



'AUDIOGRAPHIC'
MUSIC

A NEW FORM OF MUSIC-ROLL
FOR THE
'DUO-ART' and 'PLANOLA'





'AudioGraphic'
Music

A new form of Music Roll
for the
'DUO-ART'
and
'PIANOLA'

Edited by PERCY A. SCHOLES
B.Mus. Oxon., A.R.C.M.

Published by
THE AEOLIAN COMPANY, LTD
AEOLIAN HALL
NEW BOND ST.
W.1



"Those who have no knowledge of music as an art but who love it none the less will find in these Rolls a simple, practical aid to a greater pleasure and understanding."
(Signed) IGOR STRAVINSKY.

THE CONQUEST OF MUSIC

"I believe that 'Audiographic' Music really does open a new chapter in the history of Music and of musical education."

SIR HENRY HADOW.

WE are living in an age of conquest. Life is daily becoming easier, safer and more enjoyable to us through man's triumphs in myriad different fields. To-day, and here, is announced a new type of conquest—the conquest of an Art. Music—the greatest and most universally loved of all the arts—has yielded to the genius of man. Its barriers have been broken down, its mysteries revealed, its hitherto hidden beauties unveiled.

To-day, thanks to the peaceful revolution that has taken place, music can be a glorious possession for all of us to take and enjoy freely.

The Listener and the Musician.—New methods of teaching music in the schools, which compel primarily an interest in the subject itself through appreciation, which eliminate the tedious practice of scales and long technical exercises once exacted for piano playing, and which multiply opportunities for listening to the performance of great artists, have contributed to a new view on the part of the British public in regard to music.

The musician has always had his music—often selfishly guarded it from too public a view; the understanding of it was deemed impossible for those who had not devoted to it long years of preparation and study; it was often played *at* people instead of *for* them—passed into one ear and, presto! out of the other! That is all changed now. In the new view, the listener is the person to be considered. Oliver Wendell Holmes' "Autocrat of the Breakfast Table" said he thought he knew more about sermons than the preachers did, as he had heard more of them. And many of us, the members of the musical public, may well have heard more music, what with our choice of all repertories, than individual performers who are tied to their one repertory. But the way is now open to increase and deepen that knowledge; we can hear all the music of all the masters with an understanding and appreciation never before dreamed of. The few instances pointed out in this book of the Rolls that can give that appreciation and understanding are only a hint of the vast enjoyment and pleasure that becomes rightfully ours through 'AudioGraphic' Music.

"Music begins where words leave off." The truth of this expression can only be realised by personally experiencing the wealth of inner meaning revealed in 'AudioGraphic' Music.

Music—To-day.—Never in the history of mankind has there been such a demand for good music as there is to-day. In Europe and in America there are evidences on every hand of an extraordinary growth of appreciation for this, the most popular of all the arts. The demand and liking for music are manifest on a scale hitherto unknown, as is also the desire for actual participation in it; music schools, and other centres of musical instruction are attaining an activity never before experienced.



THE CONQUEST OF MUSIC



"The passages arrive before the eye and the ear at the same time; and any passage may be repeated indefinitely."

SIR RICHARD TERRY.

The great opportunities for listening to music have in themselves created a growing desire not only to listen to music for the pleasurable response that it awakens in us, but also to understand what we are listening to.

Fortunately, in this generation, science has accomplished what to our fathers would have appeared as miracles. Broadcasting, the reproducing piano, and the gramophone possess in themselves a potentiality for making music everywhere available, but they do not possess the power to make it easily understood.

Musicians have for a long time had a deep realisation of this fact, but no way to remedy it had ever been pointed out.

Just as reading in the Middle Ages was almost solely a prerogative of the clergy, so the understanding of music has heretofore been possible only to those who were trained musicians.

Through the persistent efforts of the Aeolian Company, and as a result of many conferences and discussions with musical authorities both at home and abroad, a remarkable new means of presenting music, with a complete guide to its understanding, has been achieved.

So great is the interest of these musical authorities that more than three hundred of them have associated themselves with the project now presented to the world under the name of 'AudioGraphic' Music.

What is 'AudioGraphic' Music?—The idea underlying 'AudioGraphic' Music is to bring to the listener's mind, simultaneously with the actual hearing of the music, such comment as will illuminate its hidden beauty and meaning, enabling the hearer to grasp the full significance of the composition. The 'Duo-Art' Music Roll has been approved by the world's musical authorities as the means of accomplishing this great end. A Modern Miracle—so it has been termed, and is it not almost this? Think what 'AudioGraphic' Music gives us. The works of all the great composers, interpreted by the greatest living artists, explained by the world's greatest musical authorities.

The selection of present-day pianists to interpret the works of various composers at first seemed a difficult task. First choices were, however, quickly made, and approved by the Committee. Who should play the famous Paderewski Minuet but Paderewski himself; the piano literature of Bach but Harold Samuel, one of his greatest living interpreters; Ravel's exquisite "Impressionist" music but the great Ravel in person? Fortunately those men were available either through their exclusive contracts to play for the 'Duo-Art' 'Pianola' Piano or by their sympathy for the project or both—and so 'AudioGraphic' Music represents throughout the first choice of great pianists whose interpretations have stood the test of discriminating world audiences.

The selection of authorities for the analysis and listener's commentary was a far easier task for the Committee. Great conductors of Symphony Orchestras were chosen to annotate those particular Symphonies with which they themselves were specially associated. Thus, Sir Hamilton Harty annotates the beautiful Schubert "Unfinished"; and Sir Henry Wood, the ever-thrilling Pathetic Symphony of Tchaikovsky.

THE CONQUEST OF MUSIC

"It is the soundest and most comprehensive plan for music appreciation yet put forth."

ERNEST NEWMAN.

The search for authorities on musical biography brings us as the chief authority on Beethoven, Sir Alexander Mackenzie; on Chopin, Ashton Jonson; and as for such living composers as Ravel and Stravinsky, the composers themselves record and write of their secret ambitions and accomplishments.

What would not music-lovers give for an autobiographical Roll of Richard Wagner, annotated by himself? Although this is not possible, his son, Siegfried, Director-in-Chief of the celebrated Wagnerian performances at Bayreuth, has undertaken this task in place of his father, and he will give, in the 'AudioGraphic' Music, an authentic and intimate version—the first ever given to the world—of the origin and meaning of his renowned father's works.

The Elgar Variations, termed "Enigma" by the composer, have long possessed the compelling element of mystery. Who were the actual persons (represented only by initials on the published score) at whom these musical allusions were directed? No one has ever known or will know the identity of all these until he reads Sir Edward Elgar's own confession in 'AudioGraphic' Music, in which he also tells the charming story of how he came to write this famous work.

To pay tribute to all those who have freely given of their great personal store of expert knowledge and reminiscence would, however, lead too far. These men have revealed themselves in anecdotes and analysis made permanent through 'AudioGraphic' Music.

Of the thirty-two immortal Sonatas of Beethoven only five or six are very familiar to listeners. Yet these thirty-two Sonatas that are now in process of treatment epitomize the entire musical life of the great master. They constitute a notable example of the thoroughness with which this Library of Music has been planned and show the rare collaboration of great pianists and great musical authorities in interpreting Beethoven.

In gathering the material for the production of these Sonatas, Mr. A. Horace Gerrard, Assistant to the Principal of the Slade School of Art, was commissioned to prepare illustrations for the complete series. He was invited to visit Bonn, the famous University Town and the birthplace of Beethoven; the Directors of the Beethoven House Museum threw open to him their archives with all the rare Beethoven manuscripts and pictures. The illustrations on the Beethoven 'AudioGraphic' Rolls, produced by some of the finest younger wood-cut artists of the day, represent therefore the most authentic and complete Beethoven collection that exists anywhere in the world.

The Theatre Guild of New York offered the use of its complete photographic library. Therefore, the Peer Gynt Suite of Grieg in the 'AudioGraphic' Music carries with it pictures of the action of the Ibsen drama from the production in which Rudolf Schildkraut created the part of the mischievous Peer. The Metropolitan Opera House offered pictures of its famous Urban settings for use in the operatic Rolls of 'AudioGraphic' Music. The Medici Society in New York has given permission for the reproduction of many paintings in its Collection. These and many other sources of authentic material, both in Europe and in America, which have been generously made available to the Aeolian Company and its Editors have been a means of constant encouragement in their striving toward the ideal.

THE CONQUEST OF MUSIC

"The 'AudioGraphic' Music Rolls constitute an extremely important educational factor, and will contribute more than anything else to further the true understanding of Music."

FREDERICK DELIUS.

The Beloved Art.—Music is the Beloved Art. Everyone loves music. It is associated with almost every activity of our lives. We sing to it, we dance to it, we pray to it, we march to it, we mourn to it. From the cradle to the grave, it is the food of our emotions and their inspiration.

But music is also the hidden art. We love music, but not one in a thousand of us *knows* music. The music that we hear, and that satisfies us because we know no better, is but the shell of music—the pleasing surface of it. Underneath is a treasure-land of beauty and enjoyment that the majority of us do not even know exists. This land has now been conquered. By reason of a great, new and revolutionary movement—developed under the guidance and sponsorship of the world's most eminent musical authorities and educators—the treasure-land of music is now open to all.

Without tedious preparation or conscious effort, the understanding of fine music, the appreciation of fine music, and the inevitably ensuing love of fine music, are now within the reach of everyone. 'AudioGraphic' Music, now available after years of careful preparation, makes it possible for everyone to know good music and enjoy it to the utmost. 'AudioGraphic' Music represents an entirely new and revolutionary development in music. It presents music, even the most difficult and involved classical compositions, in a manner so intensely interesting and so simple that anyone, even the most unmusical, can understand and enjoy it. No longer will the appreciation of the great works of the master composers be confined to the musician, the student and the musical amateur. By means of 'AudioGraphic' Music everyone, even those without the slightest knowledge or training, may enter into and enjoy the vast and inexhaustible treasure-land of beautiful music. If you are an untrained music lover, if you are one of those who have always been considered unmusical, 'AudioGraphic' Music means for you the opening up of a new world of beauty and joy. It means the bringing into your life, on intimate terms, of the greatest of all the arts.

This new way of presenting music, designed for and adapted to the use of the layman, has been found so full of interest and so valuable in imparting an accurate knowledge of the great musical classics that already, even before the first official announcement of their publication has been made, 'AudioGraphic' Rolls are in use in many of the great universities and schools here and abroad.

The production of this music has been a great undertaking. For several years the world's greatest pianists, critics and musical authorities have collaborated to create it. What was started in a comparatively small way has developed into a great international movement of far-reaching importance. The task has been accomplished under the direction and guidance of the greatest musical authorities in the world. The tremendous significance of this great work is revealed by a study of the personnel of the International Committee. It is not too much to say that never in the entire history of music has any movement been accorded such universal support and approval.

