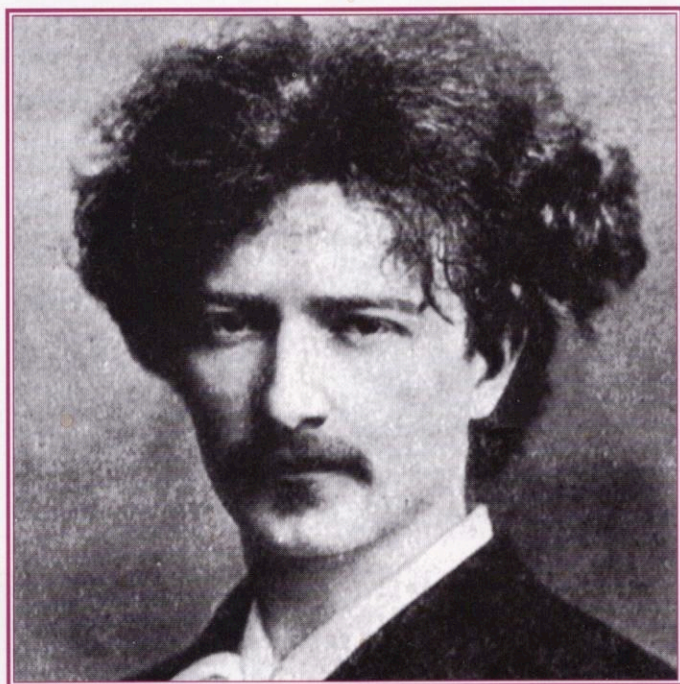


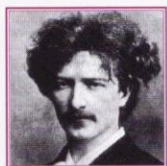
THE CONDON COLLECTION



IGNACE PADEREWSKI

THE WORLD'S FIRST
AND EARLIEST RECORDINGS
BY THE GREAT COMPOSERS
AND PIANISTS

700 MASTER PIANISTS FROM PADEREWSKI TO HOROWITZ



The Condon Collection encompasses the playing of more than seven hundred pianists. It includes, for example, every recording made by Percy Grainger for the Duo-Art piano as well as extremely rare orchestral and symphonic works as transcriptions for piano.

In the 1920s customers visiting the opulent showrooms of Steinway, Bechstein or any of the great piano makers could listen to Debussy, Prokofieff or, indeed, every famous pianist of the day playing the best of their concert repertoire via the reproducing piano. The music rolls used by these pianos comprised some of the earliest recordings ever made by master musicians of the time, and these original recordings survive today because of historians such as Denis Condon.

The Condon Collection is historically important for its vast representation of music from the four great piano roll manufacturers, namely: Welte Mignon first marketed in 1904, Ampico (1911), Duo-Art (1914) and Hupfeld's Triphonola (1919).

Artur Rubinstein said of his recordings "As the reproducing piano plays it, it seems to be that I am performing it myself." Rachmaninoff said "The Ampico reproducing piano is superlative in its capacity to preserve beautiful tone."

COMPARISON CONCERTS

Frequently in America and Europe the reproducing piano was heard in recital jointly with the living artists who had recorded for it. In this way, public comparison of the playing of the living pianist and its re-enactment by the reproducing piano was offered for critical judgement. This observation from a music journal in 1920:

"Audiences have not been able to detect the slightest difference between a great artist's original playing, and the playing of the same composition by the reproducing piano. These comparison concerts have proved beyond any doubt that when the reproducing piano plays Liszt as recorded by Godowsky, it is exactly as if Godowsky in person sat at the piano and touched the keys with his fingers!"

"Comparison Concerts" by Godowsky and others drew wide critical acclaim.

Los Angeles Times – "Impossible to tell when Ornstein was playing with his own hands and when by means of the reproducing piano!"

New York Tribune – A listener could not have told that the piano was not actually being played by hand. The reproducing piano gave a faithful repetition of all the pianist's moods and phrasing!"

It is these remarkable original performances you will enjoy in the Condon Collection.

**"THE GREATEST WONDER IN AN
AGE OF WONDERS!" -Sergei Rachmaninoff**



Rachmaninoff and all noted pianists of his time endorsed the reproducing piano. The "reproducing piano" was, in practice, a highly sophisticated device installed in grand and upright instruments by the great piano makers of early this century. The *device in no way altered the performance of pianos when they were played by hand.

The brilliance of the invention was its use of special paper rolls coded to operate the sustaining and soft pedals of the piano as well as the striking force of individual keys. The rolls, and an ingenious system of pneumatics, enabled the device to reproduce on its host piano an artist's playing as perfectly as though his hands were on the keys.

The device was a sensation with great musicians of the day such as Paderewski and Horowitz who publicly endorsed the rolls they made for the reproducing piano as being exact and true copies of their masterly playing.

