..... 2.00
Played by Epstein.

EVILLE, Vernon

- 1514-D *Felicia, Waltz*..... 1.50
Played by Arndt.

FAIRCHILD, Edgar

- 1720 *Hi-Yo*..... 1.75
Played by Will White.

FAURE, Gabriel

- 6241 *Berceuse "Dolly Suite"*..... 2.75
Played by Cortot.
- 5923 *Impromptu, Op. 31, No. 2*..... 2.25
Played by Lortat.
- 6148 *Nocturne (Fourth)*..... 2.50
Op. 36. Played by Brard.
- 5659 *Romance, No. 3*..... 2.75
Played by Gabrilowitsch.
- 6089 *Valse Caprice, Op. 30*..... 2.75
Played by Lortat.

FIELD, John

- 6269 *Nocturne*..... 2.25
Played by Hughes.
- 6357 *Rondo in E-Flat*..... 2.00
Played by Hughes.

FORGE, Frank La

- 1007-S *Like a Rose Bud, and To a*
Messenger..... 2.00
Played by La Forge.
- 6279 *Romance*..... 2.25
Played by Frank La Forge.
- 6086 *Romance*..... 1.75
Played by Shaw.

FORSTER, Dorothy

- 10055 *Rose in the Bud*.....\$1.50
Played by Rienzo.

FORSYTH, Cecil

- 1033-S *Old King Cole*..... 2.00
(Male Quartet) Accompani-
ment only.
Played by Rapee.

FOSTER, Stephen

- 10090 *Come Where My Love Lies*
Dreaming..... 1.75
Played by Armbruster.

FRANCK, Cesar

- 5901 *Chorale*..... 2.50
From "Prelude, Chorale and
Fugue."
Played by Lortat.
- 5906 *Fugue*..... 3.00
"Prelude, Choral and Fugue."
Played by Lortat.
- 5890 *Prelude*..... 2.50
"Prelude, Choral and Fugue."
Played by Lortat.

FRIML, Rudolf

- 5683 *Bohemian Suite, Op. 60*..... 1.75
No. 5 Waltz.
Played by Clarence Adler.
- 6402 *Concert Waltz, Op. 12*..... 2.25
Played by Armbruster.
- 5961 *Russian Romance, Op. 30*..... 1.50
Played by Davies.
- 6451 *Valse Lucille*..... 1.75
Played by Rogers.

FUENTES, Edwards Sanshe de

- 5992 *Perla de las Antillas*..... 1.50
Habanera "Tu."
Played by Sequeira.

FULEIHAN, Anis

- 6367 *Bedouin Dance*..... 2.00
Played by Anis Fuleihan.
- 6350 *Serenade*..... 2.00
Played by Fuleihan.
- 6305 *Serenade in the Desert*..... 2.00
Played by Fuleihan.

GAERTNER-FRIEDMAN

- 6410 *Viennese Waltz, No. 1*..... 2.75
Played by Friedman.
- 6419 *Viennese Waltz, No. 2*..... 2.75
Played by Friedman.

GANNE, Louis

- 6171 *La Czarinne*..... 2.00
Mazurka Russe.
Played by Banta.
- 6222 *Marche Lorraine*..... 2.25
Played by Banta and Frey.

GANZ, Rudolph

- 1006-S *Grave in France*..... 2.00
Accompaniment for Low Voice.
Played by Ganz.

GANZ, Rudolph—Continued

- 5927 *Marche Fantastique*.....\$2.25
Played by Donahue.
- 6381 *Melodie, Op. 10, No. 2*..... 2.75
Played by Ganz.
- 5629 *Minuett, Op. 14, No. 2*..... 2.50
Played by Ganz.
- 5653 *Wellenspeil*..... 2.75
Played by Ganz.

GARDINER, H. Balfour

- 6415 *Humoresque*..... 2.75
Played by Grainger.

GAY, Byron

- 1662 *I Like to Do It*..... 1.25
Fox-Trot and Song-Roll.
Played by Perkins.

GEBHARD, Heinrich

- 6164 *Love Poem*..... 2.00
Played by Gebhard.
- 6183 *En Valsant*..... 2.00
Played by Gebhard.

GERE, Florence

- 5813 *Romanza*..... 1.50
Played by Martin.

GERSHWIN, George

- 1649 *Swanee*..... 1.25
One-Step and Song-Roll.
Played by Gershwin.

GIARDINI, Felice de

- 10078 *Come Thou Almighty King* 1.75
Old Hundred.
Played by Kennedy.

GIDSON, Melville

- 1711 *I Never Realized*..... 1.75
Played by Akst.

GILLET, Ernest

- 6246 *Echoes of the Ball*..... 1.75
Entr'acte Gavotte.
Played by Lincoln.
- 5648 *Entr' Acte Gavotte*..... 2.00
Played by Arndt.
- 5555 *La Lettre de Manon*..... 2.00
Played by Arndt.

GIORNI, Aurelio

- 6026 *Pastorale*..... 2.00
Played by Giorni.

GLAZUNOV, Alexander

- 6377 *Gavotte, Op. 49, No. 3*..... 2.50
Played by Prokofieff.
- 6333 *Pirouette*..... 2.25
Played by Vecsei.

GLINKA, Michael

- 5697 *L'Alouette (The Lark)*..... 1.75
Played by Armbruster.

GLUCK, Christoph W.

- 6216 *Alceste*..... 3.00
Caprice. Played by Novaes.
- 6185 *Ballet des Ombres Heu-*
reuses..... 2.00
Played by Berumen.
- 6389 *Melodie*..... 3.50
Played by Hofmann.

GODARD, Benjamin

- 5684 *At Morning (Au-Matin)*.....\$1.75
Played by Adler.
- 5746 *Berceuse, From Jocelyn*..... 1.75
Played by Adler.
- 6326 *Mazurka (Second) Op. 54*..... 3.25
Played by Ganz.
- 5823 *Mazurka (Second) Op. 54*..... 1.50
Played by Spross.
- 6223 *Mazurka (Fifth) Op. 127*..... 3.25
Played by Ganz.
- 6278 *Novellozza, Op. 47*..... 2.25
(Blquette)
Played by Berumen.

GOETZ, E. Ray

- 1506-D *Cling a Little Closer*..... 1.25
Played by Daly.

GOLD, Joe

- 1702 *Grieving For You*..... 1.75
Fox-Trot and Song-Roll.
Played by Gershwin.

GOTTSCALK, Louis M.

- 5745 *The Banjo*..... 2.00
Played by Friedheim.
- 6055 *Dying Poet*..... 1.75
Played by Martin.
- 6442 *Grand Fantasia Triomphale*
sur l'Hymne National
Bresilien..... 3.00
Played by Novaes.
- 5857 *Last Hope*..... 1.75
Played by Adler.

GOUNOD, Charles

- 6070 *Ave Maria*..... 3.00
Meditation on First Prelude
by Bach.
Played by Ganz.
- 1021-S *Ave Maria*..... 2.00
Accompaniment only.
Played by Rapee.
- 6214 *Entree de Fete*..... 2.50
Played on Two Pianos by
Rose and Otilie Sutro.
- 5619 *Faust Scenes*..... 2.50
King of Thule; Jewel Song;
Flower Song; Garden Scenes;
Prison Scene.
Played by Fabri.
- 6002 *Faust Waltzes*..... 1.75
Played by Ilgenfritz.
- 6403 *Funeral March of a Mar-*
ionette..... 2.00
Played by Adler.

GRAINGER, Percy

- 6368 *Children's March*..... 3.25
Over the Hills and Far Away.
(For Two Pianos).
Played by Percy Grainger and
Lotta Hough.
- 5666 *Colonial Song*..... 3.00
Played by Grainger.

GRAINGER, Percy—Continued

- 6149 Country Gardens.....\$3.00
Played by Grainger.
- 6072 Gay But Wistful.....3.00
Played by Grainger.
- 6059 "Gum-Suckers" March.....3.00
Played by Grainger.
- 5679 Irish Tune from County Derry.....3.25
Played by Grainger.
- 5821 Lullaby.....3.00
From "Tribute to Foster."
Played by Grainger.
- 5688 Mock Morris Dance.....3.00
Played by Grainger.
- 6284 Molly on the Shore.....3.25
Irish Reel.
Played by Grainger.
- 6030 One More Day My John.....3.00
Sea Chanty, No. 1.
Played by Grainger.
- 5661 Shepherds Hey.....3.00
Played by Grainger.
- 5712 Sussex Mummers Christmas Carols.....2.50
Played by Grainger.
- 5735 Walking Tune.....3.00
Played by Grainger.