THE CONQUEST OF MUSIC

"In its production of the 'AudioGraphic' Music Rolls, the Aeolian Company has done a service of inestimable value to music and all music lovers."

ALBERT COATES.

Music understood in the Home.—Grown-up and child alike enjoy listening to good music, but how much greater is the enjoyment if that music is also understood! 'AudioGraphic' Music presents every composition of a master in such a way as to arouse in us a new responsiveness, touching a hitherto unknown depth of appreciation.

An example of this is the Fingal's Cave Overture, written by the ever-loved composer of the Songs Without Words, Mendelssohn, as it is presented in 'AudioGraphic' Music. It is played on two pianos (and yet reproduced on one) by the eminent pianists, Rudolph Ganz and Ernest Hutcheson. The annotation and comment are by Percy Scholes, author of the popular "Listener's Guide," and Editor of this 'AudioGraphic' Library.

Here the manner in which this new principle in music-listening operates is shown through the introduction preceding the music, as well as in the interesting running comment. We are told of Mendelssohn's visit to Scotland, to Holyrood Palace, to Sir Walter Scott at Abbotsford, and then to the wonderful Hebrides. It is on the little Island of Staffa that the composer finds his inspiration in that marvellous handiwork of nature, Fingal's Cave. So we find him writing to his sister, jotting down in the letter the first theme of the famous Overture which had come to him as he gazed into this marvellous rocky cavern. Wilfred Gibson's poem, which was also inspired by the same scene, is quoted for the benefit of the listener.

When once we have heard this music, aided by the Commentary that indicates the kaleidoscopic changes in tonal descriptions used by Mendelssohn to portray the scene before him and the emotions he experienced as he viewed that scene, we have entered into the full heritage that Mendelssohn has given us in this wonderful composition.

On second hearing, it is very impressive to observe the ingenuity with which Mendelssohn has woven this beautiful tonal fabric out of the themes of wind and wave which make up the sum total of the composition.

The piano version, unconfused by orchestral colour, provides an ideal way of obtaining a true comprehension of this and many other orchestral works. Then, too, the ability to play over and over again any particularly pleasing passage in the music—calling for as many encores as we wish—makes this form of receiving tone-impressions extremely practicable. In no other way is it possible to fasten in our memories the beautiful melodies and make them truly ours.

To give a good example of the illuminating power of 'AudioGraphic' Music—in the famous Chopin "Revolutionary" Etude, as played by Harold Bauer and explained by C. G. Ashton Jonson, the great authority on Chopin, we are shown how the composition embodies Chopin's passionate feeling against the unjust tyranny under which his beloved Warsaw suffered, the sudden crash of emotion at the news that she was free, then despair for that freedom so soon lost again, the protest broken and faint, then, from sorrow resignation, from resignation courage, and, at the last, from courage hope! The piece is clear to us as an impassioned poem of Nationhood.



"The 'AudioGraphic' Rolls, will have the mission of inciting children to musical studies by allowing them to glimpse the promises and enchantments of the realm of music."
(Signed) CH.-M. WIDOR.

THE CONQUEST OF MUSIC

"Not only do I lend my approval but I am happy to lend also my personal collaboration."

MAURICE RAVEL.

Music for Children.—British parents, in their desire to give their children the right start in life, have come to realise the cultural importance of music. The great home magazines, the children's magazines, and all the music periodicals are awakening to this, the most important phase of musical education. Special concerts for children are becoming increasingly popular; and educationists and musical authorities are alive in general to the need of presenting music in a fitting way to the young generation.

To name only a few examples of music that can be successfully explained to children, by the 'AudioGraphic' Rolls—the Dance of the Gnomes of Franz Liszt, with its delightful fairy-tale atmosphere; the Hunting Song of Mendelssohn, with its picturesque description of the chase; the Ballet Music from Rosamunde by Schubert, dainty and fanciful in movement; the dance of Puck through the woods, so deftly caught by Grieg; and even that severest of musical forms, the Fugue, can have in this new music an unsuspected attraction for little children. That prominent authority, Sir Richard Terry, tells, in his own words, of an interesting experience with the Bach Prelude and Fugue in B minor as presented through 'AudioGraphic' Music to a group of healthy, active-minded children. Sir Richard, writing in the "Queen," says:

"'Fugue'—that jolly 'Form' which professors have pronounced 'advanced,' 'abstruse,' and whatnot, and whose study used to be postponed until our intellects were presumably able to grasp it—is an open book to the veriest child if presented to him properly.

"In this connection I should like to call attention to one of the most lucid explanations which I have seen—Bach's No. 21 in the Well-Tempered Clavier, as explained by Mr. Percy Scholes on one of the new rolls of the 'AudioGraphic' Music (Aeolian Co.), with Mr. Harold Samuel as the executant.

"Here you have a fugue with its subject and two counter-subjects. I played the Roll one morning on my piano to some young children, who followed the printed explanations with interest.

"I gave the different tunes to different children, asking them in turn to sing them whenever they heard them enter during the course of the piece. They picked up their 'tunes' like lightning. It was then an easy step to set them all singing together whenever their respective 'tunes' came in. It was rather funny to hear them carolling in the wrong octave when the tune got outside their vocal range. But the point was that they *did* sing it, and thought the whole thing great fun.

"By the end of the morning they knew all that was worth knowing about the 'form' and construction of a fugue. Not one of them was old enough to be able to play a fugue on the piano, but they *knew* this particular one backwards—a practical refutation of the old idea that you couldn't teach pupils about fugues until they had learned to play them."

'AUDIOGRAPHIC' MUSIC

HONORARY INTERNATIONAL COMMITTEES
FOR THE
PROMOTION OF MUSIC STUDY BY MEANS OF THE
'DUO-ART' AND 'PIANOLA'
Honorary Advisory Committee on the Educational use of Player-Piano Rolls
GREAT BRITAIN

SIR ALEXANDER C. MACKENZIE,
K.C.V.O., D.Mus., LL.D., D.C.L., *Chairman (formerly Principal of the Royal Academy of Music).*

SIR HUGH P. ALLEN, C.V.O., M.A.,
D.Mus. (*Professor of Music in the University of Oxford, and Director of the Royal College of Music.*)

PROFESSOR J. C. BRIDGE, M.A., D.Mus.,
F.S.A. (*Professor of Music in the University of Durham, and Chairman of the Board of Trinity College of Music, London.*)

PROFESSOR C. H. KITSON, M.A., D.Mus.
(*Professor of Music in the University of Dublin.*)

ROBIN H. LEGGE (*Music Critic of the "Daily Telegraph"*).

J. B. McEWEN, D.Mus., M.A., F.R.A.M.
(*Principal of the Royal Academy of Music.*)

SIR LANDON RONALD, F.R.A.M.,
F.R.C.M., F.G.S.M. (*Principal of the Guildhall School of Music.*)

SIR HENRY J. WOOD, D.Mus., F.R.A.M.
F.R.C.M. (*Conductor of the Queen's Hall Orchestra.*)

J. AIKMAN FORSYTH, *Honorary Secretary*

Supported by a General Committee including the Professors and Lecturers in Music of the Universities of the United Kingdom :

PROFESSOR DONALD TOVEY, D.Mus., F.R.S.E.
(*University of Edinburgh.*)

SIR H. WALFORD DAVIES, D.Mus., LL.D.,
F.R.C.O. (*University of Wales.*)

PROFESSOR GRANVILLE BANTOCK, M.A.,
D.Mus. (*University of Birmingham.*)

DR. THOMAS KEIGHLEY, F.R.C.O. (*University of Manchester.*)

DR. ADOLPH BRODSKY (*Royal Manchester College of Music.*)

DR. A. W. POLLITT, F.R.C.O., L.R.A.M.,
A.R.C.M., A.R.M.C.M. (*University of Liverpool.*)

G. E. LINFOOT, B.Mus., B.Sc. (*University of Sheffield.*)

SIR HENRY COWARD, D.Mus. (*late University of Sheffield.*)

PROFESSOR GEORGE LEAKE, B.Mus., F.R.C.
L.R.A.M., A.R.C.M. (*University College Southampton.*)

SIR RICHARD R. TERRY, D.Mus., F.R.A.
(*Examiner, Trinity College of Music.*)

SIR W. HENRY HADOW, C.B.E., LL.D.Mus., F.R.S.L., J.P. (*Vice-Chancellor, Sheffield University.*)

DR. W. G. WHITTAKER, F.R.C.O. (*Leeds University College, University of Durham.*)



SIR ALEX. C. MACKENZIE, K.C.V.O., D.MUS., LL.D., D.C.L.,
Chairman of the Honorary Advisory Committee on the Educational use of Player-Piano Rolls.



An 'AudioGraphic' Roll being submitted for the approval of The British Committee.
Present: SIR ALEX. C. MACKENZIE, K.C.V.O., D.Mus., LL.D., D.C.L. (in the Chair); SIR HUGH P. ALLEN, C.V.O., M.A., D.Mus.; SIR HENRY J. WOOD, D.Mus., F.R.A.M., F.R.C.M.; J. B. McEWEN, M.A., D.Mus., F.R.A.M.; Prof. J. C. BRIDGE, M.A., D.Mus.; J. AIKMAN FORSYTH (Secretary).

'AUDIOGRAPHIC' MUSIC

Honorary International Committees for the Promotion of Music Study by means of the 'DUO-ART' and 'PIANOLA'

FRANCE.

- CH.-M. WIDOR, *President (Permanent Secretary of the Académie des Beaux-Arts de France).*
HENRI RABAUD, *(Member of the Institut de France and Director of the Paris Conservatoire).*
GEORGES HÛE, *(Member of the Institut de France).*
GABRIEL PIERNÉ, *(Member of the Institut de France).*
ALFRED BRUNEAU, *(Member of the Institut de France).*
- MAURICE EMMANUEL, *(Professor at the Conservatoire).*
PHILIPPE GAUBERT, *(Conductor at the Conservatoire).*
JAQUES-DALCROZE, *(Composer).*
CAMILLE DECREUS, *(Director of American Conservatoire, Fontainebleau).*
MAURICE RAVEL, *(Composer).*
NOËL-GALLON, *(Composer, Professor at the Conservatoire).*
PAUL PARAY, *(Conductor at the Lamoureux Concerts).*
- PAUL VIDAL, *(Professor at the Conservatoire).*
I. PHILLIPP, *(Professor at the Conservatoire).*
GERARD HEKKING, *(Violoncellist).*
MARCEL DUPRÉ, *(Professor at the Conservatoire).*
HENRI BÛSSER, *(Professor at the Conservatoire).*
RAOUL LAPARRA.
PAUL HILLEMACHER.
EMILE VUILLERMOZ.
ANDRÉ MESSAGER.
JEAN CHANTAVOINE, *(General Secretary of the Paris Conservatoire), Secretary.*

UNITED STATES.