Steinway, Bechstein, Bosendorfer and other world class manufacturers soon included the invention in their famous pianos whilst Ampico, Duo-Art and Welte Mignon – makers of the most popular reproducing piano systems – competed fiercely to place under contract major musicians such as Hofmann, Strauss, Rachmaninoff, Rubinstein, de Pachmann and Grainger.

Hardly a renowned composer or pianist from the first 25 years of this century failed to make a recording for the reproducing piano. It is these rare and original performances which are brought to you in the Condon Collection.

"With the reproducing piano the technique and touch, and all the personality of the artist's interpretation are most faithfully rendered."
– Artur Schnabel, 1905.

*In its earliest form, the device was installed in a separate cabinet and placed before the piano to play the keyboard with felt covered "fingers".



SOME OPINIONS BY THE ARTISTS THEMSELVES!



"How deeply affecting it is to hear one's own playing rendered with the utmost perfection by the reproducing piano. My art will be transmitted to posterity."

EUGEN D' ALBERT, 1913

"The reproducing piano is an invention quite important and wonderful for the skilled musician."

FERRUCCIO BUSONI, 1905

"It is impossible to attain a greater perfection of reproduction than that of the reproducing piano. I am astonished!"

CLAUDE DEBUSSY, 1913

"My recordings for the reproducing piano are true portraits of my playing!"

ERNST VON DOHNANYI, 1906

"By the means of the reproducing piano an artist can, for the first time, hear his own playing exactly reproduced!"

OSSIP GABRILOWITSCH, 1905

"The reproducing piano is an ingenious invention. It has struck me with admiration!"

EDVARD GREIG, 1906

"I am astounded by the reproducing piano, and join all the admiration and praise for this instrument!"

GUSTAV MAHLER, 1905

"The reproducing piano reproduces the living soul of the artist, and has not an equal."

VLADIMIR DE PACHMANN, 1906

"The reproducing piano is an instrument of immense effect and great artistic importance!"

IGNACE J PADEREWSKI, 1906

"The reproducing piano renders the characteristics of the artist in the most perfect manner!"

GIACOMO PUCCINI, 1907

"With the reproducing piano all the personality of the artist's interpretation is most faithfully rendered"

ARTUR SCHNABEL, 1905

"My recordings for the reproducing piano possess the quality of flawless re-enactment."

LEOPOLD GODOWSKY, 1916

"Hearing the great pianists on the reproducing piano, I detect therein those minute details which individualise their interpretations."

JOSEF LHEVINNE, 1927

"With the reproducing piano the intricate nuances and gradations of tone colour are so faithfully duplicated."

BENNO MOISEIWITSCH, 1920

"I have played my own works for the reproducing piano because of its absolute faithfulness and capacity to preserve beautiful tone painting."

SERGEI RACHMANINOFF, 1919

"As the reproducing piano plays my 'Triana' it seems, really, that I am performing it myself!"

ARTUR RUBINSTEIN, 1918

"The reproducing piano is genuinely artistic in its rendering and I am delighted to perpetuate my works in this way."

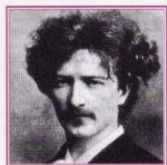
RICHARD STRAUSS, 1906

"The reproducing piano reproduces my playing exactly!"

PERCY GRAINGER, 1925

The original recordings by these composers and pianists are to be heard in the Condon Collection.

THE CONDON COLLECTION



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

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

“The reproducing piano renders the characteristics of the artist in the most perfect manner!” – Giacomo Puccini, 1907.

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

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

Not only for the historian, but for all lovers of music, the Condon Collection is an extraordinary experience.

THE FOLLOWING ARTISTS CAN BE HEARD IN THE CONDON COLLECTION IN ADDITION TO THE PIANISTS FEATURED IN THIS BROCHURE

MISCHA LEVITSKI . ARTUR SCHNABEL . FRITZ KREISLER . JOSEF LHEVINNE . TERESA
CARRENO . CARL FRIEDBERG . RUGGIERO LEONCAVALLO . RICHARD STRAUSS .
ALFRED REISENAUER . BELA BARTOK . ALEXANDER GLAZOUNOFF . RICHARD BUHLIG .
MARIA CARRERAS . MANUEL DE FALLA . WALTER GIESEKING . ERNEST SCHELLING .
MORIZ ROSENTHAL . CYRIL SCOTT . YOLANDA MERO . GABRIEL FAURE . EDVARD
GRIEG . THEODOR LESCHETIZKY . SERGEI RACHMANINOFF . LEFF POUISHNOFF .
FANNY DAVIES . CLAUDIO ARRAU . DARIUS MILHAUD . ANNETTA ESSIOFF . EDWIN
FISCHER . ALFRED GRUNFELD . ALEXANDER RAAB . GUIOMAR NOVAES . FANNY
BLOOMFIELD-ZEISLER . GENEVIEVE PITOT . ALEXANDER SILOTI . IGNAZ FRIEDMAN .
ARTHUR FRIEDHEIM



Dolphin

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