GRANADOS, Enrique

- 6289 A La Cubana.....2.00
Played by Pesetzky.
- 5830 Allegro de Concierto.....2.00
Played by Madriguera.
- 6432 Al Suplico, No. 3.....1.75
"Libro de Horas."
Played by Mora.
- 6133 Danza Espanola, Op. 37.....2.75
No. 1 Lenta.
Played by Granados.
- 5757 Danza Espanolas.....2.50
No. 2 Arahe.
Played by Granados.
- 5758 Danza Espanolas.....2.50
Played by Granados.
- 5760 Danza Espanolas.....2.50
Played by Granados.
- 5759 Danza Espanolas.....2.50
No. 10, Valenciana.
Played by Granados.
- 5982 Goyescas.....2.75
No. 3, El Fandango.
Played by Schelling.
- 5868 Goyescas, Intermezzo.....2.25
Introduction to Act II.
Played by Madriguera.
- 5763 Goyescas, Introduction to Act III.....3.00
Quejas o'las Maja y el Ruiseñor. Played by Granados.
- 5762 Goyescas, El Pelele.....2.50
(The Dummy).
Played by Granados.

- 6295 Improvisation.....\$2.75
Theme of Valenciana Jota with the Influence of the Arab Music of the South.
Played by Granados.

- 6433 Introduction and Valse, No. 1.....1.50
"Valse Poeticos."
Played by Mora.

- 6429 Prelude.....2.25
"Maria del Carmen."
Played by Granados.

- 5756 Reverie.....2.75
Improvisation.
Played by Granados.

GREEN, George H.

- 1689 Alabama Moon.....1.50
Fox-Trot and Song-Roll.
Played by Erlebach & Milne.

GRIEG, Edvard Hagerup

- 5998 Le Papillon (The Butterfly).....1.50
Played by Dambois.

- 5966 Dance Caprice, Op. 28, No. 3.....1.75
Played by Wittgenstein.

- 6040 From the Carnival, Op. 19, No. 3.....2.00
Played by Nellis.

- 1042-S I Love Thee.....2.00
Accompaniment only.
Played by Bos.

- 6270 Nocturne, Op. 54, No. 4.....2.25
Played by Byrd.

- 6155 Nocturne, Op. 54, No. 4.....2.00
Played by Jonas.

- 5680 Norwegian Bridal Procession, Op. 19, No. 2.....2.50
Played by Ganz.

- 6082 Peer Gynt, Op. 46, No. 1.....2.25
Daybreak. No. 2. Anitra's Dance. Played by Baldwin.

- 6134 Peer Gynt, Op. 46.....2.00
No. 2. Death of Aase.
No. 4. Hall of the Mountain King. Played by Baldwin.

- 5921 Poeme Erotique (Love Poem).....1.25
Played by Nellis.

- 6150 Scherzo Impromptu.....2.00
Played by Reuter.

- 5888 To Spring (An den Fruhling).....1.50
Played by Adler.

- 6206 To Spring.....2.75
Played by Grainger.

GRUNFELD, Alfred

- 5894 Romance, Op. 45, No. 1.....2.00
Played by Adler.

GUINAN, J. W.

- 1692 He Picked a Wild Flower.....1.25
One-Step and Song-Roll.
Played by Banta.

GUION, David

- 6444 Turkey in the Straw.....\$2.75
(Cowboys and Old Fiddlers Breakdown).
Played by Grainger.

HADLEY, Henry K.

- 6319 Ballet of the Flowers, Op. 92 2.75
Nos. 1 and 4.
Played by Dumesnil.

- 6399 Ballet of the Flowers, Op. 92 2.50
Nos. 1 and 2.
Played by composer.

HALL, John T.

- 1532-D Wedding of the Winds Waltz.....2.00
Played by Frank Banta.

HANDEL, George F.

- 6020 Harmonious Blacksmith.....3.00
Air and Variations.
Played by Teresa Carreno.

- 6373 Largo.....2.75
Played by Harold Bauer.

HANDY, William

- 1650 Saint Louis Blues.....1.25
Played by Edythe Baker.

HANLEY, James F.

- 1665 Rose of Washington Square.....1.25
Played by Cliff Hess.

d'HARDELLOT, Guy

- 10003 Because.....1.25
Played by Felix Arndt.

- 5506 I Know a Lovely Garden.....1.50
Played by Felix Arndt.

HARRISON, Annie Fortescue

- 10079 In the Gloaming.....1.75
Played by Erno Rapee.

HAWLEY, Charles B.

- 10009 Because I Love You Dear.....1.25
Played by Felix Arndt.

HAWTHORNE, Alice

- 10054 Listen to the Mocking Bird.....1.50
Played by Erno Rapee.

HAYS, William

- 10064 Molly Darling.....1.75
Played by Charles Gilbert Spross

HEIN, Silvio

- 1637-D Bubbles.....1.25
Played by Ed London.

- 5547 Maurice Tango.....2.25
Played by Felix Arndt.

HELLMESBERGER, Josef

- 5869 The Violet Girl, Waltz.....2.00
Played by Richard Epstein.

HENRY, Harold

- 6448 Dancing Marionnette.....2.00
Played by Composer.

HENSELT, Adolf

- 5908 Ave Maria, Etude, Op. 5, No. 4.....\$2.00
Played by Mark Hambourg.

- 5740 Berceuse.....3.00
Played by Leopold Godowsky.

- 5705 Etude, Op. 2, No. 6.....2.00
(Were I a Bird).
Played by Arthur Friedheim.

- 6353 Etude, Op. 5, No. 2.....2.00
(Pensee un peu a Moi).
Played by Aurelio Giorni.

- 5840 La Gondola, Etude, Op. 13, No. 2.....3.00
Played by Leopold Godowsky.

- 6090 Petite Valse.....2.00
Played by Aurelio Giorni.

HERBERT, Victor

- 6346 Air de Ballet.....2.00
Played by Carolyn Cone-Baldwin.

- 5694 Badinage.....1.75
Played by Clarence Adler.

- 1620-D Kiss Me Again.....1.50
"Mlle. Modiste."
Played by Frank Banta.

- 6352 March of the Toys.....2.25
"Babes in Toyland."
Played by Erlebach & Milne.

- 5520 Punchinello.....1.50
Played by Felix Arndt.

- 6056 Panamericana.....1.75
Played by Frank Banta.

- 5510 Sweethearts.....2.25
Played by Felix Arndt.

- 5766 When You're Away.....1.75
"The Only Girl."
Played by Composer.

HERSCHER, Louis

- 1668-D Bound in Morocco.....1.25
Played by Frank Banta.

HESS, Cliff

- 1728 Brown Eyes.....1.75
Played by Composer.

- 6156 Dew Drops.....1.75
Played by Composer.

- 6165 Fascination (Novelette).....1.75
Played by Composer.

- 1693 In An Old Fashioned Cottage.....1.25
Played by Composer.

HESS & STEPT

- 1690 A Million Times.....1.25
Played by Cliff Hess.

HICKMAN, Art

- 1698 June (I Love No One But You).....1.25
Played by Cliff Hess.

HICKMAN & BLACK

- 1659 **Hold Me**.....\$1.25
Played by Cliff Hess.

HINTON, Arthur

- 6322 **Fireflies** (Scherzo) No. 3..... 2.75
From "A Summer Pilgrimage
in the White Mountains."
Played by Katharine Goodson.

HIRSCH, Louis

- 1680 **The Love Nest**..... 1.25
"Mary." Played by Cliff Hess.

- 1679-D **Mary**..... 1.25
Played by Cliff Hess.

HOFFMANN, August

- 6262 **The Mermaid**..... 1.50
Played by Felix Arndt.

HOPKINS, E. J.

- 10071 **Saviour, Again to Thy Dear
Name**..... 1.50
Played by Ina Polson.

HOLBROOKE, Josef

- 6370 **Wonderful Idea**..... 2.25
"Little Suite."
Played by Composer.

HOLST, Eduard

- 6302 **Dance of the Demon**..... 2.25
Grand Galop de Concert.
Played by Charles Gilbert
Spross.

HOMER, Sidney

- 6043 **Uncle Rome**..... 1.75
(The Old Boatman).
Played by Edna Bentz.

HUBBELL, Raymond

- 1530-D **Poor Butterfly**..... 1.50
Played by Felix Arndt.

HUTCHINSON, W. M.

- 10072 **Dream Faces**..... 1.75
Played by Erno Rapee.

ILGENFRITZ, McNair

- 5558 **Love in Autumn**..... 2.25
Hesitation Waltz.
Played by Composer.

- 5605 **The Brook**..... 2.25
Etude de Concert.
Played by Composer.

- 5543 **Glide Waltz**..... 2.25
Played by Composer.

- 5557 **Hesitation Waltz**..... 2.00
Played by Felix Arndt.

- 5535 **Poeme Passionee**..... 2.00
Played by Composer.