- DAVID STANLEY SMITH, *(Dean of Music, Yale University).*
CHARLES H. MILLS, *(Dean, School of Music, University of Wisconsin).*
WALLACE GOODRICH, *(Dean, New England Conservatory of Music).*
EARL V. MOORE, *(Director, University School of Music, Ann Arbor, Mich.).*
SERGE KOUSSEVITSKY, *(Conductor, Boston Symphony Orchestra).*
ALFRED HERTZ, *(Conductor, San Francisco Symphony Orchestra).*
ALBERT STOESEL, *(Professor of Music, New York University).*
- HOWARD HANSON, *(Director, Eastman School of Music).*
RUDOLPH GANZ, *(Conductor, St. Louis Symphony Orchestra).*
JAMES T. QUARLES, *(Dean, School of Music, University of Missouri).*
WALTER DAMROSCH, *(Conductor, New York Symphony Orchestra).*
WALTER R. SPALDING, *(Dean, Division of Music, Harvard University).*
LEON MAXWELL, *(Dean, Newcomb Conservatory, New Orleans).*
EDWARD DICKINSON, *(Emeritus Professor of Music, Oberlin College).*
- J. LAWRENCE ERB, *(Director of Music, Connecticut College for Women).*
WALTER HENRY ROTHWELL, *(Conductor, Los Angeles Symphony Orchestra).*
WILLEM MENGELBERG, *(Conductor, Philharmonic Orchestra, New York).*
NICOLAI SOKOLOFF, *(Conductor, Cleveland Symphony Orchestra).*
HENRI VERBRUGGHE, *(Conductor, Minneapolis Symphony Orchestra).*
FRANKLIN DUNHAM, *(Fordham University Graduate School), Secretary.*

BELGIUM.

- JOSEPH JONGEN, *President (Director of the Royal Conservatoire, Brussels).*
ARTHUR DE GREEF, *(Professor of the Royal Conservatoire, Brussels).*
LODEWIJK MORTELMANS, *(Director of the Royal Conservatoire, Antwerp).*
- MARTIN LUNSSSENS, *(Director of the Royal Conservatoire, Ghent).*
FRANÇOIS RASSE, *(Director of the Royal Conservatoire, Liège).*
MATHIEU CRICKBOOM, *(Professor of the Royal Conservatoire, Brussels).*
- EMILE BOSQUET, *(Professor of the Royal Conservatoire, Brussels).*
ERNEST CLOSSON, *(Professor of the Royal Conservatoire, Brussels).*
MLL. A. M. JONGEN, *Secretary.*

SPAIN.

- ANTONIO FERNANDEZ BORDAS, *President (Member of the Royal Academy of San Fernando and Director of the Royal Conservatoire, Madrid).*
- ENRIQUE FERNÁNDEZ ARBÓS, *(Member of the Royal Academy of San Fernando, Director of the Symphony Orchestra, and Professor at the Royal Conservatoire).*
- BARTHOLOMÉ PÉREZ CASAS, *(Member of the Royal Academy of San Fernando, Director of the Philharmonic Orchestra, and Professor at the Royal Conservatoire).*
JOSÉ TRAGÓ ARANA, *(Member of the Royal Academy of San Fernando and Professor of the Royal Conservatoire).*
ARTURO SACO DEL VALLE, *(Musical Director of His Majesty's Royal Chapel, and of the Theatre Royal, Professor at the Royal Conservatoire).*
- CONRADO DEL CAMPO, *(Composer, Professor of Harmony and Composition at the Royal Conservatoire).*
MANUEL DE FALLA, *(Composer).*
RICHARDO VIÑES, *(Pianist).*
JOAQUIN TURINA, *(Composer).*
VICTOR ESPINÓS, *(Music Critic, "La Epoca").*
JOSÉ SUBIRÁ, *Secretary.*

GERMANY.

- PROFESSOR FRANZ SCHREKER, *President (Director of the State Academy of Music, Berlin).*
PRIVY COUNCILLOR PROFESSOR MAX FRIEDLÄNDER, *Vice-President (Chairman of the German Brahms-Society, Berlin).*
PROFESSOR ROBERT KAHN, *(Composer, State Academy of Music, Berlin).*
- PROFESSOR MAX PAUER, *(Director of the Conservatoire, Leipzig).*
PROFESSOR CURT SACHS, *(Curator of the State Collection of Old Musical Instruments, Berlin).*
DR. KARL STRAUBE, *(Organist of St. Thomas' Church, Leipzig).*
- SIEGFRIED WAGNER, *(Composer and Conductor, Bayreuth).*
BRUNO WALTER, *(Musical Director and Conductor at the Municipal Opera, Berlin).*
PROFESSOR JOHANNES WOLF, *(Curator of the Music Archives at the State Library, Berlin).*

'AUDIOGRAPHIC' MUSIC

The value of the 'Pianola' Piano and the 'AudioGraphic' Roll as means toward the widespread understanding of music has been quickly realised by Educationists abroad as well as in this country, and Committees for the furtherance of this movement have already been formed by the leading authorities in France, Belgium, Germany, Spain, and the United States of America.



ANTONIO FERNANDEZ BORDAS, President of the Spanish Honorary Committee for the promotion of musical study by means of the 'Duo-Art' and 'Pianola.'



JOSEPH JONGEN, President of the Belgian Honorary Committee for the promotion of musical study by means of the 'Duo-Art' and 'Pianola.'



CH. M. WIDOR, President of the French Honorary Committee for the promotion of musical study by means of the 'Duo-Art' and 'Pianola.'



WALTER DAMROSCH, of the United States Honorary Committee for the promotion of musical study by means of the 'Duo-Art' and 'Pianola.'



PROFESSOR FRANZ SCHREKER, President of the German Honorary Committee for the promotion of musical study by means of the 'Duo-Art' and 'Pianola.'

'AUDIOGRAPHIC' MUSIC

A FEW
OF THE GREAT PIANISTS
WHOSE PLAYING YOU CAN
HEAR THROUGH THE MEDIUM
OF 'AUDIOGRAPHIC'
MUSIC

JOSEF HOFMANN
MYRA HESS
HAROLD BAUER
PADEREWSKI
FERRUCCIO BUSONI
PERCY GRAINGER
RATHARINE GOODSON
VLADIMIR DE FACHMANN
JOSE ITURBI
CORTOT
CHAMINADE
BACKHAUS
GUIOMAR NOVAES
WILLIAM MURDOCH
HAROLD SAMUEL
CYRIL SCOTT
MAURICE RAVEL
EMIL SAUER
DE GREEP
VON ZADORA
HERBERT FRYER
KORNOLD
FREDERICK LAMOND
ARTHUR RUBINSTEIN
IRENE SCHARRER
MARIE NOVELLO
JEANNE MARIE DARRE
WANDA LANDOWSKA
OSSIP GABRILOWITSCH
ALEXANDER SILOTI
IGNAZ FRIEDMAN
EUGENE GOOSSENS
EUGENE D'ALBERT
LEOPOLD GODOWSKY
LEFF POUISHNOFF
ADELA VERNE
FERESA CARRENO
RUDOLPH GANZ
MITJA NIKISCH

'AUDIOGRAPHIC' MUSIC

SOME OF THE
AUTHORS NOW ENGAGED
UPON THE PRODUCTION
OF 'AUDIOGRAPHIC'
MUSIC

SIR HENRY MADOW
J. AIRMAN FORSYTH
SIR LANDON RONALD
SIR HENRY V. WOOD
PROFESSOR KITSON
PROF. C. H. REHN
SIR HAMILTON HARTY
A. FORBES MILNE
SIR R.R. TERRY
EGERTON LOWE
CYRIL WINN
MAURICE EMMANUEL
SIR HUGH ALLEN
MRS. MACDOWELL
MISS NANCY GILFORD
CH. M. WIDOR
PERCY GRAINGER
ALBERT COATES
EDWIN EVANS
EDWARD MITCHELL
SIR ALEX MACKENZIE
J.M.D. CALVO-COLEGGI
H.E. WORTHAM
VINCENT D'INDY
SYDNEY GREW
BASIL MAINE
G.C. ASHTON-JOHNSON
MAURICE RAVEL
JEAN CHANTAVOINE
I. PHILIPP
GEOFFREY SHAW
ERNEST FOWLER
MARKHAM LEE
ERNEST NEWMAN
DR. JAMES LYON
HARVEY GRACE