- 5580 **Russian One Step**..... 2.25
Played by Composer.

ILYINSKY, Alexander

- 6281 **Berceuse, Op. 13**..... 2.50
Played by John Powell.

d'INDY, Vincent

- 5929 **Poeme des Montagnes, Op.
15**.....\$2.75
Played by Robert Lortat.

JACKSON, Ralph

- 6394 **Love Letters, Novelette**..... 2.25
Played by Stanley Carson.

JACOBI, Victor

- 1671 **On Miami Shore**..... 1.25
Played by Frank Banta.

JACOBS-BOND, Carrie

- 10037 **I Love You Truly**..... 1.50
Played by Felix Arndt.

- 10028 **Just a-Wearyin' For You**... 1.50
Played by Felix Arndt.

- 5802 **A Perfect Day**..... 1.25
Played by Felix Arndt.

JANSSEN, Werner

- 1721 **Rag-a-Muffin**..... 1.75
Played by Composer assisted
by G. G.

JENSEN, Adolf

- 6172 **Murmuring Zephyrs**..... 2.75
Played by Rudolph Ganz.

- 5933 **Murmuring Zephyrs**..... 2.25
Played by Aurelio Giorni.

JOHNSON, Arnold

- 1716 **All For You**..... 1.75
Played by Muriel Pollock.

JOLSON, Al

- 1691 **Avalon**..... 1.50
Played by Erlebach & Milne.

JONAS, Alberto

- 6195 **Northern Dances, Op. 12**... 2.25
Played by Composer.

- 6286 **'Round Grim Totems**..... 2.25
Indian Dance.
Played by Composer.

- 5781 **Valse, Op. 8**..... 2.25
Played by Composer.

JOYCE, Archibald

- 5550 **Dreaming, Valse**..... 2.00
Played by Felix Arndt.

KARGANOFF, Genari

- 6292 **Valse, Op. 20, No. 3**..... 2.00
Played by Eleanor Shaw.

KAUFMAN, Mel B.

- 1715 **Pack Me Up In Your Heart** 1.75
Played by Frank Banta.

- 1685 **Stop It**..... 1.50
Played by Frank Banta.

KENBROVIN, Ivan

- 10025 **I'm Forever Blowing Bub-
bles**..... 1.50
Played by Sanford Sisters.

KENDIS & BROCKMAN

- 1696 **Feather Your Nest**..... 1.25
Played by Frank Banta.

KERN, Jerome D.

- 1701 **Buggy Riding**.....\$1.75

- Played by Stanley Carson.

- 5623 **Girl From Utah, Selection**... 2.50

- Introducing: (1) Same Sort of
Girl; (2) They Do Not Be-
lieve Me; (3) You Never Can
Tell; (4) Land of Let's Pre-
tend; (5) Same Sort of Girl.
Played by Felix Arndt.

- 1612-D **Head Over Heels and The
Big Show**..... 1.50

- "Head Over Heels."
Played by Banta and Frey.

- 1664 **Left All Alone Again Blues** 1.25

- "The Night Boat."
Played by George Gershwin.

- 1712 **Look For the Silver Lining** 1.75

- Played by Muriel Pollock.

- 1719 **Whip-poor-will**..... 1.75

- Played by George Gershwin.

- 1667 **Whose Baby Are You?**..... 1.25

- "The Night Boat."
Played by George Gershwin.

KINKEL, Johanna

- 10066 **Soldiers Farewell**..... 1.75

- Played by Erno Rapee.

KJERULF, Halfdan

- 10084 **Last Night**..... 1.50

- Played by Erno Rapee.

KNEASS, Nelson

- 10068 **Ben Bolt**..... 1.75

- Played by Charles Gilbert
Spross.

KNIGHT-LOGAN, Frederic

- 1604-D **Missouri Waltz**..... 1.25

- Jass-Waltz.
Played by Erlebach & Herzog.

de KOVEN, Reginald

- 10002 **Brown October Ale**..... 1.25

- Robin Hood.
Played by Felix Arndt.

- 10040 **Oh Promise Me**..... 1.50

- Played by Felix Arndt.

- 10065 **Recessional**..... 1.50

- Played by Ina W. Polson.

- 6362 **Robin Hood, Selection**..... 2.50

- (1) Brown October Ale; (2)
Sir Cavalier; (3) Sweetheart
Mine; (4) Oh, Promise Me.
Played by Erno Rapee.

KREISLER, Fritz

- 6290 **Caprice Viennois**..... 2.00

- Played by Erno Rapee.

- 5864 **Liebesfreud**..... 2.00

- Alt Wiener Tanzweisen.
Played by John Thompson.

- 1023 **Liebesfreud**..... 2.00

- Accompaniment only, Key C.
(Violin or 'Cello).
Played by Maurice Dambois.

- 5899 **Schon Rosmarin**..... 2.00

- Played by John Thompson.

KUSSNER, Albert

- 6184 **Moon Moths, Op. 2, No. 2**...\$2.00

- Played by Felix Arndt.

LABITZKY, Joseph

- 6312 **Alp-Maid's Dream, Op. 45**... 2.25
Played by Fannie Votey
Rogers.

LAPARRA, Raoul

- 5925 **Habanera, Entr'acte III**..... 2.00

- Played by Composer.

- 5722 **Spanish Rhythms, No. 4**... 1.75

- (Flamenco Song).
Played by Composer.

- 5812 **Spanish Rhythms**..... 1.75

- No. 6 Solea (Gypsy Dance).
Played by Composer.

- 5928 **Spanish Rhythms**..... 2.00

- No. 7 The Bullfighters—Paseo.
Played by Composer.

- 6299 **Tientos (The Improvisors)**... 2.25

- Spanish Rhythm, No. 2.
Played by Composer.

LASSON, Eduard

- 6044 **Crescendo**..... 2.00

- Played by Clarence Adler.

LAVALLEE, Calixa

- 6316 **Butterfly (Le Papillon)**... 2.25

- Played by Beryl Rubinstein.

LEHAR, Franz

- 5733 **Waltz Entrancing**..... 1.25

- "Alone At Last."
Played by Felix Arndt.

LEFEBURE-WELY, Louis

- 6424 **Monastery Bells, Op. 54**... 2.00

- Played by Charles Gilbert
Spross.

LESCHETIZKY, Theodor

- 6388 **Arabesque en Forme
d'Etude, Op. 45, No. 1**..... 2.00

- Played by Ethel Leginska.

- 5829 **Arabesque en Forme
d'Etude, Op. 45, No. 1**..... 1.75

- Played by John Thompson.

- 5848 **Etude Heroique, Op. 48, No.
3**..... 2.00

- Played by Guiomar Novaes.

- 5670 **Intermezzo in Octaves, Op.
44, No. 4**..... 2.75

- Played by Ossip Gabrilow-
witsch.

- 5699 **Source, La. (The Spring),
Op. 36, No. 4**..... 2.25

- Played by Mark Hambourg.

- 6123 **Two Skylarks, Op. 2, No. 1**... 2.00

- Played by Lionel Levinson-
Sinclair.

LEVY, Alexander

- 6224 **Tango Brasileiro**..... 3.00

- Played by Guiomar Novaes.

LEYBACH, Ignace

- 5828 Nocturne, (Fifth), Op. 52.....\$1.50
Played by Clarence Adler.

LIADOW, Anatole

- 6275 Barcarolle, Op. 44..... 2.25
Played by George McManus.
5738 Prelude, Op. 24, No. 1..... 1.75
Played by Desider Vecsei.

LIAPOUNOW, S.

- 5965 Berceuse (Etude), Op. 11,
No. 1..... 2.00
Played by Beryl Rubinstein.

LIEURANCE, Thurlow

- 1016-S By The Waters of Minne-
tonka..... 1.50
Accompaniment Only.
Played by Frank LaForge.

LIMA, Corina Henriquez de

- 6430 Gavotte, Op. 3..... 1.75
Played by Composer.

LINCKE, Paul

- 6386 Glow Worm..... 2.00
Played by Erno Rapee.
5709 Unrequited Love, Waltz..... 1.25
Played by Felix Arndt.

LINKO, Ernst

- 6371 Old Finnish Dance (Polska) 2.00
Played by Composer.
6342 Prelude in Finnish Style
and Old Finnish Waltz..... 2.00
Played by Composer.

LISZT, Franz

- 5724 Annees de Pelerinage..... 2.50
Les jeux d'eaux a la Villa
d'Este.
Played by Arthur Friedheim.
5729 Annees de Pelerinage..... 2.25
Sonetto 104 del Petrarca.
Played by Carolyn Cone
Baldwin.
5744 Annees de Pelerinage..... 2.25
(Deuxieme Annee Italie).
Sposalizio.
Played by Lester Donahue.
5768 Annees de Pelerinage..... 2.25
Tarantella 3rd Annee. (Italie).
Played by Desider Vecsei.
5736 Concert Etude, No. 1..... 2.25
(Forest Murmurings).
Played by Lester Donahue.
6068 Concert Etude, No. 2..... 2.50
Dance of the Gnomes.
Played by Tina Lerner.
6213 Concerto Pathetique..... 2.50
Played on Two Pianos.
Played by Lerner & Schavitz.
6075 Consolation, No. 3..... 2.00
Played by Paquita Madriguera.
6321 Dance of the Gnomes..... 2.50
Played by Winifred Byrd.

- 6157 Etude de Execution Trans-
cendante, Leggerezza.....\$2.25
Played by Magdeleine Brard.
5686 Etude d'Execution, No. 5..... 3.50
Feux Follets-Will o' the Wisp.
Played by Ferruccio Busoni.
5980 Etude de Execution trans-
cendante, No. 7, Eroica..... 2.50
Played by Rosita Renard.
5861 Etude d'Execution trans-
cendante, No. 11 Harmonies
du Soir..... 3.00
(Evening Harmonies).
Played by Arthur Friedheim.
5718 Legend, No. 1 St. Francois
d'Assise..... 2.50
La Predication aux O'seaux
(The Bird Sermon).
Played by Arthur Friedheim.
6207 Legende No. 2..... 3.00
St. Francois de Paule, Walk-
ing on the Waves, (Marchant
sur les flots).
Played by Arthur Friedheim.
5727 Liebestraum (Dream of Love) 2.00
No. 1, Exalted Love.
Played by Lester Donahue.
5513 Liebestraum (Dream of Love) 3.00
Nocturne, No. 2, Blissful
Death.
Played by Rudolph Ganz.
6081 Liebestraum (Dream of Love) 3.00
Nocturne, No. 3, O Love.
Played by Rudolph Ganz.
5934 Liebestraum (Dream of Love) 2.25
Nocturne, No. 3, O Love.
Played by Arthur Shattuck.
6255 Mignon's Song..... 3.25
Played by Rudolph Ganz.
6005 Paganini Etude, No. 2..... 3.00
Played by Harold Bauer.
5671 Paganini Etude, No. 5..... 3.50
Played by Ferruccio Busoni.
5675 Polonaise, No. 2..... 3.50
Played by Ferruccio Busoni.
6208 Rhapsodie Espagnole..... 3.00
Played by Rosita Renard.
6151 Rhapsodie Hongroise, No. 2 2.75
Played by Arthur Friedheim.
5640 Rhapsodie Hongroise, No. 5 2.00
Heroide Elegaique.
Played by Alexander Raab.
5617 Rhapsodie Hongroise, No. 6 3.00
Played by Michael Zadora.
5962 Rhapsodie Hongroise, No. 8 2.25
(Capriccio).
Played by Beryl Rubinstein.
5816 Rhapsodie Hongroise, No. 9 2.75
Played by Arthur Friedheim.
5898 Rhapsodie Hongroise, No. 10..... 2.50
Played by Arthur Friedheim.

LISZT, Franz—Continued

- 5708 Rhapsodie Hongroise, No. 10.....\$2.75
Played by Ernest Schelling.
6135 Rhapsodie Hongroise, No. 11..... 3.00
Played by Alfred Cortot.
6139 Rhapsodie Hongroise, No. 12..... 4.50
Played by Josef Hofmann.
5651 Soirees de Vienne, No. 6..... 2.00
Valse Caprice after Franz
Schubert.
Played by Alexander Raab.
5801 Soirees de Vienne, No. 7..... 2.25
Valse Caprice after Franz
Schubert.
Played by Carl Friedberg.
5770 Sonata in B-minor..... 2.50
First Movement, Allegro ener-
gico.
Played by Ernest Schelling.
5786 Sonata, in B-minor..... 2.50
Second Movement.
Played by Ernest Schelling.
5799 Sonata, in B-minor..... 2.50
Third Movement.
Played by Ernest Schelling.
6288 Sonetto 123 del Petrarca..... 2.75
No. 6 from "Annees de Pele-
rinage," (Second Year).
Played by Oliver Denton.
6375 Tarantella (Venezia e Nap-
oli)..... 3.50
Played by Josef Hofmann.
6158 Valse Impromptu..... 2.50
Played by Ernest Hutcheson.
5822 Valse Oubliee..... 2.50
Played by Ernest Hutcheson.

LODGE, Henry

- 5678 Geraldine Waltz..... 1.75
Played by McNair Ilgenfritz.

LOHR, Hermann

- 10029 Where My Caravan Has
Rested..... 1.50
Played by Felix Arndt.

LOIELLY-MACDOWELL

- 6083 Jig..... 2.00
Played by Victor Wittgenstein.

LOWRY, R.

- 10058 I Need Thee Every Hour..... 1.25
Played by Ina W. Polson.

LYSBERG, Charles

- 6348 La Fontaine, Op. 34..... 1.75
Played by Fannie Votey
Rogers.

MACBETH, Allan

- 6303 Forget-Me-Not, Intermezzo 2.00
Played by Fannie Votey Rogers.

MACCLURE, Noble

- 5700 On Your Way.....\$1.25
Played by Felix Arndt.

MACDOWELL, Edward A.

- 6250 Air, Op. 49, No. 1..... 2.00
Played by Moissaye Bogus-
lawski.
5824 Czardas, Op. 24, No. 4..... 1.75
Played by Victor Wittgenstein.
6440 Danse Andalouse, Op. 37,
No. 3..... 2.25
Played by Augusta Cottlow.
6136 Eagle, Op. 32, No. 1..... 1.75
Played by Lester Donahue.
5615 Etude de Concert, Op. 36..... 2.75
Played by Teresa Carreno.
6331 Fireside Tales, Op. 61..... 2.25
No. 1. An Old Love Story.
Played by Carolyn Cone-
Baldwin.
5737 Fireside Tales, Op. 61..... 1.75
No. 2 of Br'er Rabbit.
Played by Carolyn Cone-
Baldwin.
6395 Fireside Tales, Op. 61..... 2.25
No. 2 of Br'er Rabbit.
Played by Augusta Cottlow.
6355 Idyll. Etude Op. 39, No. 7..... 1.75
Played by Rudolph Reuter.
6356 Improvisation, Op. 46, No. 4..... 2.00
Played by Winifred Byrd.
5743 Improvisation, Op. 46, No. 4..... 1.75
Played by Victor Wittgenstein.
6324 New England Idylls, Op. 62..... 2.25
No. 10. Joy of Autumn.
Played by Harold Henry.
5747 Polonaise, Op. 46, No. 12..... 1.75
Played by Carolyn Cone-
Baldwin.
6196 Rigaudon, Op. 49, No. 2..... 2.00
Played by Heinrich Gebhard.
6050 Scotch Poem, Op. 31, No. 2 2.00
Played by Rudolph Reuter.
6091 Sea Pieces, Op. 55..... 1.75
No. 5. Song.
Played by Carolyn Beebe.
6317 Sea Pieces, Op. 55..... 2.00
No. 7. Nautilus.
Played by Frank Sheridan.
5791 Shadow Dance. Schatten-
tanz..... 1.75
Played by Victor Wittgenstein.
5609 Witches Dance, Op. 17, No. 2..... 2.50
Played by Teresa Carreno.
6166 Witches' Dance, Op. 17,
No. 2..... 2.25
Played by Carolyn Cone-
Baldwin.

MACDOWELL, Edward A.—Continued

- 6084 Woodland Sketches, Op. 51 \$1.50
No. 1 to a Wild Rose.
Played by George McManus.
- 5730 Woodland Sketches, Op. 51 1.75
No. 5 from an Indian Lodge.
Played by Victor Wittgenstein.
- 5879 Woodland Sketches, Op. 51 2.00
No. 6. To a Water Lily.
Played by Lester Donahue.
- 6335 Woodland Sketches, Op. 51 2.50
No. 6. To a Water Lily.
No. 2. Will o' the Wisp.
Played by Reuben Davies.
- 5818 Woodland Sketches, Op. 51 1.75
No. 7. From Uncle Remus.
Played by Paquita Madriguera.

MACFADYEN, Alexander

- 5517 Country Dance..... 3.00
Played by Rudolph Ganz.

MACKLIN, Cecil

- 5554 Too Much Mustard (Tres
Mutarde)..... 2.00
Played by Felix Arndt.

MADRIGUERA, Paquita

- 5920 Dance of Satyr and Nymphs,
The Caravan..... 2.00
Played by Composer.
- 5847 Pastoral, the Cuckoo..... 2.00
Played by Composer.
- 5880 Serenade..... 2.25
Played by Composer.