Some of the Authors now engaged in compiling

'AudioGraphic' Music

- SIR HUGH P. ALLEN, C.V.O., M.A., D.Mus., Professor of Music in the University of Oxford; Director of the Royal College of Music.
- W. R. ANDERSON, B.Mus., L.R.A.M., late Editor of *The Music Teacher*; Extension Lecturer of London University, etc.
- LOUIS FRANCOIS MARIE AUBERT, the well-known French Composer.
- J. PERCY BAKER, B.Mus., F.R.A.M., Secretary of the Musical Association, etc.
- JOHN E. BORLAND, D.Mus., F.R.C.O., late Director of music to the London County Council Education Committee; Examiner to Trinity College of Music, etc.
- Mlle. NADIA BOULANGER, Composer and Educationist.
- ADRIAN BOULLI, M.A., D.Mus., Conductor of the Birmingham City Orchestra; Professor of the Royal College of Music, etc.
- M. D. CALVOCCO, Author of *Liszt, Mussorgsky, Glinski, Schumann, The Principles and Methods of Musical Criticism, Musical Taste and How to Form it*, etc.
- Miss MABEL CHAMBERLAIN, Lecturer in Music to the London County Council; editor of *The School Music Review*; Author of *Ear Training*, etc.
- JEAN CHANTAVOINE, General Secretary of the Paris Conservatoire; Author of *Beethoven, Liszt, Musicians et Poètes, De Couperin à Debussy*, etc.
- ALBERT COATES, formerly Senior Conductor and Artistic Director of the Imperial Opera, Petrograd; Conductor at Covent Garden; Conductor of the Eastman Institute Orchestra, Rochester, N.Y., etc.
- WALTER JOHANNES DAMROSCH, D.Mus., Member of the National Institute of Arts and Letters; Trustee of the American Academy in Rome; Conductor of the New York Symphony Orchestra.
- ROGER DUCASSE, Composer of many well-known works; Inspector of Music in the Paris Schools, etc.
- PAUL DUKAS, the well-known Composer of *L'Apprenti Sorcier, Ariane et Barce Bleu*, etc.; Editor of the works of Kameau and Scarlatti.
- SIR EDWARD ELGAR, O.M., D.Mus., LL.D., M.A., F.R.C.M., Master of the King's Music.
- MAURICE EMMANUEL, Professor of the History of Music at the Paris Conservatoire; Author of *The Greek Orchestra, History of Musical Language*, etc.
- EDWIN EVANS, the eminent Music Critic and authority on modern Music, Author of *The Margin of Music, Tchaikovsky*, etc.
- J. A. FORSYTH, late Secretary of the Hallé Concerts, and one of the Music Critics of the *Daily News and Star*; Hon. Secretary of the HoA. Committee on the Educational Use of Player-Piano Rolls, etc.
- ERNEST FOWLES, F.R.A.M., Lecturer at the Training School for Music Teachers, etc.; Author of *Harmony in Pianoforte Study; Centre Points in Pianoforte Study*, etc.
- NOËL GALLON, the well-known French Composer; Grand Prix de Rome.
- Miss NANCY GILFORD, A.R.A.M., A.R.C.M., the well-known writer upon musical educational subjects.
- A. H. GODWIN, Editor of the *Gilbert and Sullivan Journal*.
- HARVEY GRACE, F.R.C.O., Editor of *The Musical Times*; Author of *The Organ Works of Bach*, etc.
- SYDNEY GREW, Editor of *The British Musician*; Author of *The Art of the Player-Piano, The First Book of the Player-Pianist, Our Favourite Musicians*, etc.
- SIR HENRY HADGW, C.B.E., LL.D., D.Mus., F.R.S.L., J.P., Vice-Chancellor of Sheffield University; Hon. Fellow of Worcester College, Oxford; Chairman of the Consultative Committee of the Board of Education; President of the Association of Musical Competition Festivals; Editor of *The Oxford History of Music*; Author of *Studies in Modern Music, The Pianoforte Sonata*, etc.
- SIR HAMILTON HARTY, F.R.A.M., Conductor of the Hallé Orchestra, Manchester; Composer of *The Mystic Trumpeter, Irish Symphony*, etc.
- VINCENT D'INDY, the eminent Composer, Principal of the Schola Cantorum, etc.; Author of *Traité de Composition, César Franck, Beethoven*, etc.
- G. C. ASHTON JONSON, Lecturer and Writer; Author of *A Handbook to Chopin's Works*.
- ALFRED KALISCH, B.A., Barrister-at-Law; Music Critic of the *Daily News and Star*; English translator of Strauss' Operas, etc.
- CHARLES HERBERT KITSON, M.A., D.Mus., F.R.C.O., Professor of Music at Dublin University, late Organist of Christ Church Cathedral, Dublin; Professor at the Royal College of Music; Author of *The Art of Counterpoint, Studies in Fugue, The Evolution of Harmony*, etc.
- E. MARKHAM LEE, M.A., D.Mus., F.R.C.O., Extension Lecturer of the Universities of Oxford, Cambridge and London; Author of *Grieg, Tchaikovsky, Brahms—The Man and his Music, The Story of Opera, The Story of Symphony*, etc.
- EGERTON LOWE, Examiner to Trinity College of Music, London, Author of *Beethoven's Pianoforte Sonatas, Harmonics*, etc.
- JAMES LYON, D.Mus., Author of *A Practical Guide to the Modern Orchestra*, etc.
- J. B. McEWEN, M.A., D.Mus., F.R.A.M., Principal of the Royal Academy of Music; Composer of the *Solway Symphony, Grey Galloway*, etc.; Author of *The Thought in Music*, etc.
- SIR ALEXANDER MACKENZIE, K.C.V.O., D.Mus., LL.D., D.C.L., late Principal of the Royal Academy of Music; Composer of *The Rose of Sharon, Colomba, The Cricket on the Hearth, the Scottish Concerto*, etc.; Author of *Verdi, Liszt*, etc.
- STEWART MACPHERSON, F.R.A.M., Professor of the Royal Academy of Music, Author of *Form in Music, Music and its Appreciation, The Appreciative Aspect of Music Study*, etc.
- BASIL MAINE, M.A., Editor of the Bulletin of the British Music Society and one of the Music Critics of the *Morning Post*.
- A. FORBES MILNE, M.A., B.Mus., Music Master of Berkhamsted School; Author of *The Beethoven Sonatas*, etc.
- EDWARD S. MITCHELL, Professor of Piano at the Royal College of Music, etc.
- ERNEST NEWMAN, Music Critic of *The Sunday Times*, late Music Critic of *The Manchester Guardian, The Birmingham Post*, etc.; Author of *Gluck and the Opera, A Study of Wagner, Wagner as Man and Artist, Elgar, Hugo Wolf, Richard Strauss, The Piano-Player and its Music*, etc.; formerly Editor of *The Player-Piano Review*.
- HARRY CRANE PERRIN, D.Mus., F.R.C.O., Dean of the Faculty of Music in McGill University, Montreal, and Director of the University Conservatorium of Music; late Organist of Canterbury Cathedral.
- I. PHILIPP, Professor of Piano at the Paris Conservatoire; Author of *Anthologie des Traits de Chopin, Problèmes Techniques et leur Solutions*, etc.
- JACQUES GABRIEL PROD'HOMME, Writer and Musicologist; Laureate of the French Academy, and the Academy of Fine Arts; Author of *H. Berlioz, sa vie et ses œuvres, Les Symphonies de Beethoven, La Jeunesse de Beethoven*; French Translator of Wagner's prose works, etc.
- Miss EDITH M. G. REED, A.R.C.O., Editor of *Music and Youth*; Author of *Story Lives of Great Musicians*.
- C. RENÉ, Composer and Musical Writer.
- Miss EDITH RHETTS, Lecturer in Music for the Detroit Symphony Orchestra.
- SIR LANDON RONALD, F.R.A.M., F.R.C.M., F.G.S.M., F.Z.S., Principal of the Guildhall School of Music; Conductor of the Royal Albert Hall Orchestra; Chairman of the Musical Conductors' Association; late President of the Incorporated Society of Musicians, etc.
- Dr. CYRIL BRADLEY ROOTHAM, M.A., D.Mus., Composer and Conductor; Director of Music at St. John's College, Cambridge, and Lecturer in Music in Cambridge University.
- PERCY A. SCHOLES, B.Mus., A.R.C.M.; Music Critic of the B.B.C.; late Music Critic of the *Observer* and Editor of *The Music Student*; Extension Lecturer of the Universities of Oxford and London; Inspector of Music in Secondary Schools to London University; Past President of the Union of Directors of Music in Secondary Schools; Author of *The Listeners' Guide to Music, The Listeners' History of Music*, etc.
- H. A. SCOTT, Music Critic of *The Westminster Gazette*.
- IGOR STRAVINSKY, the well-known Composer.
- GEOFFREY TURTON SHAW, B.A., B.Mus., Writer and Composer; H.M. Inspector of Music in Schools.
- WALTER FITZWILLIAM STARKIE, M.A., D.Litt., Registrar of the School of Music and Professor of Spanish in the University of Dublin; Corresponding Member of the Royal Spanish Academy; Author of *Jacinto Benevente, Luigi Pirandello, Teatro Contemporaneo Inglese*, etc.
- A. J. SHELDON, Music Critic of *The Birmingham Post*.
- SIR RICHARD RUNCIMAN TERRY, D.Mus., F.R.C.O., late Director of the Music at Westminster Cathedral; Past President of the Union of Directors of Music in Secondary Schools; Authority upon the Music of the 16th Century Polyphonic School.
- DAVID VAUGHAN THOMAS, M.A., D.Mus., Composer and Conductor; Inspector of Music to the Welsh Central Board.
- PAUL VIDAL, the well-known Composer; Prix de Rome; Conductor of the Paris Opéra and Opéra Comique; Professor at the Paris Conservatoire.
- SIEGFRIED WAGNER, Composer; only son of Richard Wagner; Conductor at Bayreuth.
- R. T. WHITE, D.Mus., Lecturer on Music at Goldsmith's College; Author of *Music and its Story, The Teaching of Music*, etc.
- W. G. WHITTAKER, D.Mus., F.R.C.O., Reader in Music at Armstrong College (University of Durham); Conductor of the Newcastle Bach Choir; Author of *Bach's Cantatas*, etc.
- CHARLES MARIE WIDOR, the eminent Organist and Professor of Composition at the Paris Conservatoire; Permanent Secretary of the Académie des Beaux Arts; Author of *La Technique de l'Orchestre moderne*.
- CYRIL WINN, M.A., one of H.M. Inspectors of Schools.
- HERBERT WISEMAN, M.A., Director of Music to Edinburgh Education Authority.
- SIR HENRY J. WOOD, D.Mus., F.R.A.M., F.R.C.M., Conductor of the Queen's Hall Orchestra, etc.
- H. E. WORTHAM, M.A., formerly Music Critic of the *Morning Post*; Author of *A Musical Odyssey*, etc.

Since the above list was in type many other distinguished musicians have accepted the invitation to contribute to 'AudioGraphic' Music.

A FEW OF THE GREAT PIANISTS WHO HAVE
RECORDED THEIR PLAYING FOR

'AUDIOGRAPHIC' MUSIC

HAROLD BAUER
FERRUCCIO BUSONI
TERESA CARRENO
VLADIMIR CERNIKOFF
CECILE CHAMINADE
GEORGE COPELAND
ALFRED CORTOT
EUGENE D'ALBERT
WALTER DAMROSCH
JEANNE M. DARRE
HERBERT DAWSON
MARIE DVORAK
RICHARD EPSTEIN
EDWIN FISCHER
CARL FRIEDBERG
ARTHUR FRIEDHEIM
IGNAZ FRIEDMAN
HERBERT FRYER
O. GABRILOWITSCH
NOËL-GALLON
RUDOLF GANZ
LEOPOLD GODOWSKY
KATHARINE GOODSON
PERCY GRAINGER
ENRIQUE GRANADOS
ARTHUR DE GREEF
MYRA HESS
JOSEF HOFMANN
EDWIN HUGHES

ERNEST HUTCHESON
JOHN IRELAND
ALBERTO JONAS
ERIC KORNGOLD
FRANK LAFFITTE
ALEX. LAMBERT
FREDERIC LAMOND
ETHEL LEGINSKA
TINA LERNER
WM. MURDOCH
MITJA NIKISCH
V. DE PACHMANN
I. J. PADEREWSKI
I. PHILIPP
LEFF POUISHNOFF
SERGE PROKOFIEF
MAURICE RAVEL
ARTHUR RUBINSTEIN
HAROLD SAMUEL
IRENE SCHARRER
XAVIER SCHARWENKA
ERNEST SCHELLING
E. ROBT. SCHMITZ
CYRIL SCOTT
ARTHUR SHATTUCK
ALEX. SILOTI
ALBERT STOESSEL
FRANCESCO TICCIATI
ADELA VERNE

'AUDIOGRAPHIC' MUSIC

POPULAR EDITION

Beethoven's *Appassionata* Sonata

FIRST MOVEMENT

(Rolls of the other movements will follow shortly)

Played by Harold Bauer

With a Listener's Analysis by PERCY A. SCHOLES

'Duo-Art' Roll No. D623.