MALOOF, Alexander

- 6379 Berceuse Orientale (Syria)..... 2.00
Played by Composer.

MARGIS, Alfred

- 5511 Valse Bleue..... 2.00
Played by Felix Arndt.

MASCAGNI, Pietro

- 6226 Cavallerie Rusticana. In-
termezzo..... 2.00
Played by Frank Longo.

MASSENET, Jules

- 1014 Melodie. Elegie des Erinnyes 2.00
Op. 10, No. 5.
Accompaniment only, for
Violin or 'Cello.
Played by Maurice Dambois.
- 1027-S Open Thy Blues Eyes..... 2.00
Accompaniment only, Key F.
Played by Coenraad V. Bos.
- 6092 Thais, Meditation..... 2.25
Played by Winifred Byrd.
- 5529 Thais, Meditation..... 2.25
Played by Egon Putz.
- 1013 Thais, Meditation..... 2.00
Accompaniment only, Key D.
For Violin or 'Cello.
Played by Maurice Dambois.

McKEE, Frank

- 5614 Cecile Waltz..... \$2.25
Played by Paul Paris.
- 5630 Millicent Waltz..... 2.00
Played by Felix Arndt.

MENDELSSOHN-BARTHOLDY, Felix

- 5845 Midsummer Night's Dream 1.75
Nocturne, Op. 61, No. 3.
Played by Charles Gilbert
Spross.
- 6310 Midsummer Night's Dream 2.50
Wedding March and Elfin
Chorus. Transcription by
Franz Liszt.
Played by Lester Donahue.
- 6093 On Wings of Song..... 2.00
Transcription by Franz Liszt.
Played by Eleanor Shaw.
- 5720 On Wings of Song..... 2.00
Transcription by Franz Liszt.
Played by Desider Vecsei.
- 1019-S On Wings of Song..... 2.00
Accompaniment only, F-sharp.
Transcription by Franz Liszt.
Played by Coenraad V. Bos.
- 5978 Prelude, Op. 104, No. 1..... 2.25
Played by Rosita Renard.
- 6119 Rondo Capriccioso, Op. 14..... 4.00
Played by Josef Hofmann.
- 6400 Scherzo, Op. 16, No. 2..... 2.50
Played by Rosita Renard.
- 6028 Song Without Words..... 2.00
No. 3. Hunting Song.
Played by Rudolph Reuter.
- 5935 Songs Without Words..... 2.25
No. 4. Confidence.
No. 47. Joyous Peasant
Played by Beryl Rubinstein.
- 6021 Song Without Words..... 2.00
No. 18. Duetto.
Played by Coenraad V. Bos.
- 5951 Songs Without Words..... 2.00
No. 19. On the Sea-Shore.
Played by Aurelio Giorni.
- 6417 Song Without Words..... 2.75
No. 30. Spring Song.
Played by Guiomar Novaes.
- MERKEL, Gustave
- 6360 Albumleaf. Transcription
by Depew..... 1.75
Played by Rex Battle.
- METHVEN, Florence
- 1618-D When You Look in the
Heart of a Rose..... 1.75
"The Better 'Ole".
Played by Banta & Frey.
- MEYER-HELMUND, Erik
- 6256 Nocturne, Op. 28, No. 1..... 2.25
Played by Frank Sheridan.
- MEYER, George
- 1681 Hiawatha's Melody of Love 1.50
Played by Erlebach & Milne.

MILES, Walter

- 6247 Sparklets..... \$1.75
Played by Frank Banta.
- 6227 Tulips..... 1.75
Played by Frank Banta.

MISLAN, Angel

- 5999 Sara..... 1.75
Played by Elisa Tavares.

MOKREJS, John

- 5949 Valcik. Salon Valse..... 2.00
Played by Daisy Nellis.

MONACO, James V.

- 1707 Caresses..... 1.75
Played by Frank Banta.
- 1660 Oriental Stars..... 1.50
Played by Erlebach & Milne.

MONK, William Henry

- 10077 Abide With Me..... 1.75
Played by Erno Rapee.

MORET, Ernest

- 6301 Valse, No. 1..... 2.50
Played by Guiomar Novaes.

MORET, Neil

- 1713 Mello Cello..... 1.75
Played by Erlebach & Milne.

MORRIS, Harold

- 6325 Sonata, B-flat minor..... 2.75
Scherzo (second movement).
Played by Oliver Denton.

MORRISON, Charles S.

- 6291 Meditation, Op. 90..... 1.75
Played by Karl Rackle.

MORSE, Robert

- 1673 Up the Street..... 1.50
Played by Erlebach & Milne.

MOSES-TOBANI, Theodore

- 5991 Hearts and Flowers..... 1.75
Played by Moses Boguslawski.

MOSZKOWSKI, Moritz

- 6439 Air de Ballet, Op. 36, No. 5..... 2.00
Played by Clarence Adler.
- 6320 Albumleaf, Op. 2..... 2.00
Played by Alexander Lambert.
- 5532 Barcarolle, Op. 27, No. 1..... 2.00
Played by Egon Putz.
- 6013 Caprice Espagnole, Op. 37..... 2.25
Played by Paquita Madriguera.
- 5715 Etude de Concert, Op. 24,
No. 1..... 2.50
Played by Alberto Jonas.
- 6173 Guitarre, Op. 45, No. 2..... 2.75
Played by Guiomar Novaes.
- 6174 In Autumn (En Automne),
Op. 36, No. 4..... 2.00
Played by Hans Ebell.
- 6074 Juggleress, Op. 52, No. 4..... 3.50
Played by Josef Hofmann.

- 6405 Melodie, Op. 10, No. 1..... \$2.25
Played by Edwin Hughes.
- 6094 Polonaise, Op. 11, No. 1..... 3.00
Played by Harold Bauer.
- 5872 Polonaise, Op. 17, No. 1..... 3.00
Played by Leopold Godowsky.
- 6455 Pres du Berceau, Op. 58, No.
3..... 2.25
Played by Oliver Denton.
- 6063 Serenata, Op. 15, No. 1..... 1.50
Played by Clarence Adler.
- 5891 Spanish Dance, Op. 12, No.
2..... 1.75
Played by Paquita Madriguera.
- 5859 Spanish Dances, Op. 12,
No. 5. Bolero..... 2.00
Played by Paquita Madriguera.
- 5713 Valse, Op. 34, No. 1..... 2.00
Played by Clarence Adler.
- 6159 Valse, Op. 34, No. 1..... 3.00
Played by Ethel Leginska.
- 6418 Valse d'Amour, Op. 57, No.
5..... 2.75
Played by Rudolph Ganz.

MOULAND, Claribel C.

- 10076 I Cannot Sing the Old
Songs, and Mother's Old
Red Shawl..... 1.50
Played by Fannie Votey-
Rogers.

MOZART, Wolfgang Amadeus

- 5677 Fantasia, No. 1..... 2.00
Played by Alexander Raab.
- 6175 Pastorale Variee..... 2.25
Played by Herma Menth.
- 6228 Sonata, No. 11, Key A..... 2.00
Turkish March (Alla Turca).
Played by Daisy Nellis.

NAZARRE, Aga, Y. K.

- 5528 Eternelle Folie..... 2.75
Played by McNair Ilgenfritz

NEVIN, Ethelbert

- 6347 Country Dance..... 2.25
Played by Gillette Sisters.
- 5751 Day in Venice, Gondoliers..... 1.75
Played by Armbruster.
- 5785 Day in Venice, Venetian
Love Song..... 1.75
Played by Armbruster.
- 6124 In My Neighbor's Garden,
"May in Tuscany"..... 1.75
Played by Martin.
- 6423 Mighty Lak' a Rose..... 2.00
Played by Hughes.
- 10021 Mighty Lak' a Rose..... 1.50
Played by Arndt.
- 5876 Narcissus..... 2.00
Played by Spross.
- 5502 Rosary..... 1.50
Played by Arndt.

NEVIN, Ethelbert—Continued

6397	Rosary.....	\$2.50
	Played by Ganz.	
1024-S	Rosary.....	2.00
	Accompaniment only. Played by Bos.	
6095	Sketchbook, Love Song.....	1.75
	Played by McManus.	
6413	Valse Caprice.....	2.25
	Played by Gillette Sisters.	
5858	Water Nymphs.....	1.50
	Played by Spross.	

NITKE, Maurice

10060	Madrigal of May — "The Jest".....	1.75
	Played by Rapee.	

NORTON, Mrs.

10070	Juanita.....	1.75
	Played by Rapee.	

NOVELLO, Ivor

5958	Keep the Home Fires Burn- ing.....	1.25
	Played by Banta.	

OFFENBACH, Jacques

5881	Tales of Hoffman. Bar- carolle.....	2.50
	Played by Shattuck.	

OLSEN, Ole

5871	Butterflies.....	2.25
	Played by Madriguera.	

ORLOB, Harold

10005	Waiting.....	1.25
	Played by Banta.	

OSWALD, H.