'Pianola' Roll No. D624.



An Illustration that appears on the roll.

THE story of the *Appassionata* Sonata has never been and never will be written. It has been analysed to help the student, its structure has been explained, and not a few, greatly daring, have theorised on its message, but it remains inscrutable, a sphinx among the works reared by the great architects who build in sound. What, then, shall a man say who is called upon to treat it popularly—to write of it so that he who has naught of music but his great love for it, shall listen to this masterpiece with increased understanding?

It is, perhaps, because of this that the authorship of this Roll has been entrusted to Mr. Percy Scholes, the Editor of 'Audiographic' Music who, through his books and Broadcast Talks, has done so much to help the novice to listen appreciatively to music.

Carefully avoiding the use of technical terms, the author explains just so much of the form and construction of the movement as is necessary, and then sets us looking for the three tunes upon which it is built, and when we have found the "tune of awe," the "tune of assurance" and the "storm tune," and recognise them in each succeeding presentation, we have begun to learn to listen—we are at the temple door, our face toward the light.



'AUDIOGRAPHIC' MUSIC



POPULAR EDITION

Debussy's "Cathedral Under the Waves"

(First Book of Preludes for the Piano)

Played by *William Murdoch*

With a Listener's Introduction and Running Commentary by PERCY A. SCHOLES

'Duo-Art' Roll No. D689.

'Pianola' Roll No. D690.



Illustrations which appear on the roll.

A WELL-KNOWN authority, writing of music rolls some seven years or so ago, says:

"All works of the programme music genre should have a preliminary explanatory note on the Roll, and anything of particular significance in the course of the development of the music should be noted as it occurs."

Mr. Percy Scholes, in the roll under consideration, gives us first in brief but highly interesting form the story of the erring princess Dahut, the fate that overtook the old city of Ys, and the legend of the Breton fishermen who, when the day is calm, hear the bells and music of its submerged cathedral. He then follows with a marginal description of the meaning of the chords and passages as they occur throughout the piece. His telling phrases and the striking pictures, placed appositely where they can have the greatest effect, convey an unmistakably clean explanation of the music. Vivid, forceful, and beautiful throughout, this piece is one of the finest that Debussy has given us—a true tone poem; and the descriptive comment and text on the Roll form the essential completion which cannot but fix it in the memory as a treasure of price. More than this, they serve to illustrate the position of Debussy as an "Impressionist" Composer.

'AUDIOGRAPHIC' MUSIC

POPULAR EDITION

Chopin's Nocturne in G

OP. 37 No. 2

Played by Paderewski

With a Listener's Introduction and Running Commentary by A. FORBES MILNE
(Author of "The Beethoven Sonatas")

'Duo-Art' Roll No. D629.

'Piancla' Roll No. D630.



An Illustration which appears on the roll.

THIS, perhaps the best known and best loved of the Nocturnes, was probably composed while Chopin was living in Majorca. In any case, the scene described by George Sand in her diary—a ship drifting slowly along through the warm summer night, the steersman, half awake, half asleep, crooning a strange lay to himself to while away the long dark hours, the dimly phosphorescent water rippling and swaying against the prow—is wedded to the piece by its commentator, Mr. Forbes Milne, probably with much truth and reason; for the music will surely convey just such an impression to listeners. Mr. Forbes Milne, following his convictions, finds a phrase, telling and picturesque, for every changing phase and incident of the music; and his story of his reading of it undoubtedly adds a high degree of illumination and interest to its own inherent beauty. The "Duo-Art" rendering, by Paderewski, is a masterpiece of sympathetic insight and feeling.



'AUDIOGRAPHIC' MUSIC



POPULAR EDITION

Grieg's Puck

(Third Album Leaf)

Played by *Arthur de Greef*

With a Listener's Introduction and Running Commentary
by G. KIRKHAM JONES (B.B.C. Talks to Children)

'Duo-Art' Roll No. D691.

'Pianola' Roll No. D692.



Illustrations which appear on the roll.

STRICTLY speaking, this is a Roll for the little ones, and Mr. Kirkham Jones, who has done so much to brighten "The Children's Hour" on the Wireless by his simple talks on music, has treated this dainty caprice from the pen of the Chopin of the North as it should be treated—a pianoforte fairy-tale. It is, however, the prerogative of grown-ups to play with the children's toys, and many a father and mother will enjoy this Roll after the youngsters have been sent to bed. For Grieg has caught the true spirit, so elusive to many mortals, of the wild hills and woods of whose inner soul he has his own mystical and delightful knowledge. Where others would grope blindly, Grieg has followed Puck, the mischievous Jack o' Lantern of fairy lore, on his elfin way; and we can trace in the music his featly and freakish dance. It is quite impossible to play this Roll, which is plentifully illustrated with most delightful little pictures, without experiencing an added pleasure—we are a little closer than we were before to both the composer and his music.

The Students' Rolls

THE word "Student" must not be taken in too specialised a sense. By that word is meant the man or woman who, assured of the absorbing interest that comes from the study of a composer's mind, is prepared to carry that study a little further than can be done by means of the 'Popular' Rolls.

Who was the composer? How did he come to write this particular composition? What is the "form" he has adopted for it? What is its material—the main "Tunes" or "Themes" or "Subjects" out of which the whole organically grows?

Those are some of the questions that the 'Students' Rolls answer. These 'Rolls' fall into three or four different categories. There are 'ANALYTICAL' ROLLS, which, before the complete performance of a piece opens, give you a performance of its chief "Subjects" and of passages which exemplify the composer's treatment of them. There are 'RUNNING COMMENT' ROLLS, which carry out the same objects by hints printed upon the Roll to be read as it passes before the eye whilst the performance proceeds. And there are 'ANNOTATED' ROLLS, which offer a full introductory explanation of the music and then leave it to tell its own tale.

And in addition to all these there are 'BIOGRAPHICAL' ROLLS, which tell you briefly the story of a composer's life, illustrating it with many pictures, and which describe the course of his artistic development, illustrating it by many extracts from his work, each performed on the instrument as it is reached in the course of the reading of the Roll.

Further (for 'Pianola' only), there are some Rolls explaining the "HISTORY OF MUSIC" by means of selected extracts from the works of composers of all ages, performed by means of the Rolls and explained by means of a handbook, "The Listener's History of Music."



'AUDIOGRAPHIC' MUSIC



STUDENTS' EDITION

The Biographical Rolls

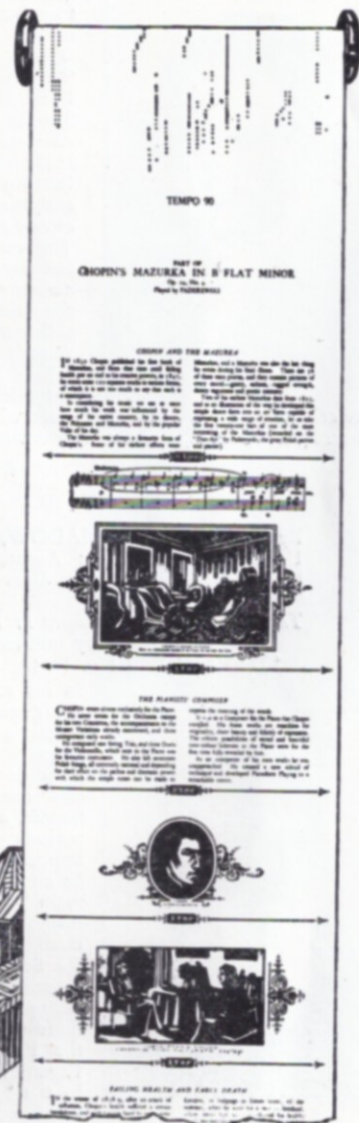
To know something of the life of a writer or artist or composer is the natural wish of everyone who enjoys his works. To know something of the way in which his genius developed is always helpful. In the 'Biographical' Rolls of the 'AudioGraphic' Music the circumstances of life and the nature of the career of our leading composers are briefly set forth, and are made more interesting by the provision of a wealth of pictures—reproduction of contemporary paintings and engravings, photographs of the places and people associated with the composer in question, and so forth.

To these are added music type illustrations (for those able to follow them), and actual performed extracts (everyone can follow these) from the composer's chief works of his different periods, with, finally, one typical work performed in full.

Thus by a combination of appeal to the eye and appeal to the ear the introduction of composer to music-lover becomes a living one. In the simplest way possible, and the most enchanting, the composer is made to emerge from that vague, misty, mental background which, in addition to our clearer mental foreground, we all of us possess (that Hinterland of the brain, peopled with the ghostly shadows of the great men of the past and present), and brought more sharply defined to the foreground of our conscious understanding.

Here is, admittedly, but an introduction to the composer, but it is a sufficient introduction. By means of this most interesting and ingenious combination of letterpress, pictures, musical notation and actual performed music, anyone with eyes and ears and ordinary intelligence may, in half-an-hour, come to have as much insight into the artistic aims and accomplishments of the composer in question as he might otherwise acquire in some weeks of careful reading and attendance at concerts.

Amongst 'Biographical' Rolls issued are those on Beethoven by Sir Alexander Mackenzie, on Schubert by Sir Henry Hadow, on Bach by Dr. W. G. Whittaker, and on Chopin and Grieg by Mr. G. C. Ashton Jonson. Others will be added until the gallery of the greater musicians has been completed, and already there is in preparation a complementary series of 'Biographical' and 'Critical' Rolls serving as introductions to the men of our own day—the Debussys and Ravels, the Elgars and Vaughan Williams and Holsts, the Schonbergs and Stravinskys. This is a Series which can never become complete, for as music develops so will the Series develop with it, and the happy owner of a 'Pianola' will be enabled by its means not merely to take a bird's-eye view of music's past development, but also to survey the changes going on in the active present and to forecast those to come.



'AudioGraphic' Music. Section of a 'Biographical' Roll.

'AUDIOGRAPHIC' MUSIC

STUDENTS' EDITION

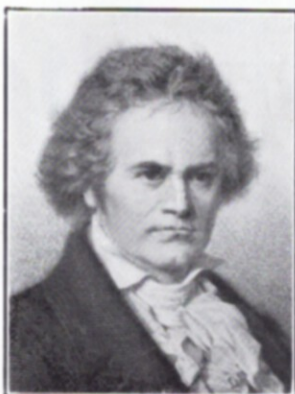
Biographical Series

Beethoven

(2 Rolls)

Text by Sir ALEXANDER C. MACKENZIE, K.C.V.O., D.Mus., LL.D., D.C.L., late Principal of the Royal Academy of Music, Chairman of the Hon. Advisory Committee on the Educational Use of Player-Piano Rolls.