6259	Valse Lente.....	3.00
	Played by Novaes.	

PADEREWSKI, Ignaz Jan

5815	Minuet.....	1.75
	Played by Clarence Adler.	
6100	Minuet.....	4.00
	Played by Composer.	
6341	Nocturne.....	2.75
	Played by Novaes.	

PAGANINI, Niccolo

5698	La Campanella.....	3.50
	Played by Busoni.	
6197	La Campanella.....	3.00
	Played by Friedheim.	

PALMGREN, Selim

6268	May Night.....	2.25
	Played by Nash.	
6445	Valse Mignonne.....	2.25
	Played by Composer.	

PASCAL, Julian

6152	Romance.....	2.00
	Played by Lionel Levinson- Sinclair.	
6062	Romance.....	1.50
	Played by Martin.	

PEASE, Harry

1727	Peggy O'Neil.....	\$1.75
	Played by Erlebach.	

PHILIPP, Isidor

6336	Caprice.....	2.50
	Played by Rose and Otilie Sutro.	

PIERNE, Gabriel

6457	Serenade.....	2.25
	Played by Schmitz.	
1003	Serenade. Accompaniment	1.50
	Played by Madriguera.	

PITTS, EGAN AND MARSH

1708	I Never Knew.....	1.75
	Played by Hess.	

POLDINI, Edouard

5726	Etude de Concert.....	1.75
	Played by Vecsei.	
5655	Marche Mignonne.....	1.75
	Played by Armbruster.	

PONCE, Manuel M.

6294	Cuando Viene la Primavera	1.75
	Played by Composer.	
5807	Cuban Serenade.....	1.25
	Played by Composer.	
6318	Estrellita.....	2.25
	Played by Dumesnil.	
5789	Mexican Barcarolle.....	1.50
	Played by Composer.	
5924	Mexican Serenade.....	1.50
	Played by Composer.	
5930	Moonlight.....	1.25
	Played by Composer.	

POPPER, David

1035	Tarantelle.....	2.00
	Accompaniment only. Played by Dambois.	

POPY, Francis

1519-D	Sphinx Valse.....	1.75
	Played by Arndt.	

POWELL, John

5940	Banjo Picker.....	2.25
	Played by Composer.	
5836	Circassian Beauty.....	2.25
	Played by Composer.	
5922	Clowns "At the Fair".....	2.00
	Played by Composer.	
5835	Hoochee-Coochee Dance.....	2.25
	Played by Composer.	
6209	Merry-go-round.....	2.50
	Played by Composer.	
6366	Pioneer's Dance.....	2.75
	Played by Composer.	
6242	Poeme Erotique.....	2.50
	Played by Composer.	
5826	Snake Charmer.....	2.25
	Played by Composer.	

PROKOFIEFF, Serge

6253	Gavotte.....	\$2.50
	Played by Composer.	
6160	Marche.....	2.50
	Played by Composer.	
6153	Prelude.....	2.75
	Played by Composer.	
6344	Rigaudon.....	2.50
	Played by Composer.	
6210	Sarcasms.....	2.50
	Played by Composer.	
6391	Toccata.....	2.75
	Played by Composer.	

PUCCINI, Giacomo

1026-S	La Boheme. Accompaniment	2.00
	(Musetta's Valse Song). Played by Rapee.	
5516	La Boheme.....	2.00
	Rudolfo's Narrative. Played by Arndt.	
5639	La Boheme Selections.....	2.00
	Played by Fabri.	
5508	Madama Butterfly. Love Duet.....	1.75
	Played by Arndt.	
5628	Madama Butterfly Selec- tions.....	2.00
	Played by Fabri.	
5608	La Tosca, Scenes.....	2.00
	Played by Fabri.	

PUTZ, Egon

5503	Serenade Melancolique.....	1.75
	Played by Composer.	

RACHMANINOFF, Sergei

5636	Melodie.....	3.00
	Played by Ganz.	
5804	Prelude.....	3.25
	Played by Gabrilowitsch.	
6125	Prelude.....	2.50
	Played by Giorni.	
6229	Prelude.....	4.00
	Played by Hofmann.	
6198	Prelude.....	3.00
	Played by Prokofieff.	
6285	Romance.....	3.00
	Played by Ganz.	

RAFF, Joseph Joachim

6315	Cavatina.....	2.00
	Played by Rapee.	
1029	Cavatina.....	2.00
	Accompaniment only. Played by Dambois.	
6137	La Fileuse.....	2.00
	Played by Madriguera.	

RAMEAU, Jean Philip

6217	Gavotte and Variations.....	2.75
	Played by Leginska.	
6186	Musetta.....	3.00
	Played by Bauer.	

5903	Rigaudon.....	\$2.00
	Played by Thompson.	

5987	Tambourin.....	2.25
	Played by Wittgenstein.	

RAVEL, Maurice

6199	Jeux d'Eau.....	2.75
	Played by Schmitz.	

RENAUD, Emiliano

1536-D	Valse des Fleurs.....	1.75
	Played by Composer.	

RHENE-BATON,

6309	Spinners.....	2.25
	Played by Eleanor Spencer.	

RICE, Lieut. Gitz

1613-D	Dear Old Pal of Mine.....	1.50
	Played by Banta & Frey.	

RIEGO, Teresa del

10018	Oh Dry Those Tears.....	1.25
	Played by Arndt.	

ROBERTS, C. Luckyth

5544	Junk Man Rag.....	2.00
	Played by Arndt.	

ROBERTS, Kathleen

6230	Apple Blossoms.....	1.75
	Played by Banta.	

ROBERTS, Lee S.

1603-D	Smiles.....	1.25
	Played by Erlebach & Herzog.	

ROBINSON AND CONRAD

1704	Margie.....	1.75
	Played by Banta.	

ROBYN, Alfred

10046	Answer.....	1.50
	Played by Arndt.	

ROENTGEN, Julius

6188	Holland's Peasant Songs and Dances.....	2.00
	Played by Spencer.	

ROGERS, James

1020-S	The Star.....	2.00
	Accompaniment only. Played by Shaw.	

ROSA, Maximo La

6069	Flor de Camote, Tondero.....	2.25
	Played by Renard.	

ROSENTHAL, Moritz

5701	Butterflies.....	2.00
	Played by Friedheim.	

ROSSINI, Gioacchino

6232	William Tell, Overture.....	2.75
	Played by Rapee.	

RUBINSTEIN, Anton

5645	Barcarolle (Fourth).....	2.75
	Played by Carreno.	
6057	Kammenoi-Ostrow.....	3.00
	Played by Bauer.	

RUBINSTEIN, Anton—Continued

5583	Melodie in F.....	\$2.50
	Played by Leginska.	
6099	Melody in F.....	3.50
	Played by Hofmann.	
5654	Nocturne.....	2.50
	Played by Hambourg.	
6014	Polka Boheme.....	2.25
	Played by Hambourg.	
5893	Romance.....	2.00
	Played by Adler.	
6115	Romance.....	2.00
	Played by Menth.	
5752	Serenade, D-minor.....	2.75
	Played by Godowsky.	

SAINT-SAËNS, Charles Camille

5953	Concerto. First Movement..	3.00
	Played by Bauer.	
5963	Concerto. Second Movement	3.00
	Played by and orchestral	
	accom. adapted by Harold	
	Bauer.	
5973	Concerto. Third Movement	3.00
	Played by and orchestral	
	accompaniment adapted and	
	aided by Harold Bauer.	
6372	Etude en Forme de Valse....	3.00
	Played by Cortot.	
1001	Marche Militaire Francaise	
	Second Piano Part only.....	2.25
	Played by Ganz.	
5674	Mazurka.....	3.50
	Played by Composer.	
1002	Reverie du Soir.....	2.00
	Second Piano Part only.	
	Played by Ganz.	
5696	Samson et Delilah, Impro-	
	visation.....	3.50
	Played by Composer.	
5910	Samson and Delilah (My	
	Heart at Thy Dear Voice).....	2.25
	Played by Ilgenfritz.	
6064	The Swan.....	2.00
	Played by Ganz.	
1004	The Swan.....	1.50
	Accompaniment for Violin.	
	Played by Dambois.	
5673	Valse Mignonne.....	3.50
	Played by Composer.	
5831	Valse Nonchalante.....	3.00
	Played by Composer.	