The Musical examples played by Harold Bauer, Josef Hofmann, Ethel Leginska, and Albert Stoessel.



BEETHOVEN

Pictorial illustrations from engravings, photographs, old documents, etc., specially brought together for this Roll by the kind co-operation of the Trustees of the Beethoven Birthplace, Bonn.

'Duo-Art' Rolls, No. D333 and D335: 'Pianola' Rolls, No. D334 and D336:

To the task of writing these two Rolls, Sir Alexander Mackenzie has brought the devoted study of a lifetime. He is an enthusiast for Beethoven and such Rolls are best written by enthusiasts, for it is the enthusiasts who can arouse enthusiasm.

The circumstances of Beethoven's birth and upbringing are first briefly recounted, and the author's statements are given a vivid interest by the many pictures associated with them. A series of extracts from the work of the composer's various periods follows. We have salient passages from some of the greatest of the Sonatas, and so forth, all accompanied by

acute critical remarks. Each Roll ends with a complete "Movement," the first Roll with the last Movement from the "Moonlight" Sonata, and the second with the last Movement from the "Appassionata" Sonata.



SIR ALEX. MACKENZIE

Brahms

By Sir W. HENRY HADOW, C.B.E., LL.D., D.Mus., F.R.S.L., J.P., Vice-Chancellor of the University of Sheffield; Author of *Studies in Modern Music*, etc.; Editor of the *Oxford History of Music*; Member of the Universities Advisory Committee on the Educational Use of Player-Piano Rolls.

The Musical examples played by William Backhaus, Edwin Fischer, Una Bourne, and Mitja Nikisch.

Very numerous Pictorial Illustrations from Photographs.
'Duo-Art' Roll No. D45. 'Pianola' Roll No. D46.



BRAHMS

In his early paragraphs, Sir Henry very concisely recounts the main facts as to the life and artistic career of Brahms. An extensive series of pictures lends additional interest, depicting, as it does, the composer's family, his friends and musical associates, his homes and his haunts, and showing him as he appeared at the periods of composition of some of his most important works.

In an illuminating paragraph or two the three main "influences" to be noted in the work of Brahms are made clear—what we may call the Bach influence, the Beethoven influence, and the Schumann influence (contrapuntal, texture, organic design, and romance). Well chosen examples from the composer illustrate each of these (including extracts from the Waltz in E, the Pianoforte Sonata in F minor, and the Paganini Variations). At the end of each Roll in the 'Biographical' Series a complete work is played. In this Brahms Roll the Rhapsody in G minor has been chosen to end the study.

It is preceded by a very illuminating "Listener's Analysis" of the music, in which the author of the Roll considers it both from the formal and the emotional points of view.



SIR HENRY HADOW

'AUDIOGRAPHIC' MUSIC

STUDENTS' EDITION

Biographical Series

Chopin

By G. C. ASHTON JONSON

Lecturer and Writer; Author of *A Handbook to Chopin's Works*.

The Musical examples played by Paderewski, Hofmann, Godowski, Pachmann, Bauer, Fryer and Hughes.

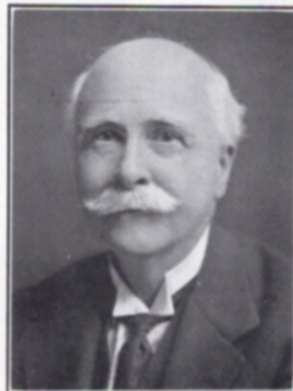
'Duo-Art' Roll No. D429.

'Pianola' Roll No. D430.



CHOPIN

On November 14th, 1926, there was unveiled in Warsaw a memorial to the great Polish tone poet, to whom, of all great composers, pianists owe their greatest debt. At this ceremony were present diplomatists and musicians from every country in Europe, and among those who reverently placed their commemoration wreaths at the foot of the statue was the Englishman, Mr. Ashton Jonson, the well-known writer and authority on Chopin and his works.



G. C. ASHTON JONSON

He it is that has given us the text of this Roll, which, with its series of wood-cuts by Barbara Greg, and brief musical extracts from typical examples of the forms in which Chopin wrote, really does introduce us to the man who wrote the music we love, making him live for us as vividly and intimately as if we had spent many hours of historical research and study of his works.

This is a Roll of great educational value in its broadest sense, helpful to the student and a potential creator of a new-found pleasure for all who love music for music's sake. Indeed, if 'AudioGraphic' Music needed justification, here, in this Roll, it may be found, for in no other way could a lesson be so quickly learned. It will take you half-an-hour to play this Roll through, to read carefully the introduction and the bright paragraphs in which Mr. Ashton Jonson briefly describes each example. You will even have time to glance at the pictures with which the Roll is profusely illustrated—and you will rise from your 'Pianola' a friend of Chopin, with a newly awakened interest for you every time you play or hear one of his works. Even in this age of "hustle," when there is so little time for anything, surely this is worth while.



'AUDIOGRAPHIC' MUSIC



STUDENTS' EDITION

The Analytical Rolls

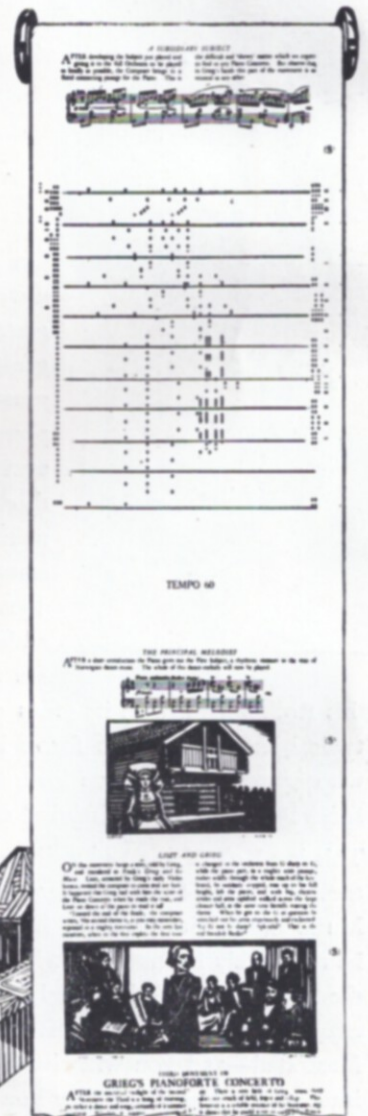
IS the suggestion of "analysis" alarming? It is certain that there is no good musical listening without it. Consider the frequent experience of all listeners that a piece that at a first hearing appeared chaotic and meaningless has, after repeated hearings, been found to be full of beauty and of emotional significance. The reason for this is plain; the ear has learned to pick out the parts and to relate them to one another and to the whole. In other words, an unconscious analysis has taken place.

There is inspiration in a fine piece of music, but there is also craftsmanship. And, incidentally, the enjoyment of craftsmanship is a part of the enjoyment of art, as you may learn from the chance conversation of any connoisseur of pictures or of any understanding lover of poetry.

There are thousands of people to whom, say, the Sonata, Symphony and Fugue are sealed books, and the 'Analytical' Rolls will break the seals.

The plan of an 'Analytical' Roll is, briefly, this. After some amount of explanatory letterpress, the "themes" or "tunes" of the piece in question are separately set forth in music type (for those who can read it), and, by means of the perforations of the Roll, given out in actual living tone. Then follow a few well-chosen examples of the composer's method of "developing" his material in the piece in question, and, lastly, the whole piece is, without further interruption, performed in full. Such a method is exactly that which a well-equipped musical friend would take in preparing one for the enjoyment of a piece of a type novel to one. The 'Analytical' Roll is, indeed, a "musical friend"—and a very patient one, since it will repeat at will any passage one has not at first grasped, and, moreover, repeat it, if one wishes, at a slower speed, so enabling the ear to make its way easily through what at first seemed perhaps to be a mere musical tangle.

It is not too much to say that three-quarters-of-an-hour with the 'Analytical' Roll of a Fugue or Sonata movement will give one as much insight into Fugue or Sonata structure as a month spent in a careful study of a text-book of Sonata or Fugue form. That text-book may, if one wishes, follow, and, from the *living* exposition of the subject that has preceded it, will become at once intelligible. But probably the best way to follow such a Roll as this is by another, and then another, ear and eye thus combining time after time to make crystal clear an otherwise clouded subject.



'AudioGraphic' Music. Section of an 'Analytical' Roll.



'AUDIOGRAPHIC' MUSIC



STUDENTS' EDITION

Analytical Series

Bach's Prelude and Fugue in B flat

(No. 21 of the "48")

Played by Harold Samuel

With a Listener's Analysis by PERCY A. SCHOLLES, B.Mus., A.R.C.M., Author of *The Listener's Guide to Music*, etc., Editor of "The World's Music" Series.

'Duo-Art' Roll No. D1.

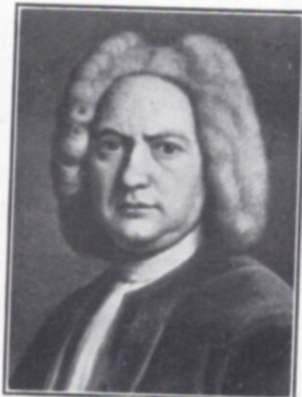
'Pianola' Roll No. D2.



HAROLD SAMUEL

Bach will ultimately take a large place in 'AudioGraphic' Music; that much goes without saying. And Mr. Samuel, as Bach's interpreter, will naturally also take a large place there; in addition to this piece, he has already recorded a good many others, and the appearance of the Rolls of these will not, it is hoped, be long delayed.

The Fugue recorded on the present Roll is one of Bach's most delightful. It is thoroughly happy in feeling, and yet is one of the most elaborate in the whole set of the "48." Thus it offers an excellent general introduction to the subject of Fugue for listeners who do not yet understand the form and consequently miss some of the beauty. The analysis (supplied by the dual means of letterpress explanation and musical illustration) makes perfectly clear to the merest novice the principles of fugal construction, as looked at from the listener's point of view.



BACH

Mendelssohn's Andante and Rondo Capriccioso

Played by Josef Hofmann

With a Listener's Analysis by J. B. McEWEN, M.A., D.Mus., F.R.A.M., F.R.C.M., Principal of the Royal Academy of Music, Member of the Hon. Advisory Committee on the Educational Use of Player-Piano Rolls.

'Duo-Art' Roll No. D15.

'Pianola' Roll No. D16.



MENDELSSOHN

Perhaps in itself this delightfully tuneful piece of music hardly needs analysis; its themes are immediately attractive to all and the lines of its composition, though fairly complex, are clear. Yet for these very reasons the piece forms a capital introduction to the whole subject of classical musical structure. To study, under the direction of the distinguished head of our Royal Academy of Music, the way in which Mendelssohn has put together his charming tunes and combined them in the way calculated to produce the greatest artistic effect is to realise that every long piece is necessarily a similar combination of a small amount of "thematic material" cunningly related and combined and developed and repeated according to the very general foundational principle of "Unity plus variety"—the former attained by the very use over and over again of this small amount of material and the latter by its skilful treatment in all manner of ingenious ways.



Dr. J. B. McEWEN



'AUDIOGRAPHIC' MUSIC



STUDENTS' EDITION

Analytical Series

Grieg's Pianoforte Concerto in A Minor

The Orchestral Part incorporated and the whole played by Percy Grainger

With a Listener's Analysis and Running Comments by Sir LANDON RONALD, F.R.A.M., F.R.C.M., F.G.S.M., Principal of the Guildhall School of Music, Member of the Hon. Advisory Committee on the Educational Use of Player-Piano Rolls.

FIRST MOVEMENT

'Duo-Art' No. D93 : 'Pianola' No. D94 :

SECOND MOVEMENT

'Duo-Art' No. D95 : 'Pianola' No. D96 :

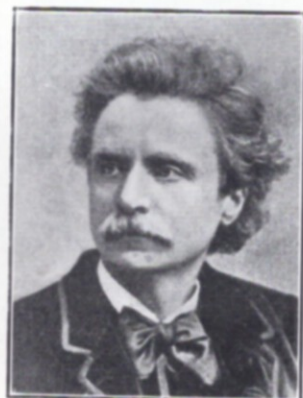
THIRD MOVEMENT

'Duo-Art' No. D97 : 'Pianola' No. D98 :



SIR LANDON RONALD

The Grieg Concerto is loved by all. A recent broadcasting experience of the Editor of this Series is illuminating. He asked for suggestions as to pieces to be included in a programme such as would be enjoyed by all ("highbrows" and "lowbrows"), and, to his surprise, the number of listeners who proposed the Grieg Concerto was so great as to place it almost at the head of the list. Many of these admirers of this fine work appeared to know very little other "serious" music, and on enquiry as to how they came to know this piece it was elicited that they had "heard it at the pictures."



GRIEG

These Rolls constitute a valuable instructive analysis of a typical pianoforte concerto. The piano is a wonderful instrument, and the gifted musician will make it speak in many tongues, but the transcription of orchestral music may sometimes leave something to be desired. In this case Sir Landon Ronald is to be congratulated on having for the basis of these Rolls an arrangement by Percy Grainger, a personal friend of the composer and a gifted musician.



PERCY GRAINGER

Sir Landon, than whom none is better qualified to provide a helpful guide and analysis of this great work, is equally well known as composer and orchestral conductor, and knows exactly what to call attention to, what to explain. Those who have studied these Rolls at their 'Pianola' will, when opportunity occurs, listen to a performance with piano and orchestra with a new and added pleasure. The mission of 'Audio Graphic' Music—to help us to listen intelligently—will be fulfilled

'AUDIOGRAPHIC' MUSIC

STUDENTS' EDITION.

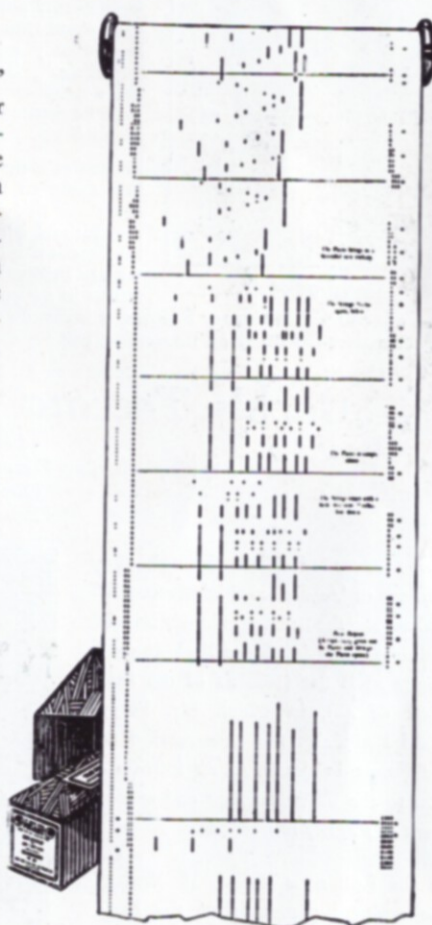
The Running Comment Rolls

THE purpose of the 'Running Comment' Roll is much the same as that of the 'Analytical' Roll—it is a little less elaborate in its method, that is all. After going through two or three 'Analytical' Rolls of typical pieces in the various "Forms," and of various representative composers, some 'Pianolists' or 'Duo-Art' owners may perhaps be glad to turn to the 'Running Comment' Rolls and to pursue their pleasant studies with a somewhat simpler apparatus.

Like the 'Analytical' Roll, the 'Running Comment' Roll opens with a few paragraphs of interesting introductory matter—something about the composer, his career, his aims and his style, and something of the particular work of his about to be studied. Then follows a performance of the work in question, with explanations and comments printed here and there on the roll, at one side or other of the perforations, to be read as the passages referred to arrive before the ear and eye.

The essential difference between an 'Analytical' Roll and a 'Running Comment' Roll is that the former gives the student a performance of the musical subject-matter, etc., before it proceeds to a performance of the piece as a whole. The two types of Roll are alike in their inclusion of some amount of introductory letter-press, and, also, in their inclusion of a complete performance of the piece. They differ in that whereas in the 'Analytical' Roll such a feature (for example) as the "First Subject" of a Sonata Movement is played separately, before it is played as a part of the Movement, in the 'Running Comment' Roll it merely appears in its place in the Movement—but marked in such a way that it can easily be isolated and performed separately if desired. Further explanatory matter affecting that "First Subject" such as in the 'Analytical' Roll would have appeared attached to its separate performance, is, in the 'Running Comment' Roll, attached to it in its normal position in the piece of music as a whole.

Of course, all the Aeolian Company's instruments embody means of turning back at will, and repeating a passage indefinitely and at any desired speed, so that the study of the most interesting passages of a piece may be just as thoroughly accomplished by means of the one Roll as of the other. In any case the two types of Roll are not in competition. They are complementary to one another, and both of them must assuredly receive a warm welcome from thousands of intelligent music-listeners who wish to know more about the music to which they are accustomed to listen and to sharpen their ears and their wits so as to miss less of what the composer is putting before them.



'AudioGraphic' Music. Section of a Running Comment Roll.



'AUDIOGRAPHIC' MUSIC



STUDENTS' EDITION

Running Comment Series

Schubert's "Erl King"

(In Liszt's Piano Arrangement)

Played by Ignaz Friedman

With a Listener's Introduction by PERCY A. SCHOLES

'Duo-Art' Roll No. D559.

'Pianola' Roll No. D560.



SCHUBERT

Many have written of Schubert and his songs, and of the good work Liszt did in bringing these to the notice of a later generation. In a sense, however, the debt was mutual. To quote from one of the annotations on this Roll: "In the earlier period of Liszt's career, concert audiences were hardly patient enough to listen unless you gave them tunes they knew or tunes they could immediately seize and go home humming or whistling." That was the way of the period; and a Schubert song often gave Liszt just the tune he wanted for conversion into an effective piano piece.

Be that as it may, it is but one of many thoughts that came to us when reading the descriptive notes on this Roll. The subject is so full of interest and Mr. Scholes has condensed so much information into the small space available, that we are inclined almost to accuse him of having stolen in advance the thunder of those who will

come after him. Whatever follows, it is certain that this Roll will stand as a most useful typical example, providing subject-matter for many an interesting half-hour on the Schubert-Liszt theme.



PERCY A. SCHOLES

Bach's Toccata and Fugue in G Minor

Played by Harold Samuel

With a Running Commentary by CHARLES-MARIE WIDOR

'Duo-Art' Roll No. D345.

'Pianola' Roll No. D346.

The student of Bach through the medium of 'AudioGraphic' Music will find among the Rolls previously issued a simple analysis of the Prelude and Fugue in B flat (No. 21 of the first book of 48), in which Mr. Percy Scholes explains the construction of the Fugue in detail, as an introduction to the understanding and enjoyment of Fugues in general.

In the Roll now issued, M. Widor, the eminent professor of the Paris Conservatoire, after a few interesting



CHARLES M. WIDOR

paragraphs on the work under consideration and its composer, affords the student valuable help with his Running Commentary, which takes the form of very brief marginal notes, pointing out where the various voices enter, calling attention to inversions, changes of key and the like. This may be regarded as a more advanced Roll than the one previously mentioned, but, to the master or pupil interested in the life and works of Bach, it should be of the greatest assistance for either class or individual study.



'AUDIOGRAPHIC' MUSIC



STUDENTS' EDITION.

Running Comment Series

Paradies' Famous Toccata in A

Played by Harold Samuel

With Running Comments by JAMES LYON, D.Mus., Author of *A Practical Guide to the Modern Orchestra*, etc., Member of the Hon. Advisory Committee to the Educational Department of the Aeolian Company.

'Duo-Art' Roll No. D277.

'Pianola' Roll No. D278.

One hundred and eighty years ago this famous Neapolitan Opera Composer was resident in London, where he had a fashionable standing as a teacher of the Harpsichord.

He is now remembered only by one piece—the present Toccata, than which there could easily be a less worthy memorial, for it is the very essence of lightness and grace.

The Catalogues of the Aeolian Company include two performances of this popular piece, both by British pianists—Myra Hess and Harold Samuel. A comparative study of the convincing "interpretations" of these two fine artists is very interesting, and it may be added that the Catalogues of the Company offer a good many such opportunities, certain pieces having been recorded by two, three, or (in a few cases) four performers.

Dr. Lyon's remarks upon the piece as it "unrolls" are chiefly applied to the elucidation of structure. To give one little example of the way in which such remarks may be of service to the listener—there is in this piece a recurring instance of inversion, the right-hand and left-hand exchanging their melodies. How many listeners in the past have missed this?

Mozart's Sonata in D (K 576)

FIRST MOVEMENT. (Rolls of the other Movements will follow shortly.)

Played by Wanda Landowska

With Running Comments by GEOFFREY T. SHAW, B.A., B.Mus.,
H.M. Inspector of Music in Schools.

'Duo-Art' Roll No. D275.

'Pianola' Roll No. D276.



GEOFFREY T. SHAW

We have probably most of us passed through a stage when Mozart's Piano Sonatas sounded to us "thin" and unmeaning. And probably with some of us that stage was the period when we ourselves, with schoolboy or school-girl fingers, were engaged in "learning" them. How differently they sound when played by such a mistress of her instrument as Wanda Landowska, famous the world over for the airy grace and shapely phrasing of her treatment of the eighteenth century harpsichord composers.