SALZEDO, Carlos

6456	Reverie.....	2.00
	Played by Composer.	

SAPELLNIKOFF, Wassily

6211	Danse des Elfes.....	3.25
	Played by Gabrilowitsch.	

SAUER, Emil

6231	Echo de Vienne.....	2.25
	Played by Rapee.	
6338	Galop de Concert.....	2.75
	Played by Renard.	

SCHARWENKA, Xavier

6416	Polish Dance.....	\$3.00
	Played by Bauer.	
5637	Polish Dance.....	3.00
	Played by Composer.	

SCHUBERT, Franz

6407	The Erlking.....	3.00
	Played by Friedman.	
5900	Faith in Springs.....	2.00
	Played by Giorni.	
6052	Hark, Hark, the Lark.....	2.25
	Played by Giorni.	
6189	Impromptu.....	2.25
	Played by Giorni.	
6441	Impromptu, Rosamunde..	3.00
	Played by Cortot.	
6126	Litany.....	3.00
	Played by Cortot.	
6212	Menuetto.....	3.25
	Played by Bauer.	
5584	Military March.....	3.25
	Played by Leginska.	
6066	Moment Musical.....	2.25
	Played by Giorni.	
5841	Moment Musical.....	3.00
	Played by Gabrilowitsch.	
6233	Moment Musical.....	2.75
	Played by Denton.	
5897	Rosamunde, Ballet.....	2.00
	Played by Epstein.	
6200	Rosamunde Ballet.....	3.25
	Played by Ganz.	
6287	Serenade.....	2.25
	Played by Lionel Levinson-	
	Sinclair.	
5952	Serenade.....	1.50
	Played by Nellis.	
5790	Thou Art Repose.....	2.25
	Played by Hutcheson.	
6176	The Trout.....	2.50
	Played by Giorni.	

SCHUETT, Edouard

6311	A la bien Aimee.....	2.25
	Played by Baldwin.	
5665	A la bien Aimee.....	2.00
	Played by Ilgenfritz.	
6243	Canzonetta.....	2.00
	Played by Berumen.	
6313	Canzonetta.....	2.25
	Played by Hughes.	
6127	Carnaval Mignon, Serenade	2.25
	Played by Raab.	
5714	Carnaval Mignon, Pierrot...	2.00
	Played by Raab.	
6032	Romance.....	2.00
	Played by Martin.	
5631	Tendre Aveu.....	2.00
	Played by Raab.	
6458	Un peu baroque, Caprice....	2.00
	Played by Arndt.	

SCHULHOFF, Julius

6351	Souvenir de Varsovie.....	\$1.75
	Played by Spross.	

SCHUMANN, Robert

6251	Album for the Young.....	3.25
	Played by Bauer.	
5527	At Evening.....	2.50
	Played by Zadora.	
6264	Carnaval, Nos. 1-13.....	2.75
	Played by Schmitz.	
6282	Carnaval, Nos. 14-21.....	2.75
	Played by Schmitz.	
5979	Contrabandista.....	2.50
	Played by Lerner.	
6027	Dedication.....	2.25
	Played by Shattuck.	
1022-S	Dedication. Accompaniment	
	only.....	2.00
	Played by Bos.	
5524	Fantasie Piece, Why?.....	2.50
	Played by Zadora.	
6337	Forest Scenes, Entrance....	2.25
	Played by Powell.	
6114	Forest Scenes, Prophet	
	Bird.....	2.00
	Played by Beebe.	
6201	Forest Scenes, Hunting Song	2.50
	Played by Powell.	
6161	Forest Scenes, Farewell.....	2.50
	Played by Powell.	
5576	Nachtstuck (Nocturne).....	2.50
	Played by Fryer.	
5682	Novelette. No. 1.....	3.00
	Played by Bauer.	
5658	Novelette. No. 7.....	2.50
	Played by Friedberg.	
6031	Restless Dreams.....	2.50
	Played by Renard.	
5660	Romance.....	2.50
	Played by Ganz.	
6384	Romance.....	2.75
	Played by Grainger.	
5749	Sonata, Introduction.....	1.50
	Played by Bauer.	
5750	Sonata, First Movement....	2.50
	Played by Bauer.	
5769	Sonata, Second Movement....	3.00
	Played by Bauer.	
5787	Sonata, Third Movement....	3.00
	Played by Bauer.	
5800	Sonata, Finale.....	3.00
	Played by Bauer.	
5855	Traumerei.....	2.75
	Played by Godowsky.	
5586	Traumerei.....	2.50
	Played by Leginska.	
1031-S	Two Grenadiers.....	2.00
	Accompaniment only.	
	Played by Bos.	

SCHWARTZ, Jean

1694	Mouthful of Kisses.....	1.25
	Played by Akst.	

SCOTT, Clara

10073	God Is Love.....	\$1.50
	Played by Kennedy.	

SCOTT, Cyril Meir

6225	Allegro con brio.....	2.25
	Played by Henry.	
6406	Danse Negre.....	2.50
	Played by Composer.	
6307	Irish Reel.....	2.00
	Played by Henry.	
6096	Lotus Land.....	2.00
	Played by Reuter.	
6257	Passacaglia.....	2.25
	Played by Davies.	
6053	Pierrot Pieces, Lento.....	2.00
	Played by Beebe.	
6267	Pierrot Pieces, Lento.....	2.00
	Played by Boguslawski.	
5955	Valse Caprice.....	1.50
	Played by Davies.	

SCRIABIN, Alexander

5865	Nocturne.....	2.25
	Played by Lambert.	
6383	Poeme.....	3.50
	Played by Hofmann.	

SEELING, Hans

5844	The Lorelei.....	1.75
	Played by Adler.	

SEILER, Linn

1037-S	Butterflies.....	2.00
	Accompaniment only.	
	Played by Rapee.	

SEQUEIRA, David

6007	Andalucia.....	1.50
	Played by Composer.	
6104	Elenita.....	1.25
	Played by Composer.	
6296	Pasillo.....	2.00
	Played by Composer.	
6177	La Petite.....	1.50
	Played by Composer.	
6023	Sentimiento.....	1.75
	Played by Composer.	

SEVERAC, Deodat de

6061	The Return of the Mule-	
	teers.....	2.00
	Played by Lortat.	

SGAMBATI, Giovanni

1040	Andante Cantabile.....	2.00
	Accompaniment.	
	Played by Madriguera.	
6060	Landler.....	2.00
	Played by Novaes.	
5911	Toccata.....	2.25
	Played by Giorni.	
5530	Vecchio Minuetto.....	3.00
	Played by Ganz.	

SHAW, James M.

5553	L'Hesitation.....	2.00
	Played by Arndt.	

SHILDKRET, Jack

- 1718 **Make Believe**.....\$1.75
Played by Gershwin.

SIBELIUS, Jean

- 5842 **Romance**..... 2.50
Played by Ganz.
- 5060 **Valse Triste**..... 3.00
Played by Bauer.

SIECZYNSKI, Rudolf

- 6260 **Dreams of Vienna**..... 2.25
Played by Spencer.

SINDING, Christian

- 6045 **Caprice**..... 1.50
Played by Leedy.
- 6376 **Norwegian Folk Song**..... 2.00
Played by Shattuck.
- 5809 **Rustle of Spring**..... 2.25
Played by Shattuck.

SLOANE, A. Baldwin

- 1699 **Just Sweet Sixteen**..... 1.25
Played by Banta.

SMITH, Walter

- 1686 **On a Dreamy Night**..... 1.50
Played by Hess.

SMITH & EUROPE

- 5643 **Ballin' the Jack**..... 1.50
Played by Paris.

SODERMANN, August

- 6452 **Swedish Wedding March**..... 2.25
Played by Reuter

SORO, Enrique

- 5767 **Andante Appassionato**..... 2.00
Played by Composer.
- 5776 **Berceuse**..... 1.75
Played by Composer.
- 5779 **Caprice**..... 2.00
Played by Composer.
- 5778 **Improvisation on a Chilean Theme**..... 1.75
Played by Composer.
- 5780 **Minuetto**..... 2.00
Played by Composer.
- 6297 **Recuerdo**..... 2.25
Played by Dumesnil.
- 5777 **Tango Elegante**..... 1.50
Played by Composer.
- 5775 **Valse Folli**..... 1.75
Played by Composer.

SOUSA, John Philip

- 1676 **The Glory of the Yankee Navy**..... 1.50
Played by Erlebach & Milne.
- 6276 **Hands Across the Sea**..... 2.00
Played by Lincoln.
- 6248 **Stars and Stripes Forever**..... 1.75
Played by Lincoln.

SPEAKS, Oley

- 6078 **When the Boys Come Home** 1.75
Played by Banta.

SPENCER, Norman

- 1687 **Granada**.....\$1.75
Played by Erlebach & Milne.
- 1710 **Now and Then**..... 1.75
Played by Pollock.

SPENCER & FRIED

- 1706 **Broadway Rose**..... 1.75
Played by Erlebach & Milne.

SPROSS, Charles Gilbert

- 5896 **Barcarolle**..... 1.75
Played by Composer.

1010-S I Love and the World Is Mine..... 2.25

Accompaniment only.
Played by Composer.

1011-S Ishtar..... 2.25

Accompaniment only
Played by Composer.

1008-S Lindy..... 1.50

Accompaniment only
Played by Composer.

5866 Spring Song..... 2.00

Played by Composer.

1012-S Sweet, Sweet Lady..... 2.00

Accompaniment only.
Played by Composer.

5795 Will o' the Wisp..... 1.75

Played by Composer.

1043-D Yesterday and Today..... 2.00

Accompaniment only.
Played by Composer.

1009-S The Awakening..... 1.50

Accompaniment.
Played by Composer.

STANFORD-GRAINGER

- 5838 **March—Jig**..... 2.50
Played by Grainger.

6117 Reel..... 3.00

Played by Grainger.

STAUB, Victor

- 5954 **Sous Bois**..... 1.75
Played by Menth.

STEINERT, Alexander

- 6167 **Prelude**..... 2.00
Played by Composer.

STERNBERG, Constantin

- 5646 **Caprice Hippique**..... 1.75
Played by Armbruster.

6138 The Clown..... 2.00

Played by Composer.

6178 En Boheme..... 2.25

Played by Composer.

6128 Night Song..... 2.00

Played by Composer.

6168 Passepied..... 2.00

Played by Composer.

6190 Preludes..... 2.00

Played by Composer.

STRAIGHT, Charley

- 1688 **I Love You Sunday**..... 1.50
Played by Hess.

STRAUS, Oscar

- 5507 **My Hero**.....\$2.00
Played by Arndt.

STRAUS, Johann

- 6447 **Artists' Life**..... 2.50
Played by Rapee.

6051 Artists' Life..... 2.00

Played by Roder.

1501-D Blue Danube..... 1.25

Played by Arndt.

6006 Blue Danube..... 2.50

Played by Renard.

6112 Morning Journals..... 2.25

Played by Roder & Menth.

6129 O, Beautiful May..... 2.25

Played by Roder & Rubinstein.

6016 Roses From the South..... 2.25

Played by Epstein.

1525-D Strauss Waltz Medley..... 2.00

Played by Arndt.

STUART, Leslie

- 1672 **Tell Me Pretty Maiden**..... 1.25
Played by Banta.

SULLIVAN, Sir Arthur

- 10082 **The Lost Chord**..... 1.50
Played by Rapee.

SUPPE, Franz von

- 6249 **Poet and Peasant**..... 2.50
Played by Rapee.

SWEATMAN, Wilber C.

- 5549 **Down Home Rag**..... 1.75
Played by Arndt.

TABOADA, Joaquin

- 5975 **Sevillanas**..... 1.25
Played by Tavarez-de Storer.

TATE, Arthur F.

- 5754 **Somewhere a Voice Is Calling**..... 1.50
Played by Arndt.

TAVAREZ, Manuel

- 6000 **Intermezzo**..... 1.50
Played by Tavarez-de Storer.

5976 Margarita..... 1.50

Played by Tavarez-de Storer.

TCHAIKOVSKY, Peter Ilich

- 5957 **Chanson Triste**..... 2.25
Played by Hambourg.

5977 Chant sans Paroles..... 2.00

Played by Boguslawski.

6244 Danse Characteristique..... 2.25

Played by Gebhard.

6202 Humoresque..... 2.25

Played by Reuter.

5873 Meditation..... 2.25

Played by Giorni.

6132 Nutcracker Suite..... 2.00

Danse des Mirlitons.
Played by Giorni.

5616 Romance, Op. 5.....\$2.50

Played by Friedberg.

6085 Valse des Fleurs..... 3.00

Played by Grainger.

THOMAS, Ambroise

- 6277 **Mignon Overture**..... 2.50
Played by Rapee.

6343 Raymond Overture..... 2.25

Played by Rapee.

THOMAS, Ludomir

- 6234 **The Black Rose**..... 1.50
Played by Arndt.

THOMAS & ECKSTEIN

- 1635 **Valse Inspiration**..... 1.50
Played by Thomas.

THOME, Francis

- 5959 **Simple Aveu**..... 1.75
Played by Adler.

THOMPSON, John

- 5883 **Minuet Modern**..... 2.25
Played by Composer.

TILZER, H. von

- 1703 **I Want to Go to the Land Where the Sweet Daddies Grow**..... 1.75
Played by Banta.

TOMER, W. G.

- 10088 **God Be With You Till We Meet Again**..... 1.75
Played by Polson.

TOSTI, Paolo

- 10057 **Beauty's Eyes**..... 1.25
Played by Arndt.

10038 Good-bye..... 1.50

Played by Arndt.

1017-S Good-bye..... 1.50

Accompaniment only.
Played by Bos.

TOURS, Berthold

- 10020 **Mother o' Mine**..... 1.50
Played by Arndt.

TUCKER, Henry

- 10063 **Sweet Genevieve**..... 1.75
Played by London.

TYERS, William H.

- 5559 **Tout a vous**..... 2.25
Played by Arndt.

VALDERRAMA, Carlos

- 6449 **Echoes of the Andes**..... 2.00
Played by Composer.

6191 Inca Nocturne..... 2.00

Played by Composer.

6393 Inca Rhapsodie..... 2.25

Played by Composer.

6332 Peruvian Triste..... 1.75

Played by Composer.

VARGAS, G.

- 6261 A Garden Dance.....\$1.75
 Played by Rapee.

VECSEI, Desider

- 6374 Improvisation on Hungarian Folk Tunes.....2.25
 Played by Composer.

VERDI, Giuseppe

- 5832 Rigoletto. One Day If I Remember Well.....2.00
 Played by Armbruster.
 6412 Il Trovatore, Selection.....2.50
 Played by Rapee.

"VIOLINSKY"

- 1697 Honolulu Eyes.....1.50
 Played by Erlebach & Milne.

VOGRICH, Max

- 6436 Staccato Caprice.....2.00
 Played by Echaniz.

VOLKMANN, R.

- 5693 Waltz from Second Serenade.....2.00
 Played by Raab.

WAGNER, Richard

- 5773 Flying Dutchman.....2.25
 Spinning Song.
 Played by Hutcheson.
 6235 Tannhauser.....2.00
 Evening Star Song.
 Played by Rapee.
 5723 Tannhauser, Scenes.....2.00
 Played by Fabri.

WALDROP, Uda

- 5946 Dance of the Water Sprites 1.50
 Played by Composer.

WALDTEUFEL, Emil

- 1541 Skaters' Waltz.....2.00
 Played by Banta.

WARE, Harriet

- 1030-S Mammy's Song.....1.75
 Played by Shaw.

WEBER, Carl Maria von

- 5984 Invitation to the Dance.....2.50
 Played by Lerner.
 6345 Rondo Brillante.....3.00
 Played by Bauer.
 6047 Rondo Brillante.....2.50
 Played by Lerner.
 10077 Softly Now the Light of Day 1.75
 Played by Rapee.
 6203 Sonatas Rondo: Perpetual Motion.....2.75
 Played by Byrd.

WENRICH, Percy

- 5551 Smiler Rag.....\$1.75
 Played by Arndt.

WHITING, Richard

- 1682 Japanese Sandman.....1.50
 Played by Morton & Mauder.
 1723 Tea Leaves.....1.75
 Played by Banta.

WIDOR, Charles M.

- 1039 Choral and Variations.....2.25
 Accompaniment only.
 Played by Salzedo.
 5882 Valse.....2.75
 Played by Lortat.

WIEDOEFT & HOLLIDAY

- 1714 Na-jo.....1.75
 Played by Banta.

WILLIS, R. S.

- 10086 It Came Upon the Midnight Clear.....1.50
 Played by Polson.

WOLFF, Albert

- 6280 Arrival of Tyltyl and Mytyl in the Garden of Happiness 2.50
 Played by Composer.
 6254 Introduction, and Dance of the Stars.....2.50
 Played by Composer.
 6271 Prelude, and Departure of the Children in Search of the Blue Bird.....2.50
 Played by Composer.

WOODMAN, Raymond Huntington

- 6192 Nocturne.....2.25
 Played by Shattuck.

WOODWORTH, Samuel

- 10054 The Old Oaken Bucket.....1.50
 Played by Rapee.

WORTHINGTON, William

- 6385 Chimes of St. Cecilia.....2.00
 Played by Spross.

YOUMANS, Vincent

- 1729 Dolly.....1.75
 Played by Banta.

YRADIER, Sebastian

- 6169 The Dove.....1.75
 Played by Berumen.

ZUCCA, Mana

- 5875 Ballet Music.....2.25
 Played by Composer.
 5867 Valse Brillante.....2.25
 Played by Composer.