And how differently we come to look upon such a piece as this when under the guidance of His Majesty's Inspector



MOZART

(severe title masking a sympathetic personality) we discover a dozen points of interest that had formerly completely escaped our notice.

'AUDIOGRAPHIC' MUSIC

STUDENTS' EDITION.

New Issues.

ANNOTATED.

<i>Composer.</i>	<i>Title.</i>	<i>Pianist.</i>	<i>Annotator.</i>
BRAHMS	Sixth Hungarian Dance ... " Duo-Art " No. D387 ;	Harold Bauer ... " Pianola " No. D388 ;	D. Vaughan Thomas
CHOPIN	Berceuse ... " Duo-Art " No. D431 ; Nocturne in B (Op. 62, No. 1) ... " Duo-Art " No. D407 ;	Josef Hofmann ... " Pianola " No. D432 ; Ignaz Friedman ... " Pianola " No. D408 ;	G. C. Ashton Jonson T. F. Dunhill
DEBUSSY	Minstrels ... " Duo-Art " No. D337 ; Moonlight ... " Duo-Art " No. D341 ; Reflections in the Water ... " Duo-Art " No. D339 ; Second Arabesque ... " Duo-Art " No. D421 ;	William Murdoch ... " Pianola " No. D338 ; George Copeland ... " Pianola " No. D342 ; George Copeland ... " Pianola " No. D340 ; Noël-Gallon ... " Pianola " No. D422 ;	Nadia Boulanger J. G. Prod'homme Roger Ducasse Ernest Closson
DOHNANYI	Capriccio in B minor ... " Duo-Art " No. D385 ; Sixth Concert Study (Capriccio, Op. 28, No. 6) ... " Duo-Art " No. D409 ;	Raymond Wilson ... " Pianola " No. D386 ; Andrew Haigh ... " Pianola " No. D410 ;	Harvey Grace H. E. Wortham
FAURÉ	Third Song without Words ... " Duo-Art " No. D251 ;	Ossip Gabrilowitsch ... " Pianola " No. D252 ;	J. G. Prod'homme
GLAZOUNOV	Gavotte in D (Op. 49, No. 3) ... " Duo-Art " No. D371 ; Nocturne in D flat ... " Duo-Art " No. D383 ;	Prokofieff ... " Pianola " No. D372 ; Eduard Erdmann ... " Pianola " No. D384 ;	A. J. Sheldon Harvey Grace
RIMSKY-KORSAKOV	The Golden Cockerel (Selection) ... " Duo-Art " No. D355 ;	Arthur Rubinstein ... " Pianola " No. D356 ;	Albert Coates
MENDELSSOHN	" Consolation " and " Folk Song " (from Songs without Words) ... " Duo-Art " No. D379 ; Song without Words, No. 19 ... " Duo-Art " No. D369 ; Song without Words, No. 32 ... " Duo-Art " No. D377 ;	Beryl Rubinstein ... " Pianola " No. D380 ; A. Giorni ... " Pianola " No. D370 ; Ellen Ballou ... " Pianola " No. D378 ;	R. O. Beachcroft R. O. Beachcroft R. O. Beachcroft
PADEREWSKI	Famous Minuet ... " Duo-Art " No. D403 ;	The Composer ... " Pianola " No. D404 ;	J. Aikman Forsyth
RACHMANINOFF	Polichinelle ... " Duo-Art " No. D373 ;	Clarence Fuhman ... " Pianola " No. D374 ;	Walter Starkie
SCHARWENKA	First Polish Dance ... " Duo-Art " No. D343 ;	The Composer ... " Pianola " No. D344 ;	J. Aikman Forsyth
SCHUBERT	Favourite Minuet (from the 2nd Fantasia) ... " Duo-Art " No. D381 ; Second Impromptu (Op. 142, No. 2 in A flat) ... " Duo-Art " No. D365 ;	Harold Bauer ... " Pianola " No. D382 ; Paderewski ... " Pianola " No. D366 ;	D. Vaughan Thomas Sir Richard R. Terry
SCHUMANN	Soaring (Aufschwung) , No. 2 of Fantasiestücke , Op. 12 ... " Duo-Art " No. D413 ;	Josef Hofmann ... " Pianola " No. D414 ;	T. F. Dunhill
ANALYTICAL.			
ALBENIZ	Evocation (from Iberia) ... " Duo-Art " No. D491 ; Sevillanas (from Spanish Suite) ... " Duo-Art " No. D489 ;	Arthur Rubinstein ... " Pianola " No. D492 ; Arthur Rubinstein ... " Pianola " No. D490 ;	Edwin Evans Edwin Evans
BEETHOVEN	Sonata Op. 31 , No. 3, 3rd movement ... " Duo-Art " No. D399 ; Sonata Op. 31 , No. 3, 4th movement ... " Duo-Art " No. D401 ;	Frederic Lamond ... " Pianola " No. D400 ; Frederic Lamond ... " Pianola " No. D402 ;	A. Forbes Milne A. Forbes Milne
BIOGRAPHICAL.			
CHOPIN	Biographical Roll ... " Duo-Art " No. D429 ;	Paderewski, Hofmann, Godowski, Pachmann, Bauer, and Hughes ... " Pianola " No. 430 ;	G. C. Ashton Jonson

'AUDIOGRAPHIC' MUSIC

STUDENTS' EDITION.

Rolls Already Issued.

ANNOTATED.

Composer.	Title.	Pianist.	Annotator.
BACH	Overture to 29th Church Cantata ... " Duo-Art " No. D279 ;	Leff Pouishnoff ... " Pianola " No. D280 ;	Sir Hugh P. Allen
BAUER	Barberini's Minuet ... " Duo-Art " No. D11 ;	The Composer ... " Pianola " No. D12 ;	Edith M. G. Reed
BEEHOVEN	Third German Dance ... " Duo-Art " No. D75 ;	John Powell ... " Pianola " No. D76 ;	Sydney Grew
BOCCHERINI	Minuet ... " Duo-Art " No. D269 ;	Harold Bauer ... " Pianola " No. D270 ;	Cyril Winn
CASELLA	Caricatures (Pupazzetti) ... " Duo-Art " No. D227 ;	The Composer ... " Pianola " No. D228 ;	Edwin Evans
CHOPIN	Second Scherzo in B flat minor " Duo-Art " No. D81 ; Prelude in D flat, Op. 28, No. 15 " Duo-Art " No. D253 ; Preludes in F major, Op. 28, No. 23 and D minor, Op. 28, No. 24 " Duo-Art " No. D69 ; Study in A flat, Op. 25, No. 1 " Duo-Art " No. D243 ; Scherzo in C sharp minor, Op. 39 " Duo-Art " No. D87 ; Nocturne in F sharp, Op. 15, No. 2 " Duo-Art " No. D85 ; Winter Wind Study " Duo-Art " No. D201 ;	Josef Hofmann ... " Pianola " No. D82 ; Pachmann ... " Pianola " No. D254 ; Busoni ... " Pianola " No. D70 ; Carl Friedberg ... " Pianola " No. D244 ; Rudolph Ganz ... " Pianola " No. D88 ; Arthur Rubinstein " Pianola " No. D86 ; Irene Scharrer ... " Pianola " No. D202 ; Arthur Rubinstein " Pianola " No. D240 ; Edwin Hughes ... " Pianola " No. D268 ; Frederic Lamond ... " Pianola " No. D294 ; Percy Grainger ... " Pianola " No. D60 ; Arthur de Greef ... " Pianola " No. D210 ; William Murdoch ... " Pianola " No. D36 ; Ethel Leginska ... " Pianola " No. D208 ; Leff Pouishnoff ... " Pianola " No. D74 ; Busoni ... " Pianola " No. D220 ; Frederic Lamond ... " Pianola " No. D78 ; Coenrad V. Bos ... " Pianola " No. D30 ; Rosita Renard ... " Pianola " No. D282 ; Clarence Adler ... " Pianola " No. D264 ; Shura Cherkassy ... " Pianola " No. D222 ; Josef Hofmann ... " Pianola " No. D42 ; Gita Gradova ... " Pianola " No. D216 ;	G. C. Ashton Jonson G. C. Ashton Jonson G. C. Ashton Jonson G. C. Ashton Jonson G. C. Ashton Jonson G. C. Ashton Jonson G. C. Ashton Jonson Edwin Evans Cyril Winn A. J. Sheldon Dr. E. Markham Lee Cyril Winn W. R. Anderson J. Aikman Forsyth Dr. E. Markham Lee M. D. Calvocressi Basil Maine J. Percy Baker A. J. Sheldon Dr. R. T. White Sydney Grew Sydney Grew Dr. E. Markham Lee
DE FALLA	Dance of the Fire Ritual... " Duo-Art " No. D239 ;	Arthur Rubinstein " Pianola " No. D240 ;	Edwin Evans
FIELD	Rondo in E flat ... " Duo-Art " No. D267 ;	Edwin Hughes ... " Pianola " No. D268 ;	Cyril Winn
GLAZOUNOF	Study in E minor ... " Duo-Art " No. D293 ;	Frederic Lamond ... " Pianola " No. D294 ;	A. J. Sheldon
GRIEG	Erotikon, Op. 43, No. 5 ... " Duo-Art " No. D59 ; Third Album Leaf ... " Duo-Art " No. D209 ;	Percy Grainger ... " Pianola " No. D60 ; Arthur de Greef ... " Pianola " No. D210 ;	Dr. E. Markham Lee Cyril Winn
IRELAND	The Island Spell... " Duo-Art " No. D35 ;	William Murdoch ... " Pianola " No. D36 ;	W. R. Anderson
LESCHETIZKY	Two Skylarks ... " Duo-Art " No. D207 ;	Ethel Leginska ... " Pianola " No. D208 ;	J. Aikman Forsyth
LIADOV	Barcarolle, Op. 44 ... " Duo-Art " No. D73 ;	Leff Pouishnoff ... " Pianola " No. D74 ;	Dr. E. Markham Lee
LISZT	Bell Peals (La Campanella) " Duo-Art " No. D219 ; Concert Study in D flat ... " Duo-Art " No. D77 ;	Busoni ... " Pianola " No. D220 ; Frederic Lamond ... " Pianola " No. D78 ;	M. D. Calvocressi Basil Maine
MENDELSSOHN	Duetto (Songs without Words) " Duo-Art " No. D29 ; Scherzo in E minor, Op. 16, No. 2 " Duo-Art " No. D281 ;	Coenrad V. Bos ... " Pianola " No. D30 ; Rosita Renard ... " Pianola " No. D282 ;	J. Percy Baker A. J. Sheldon
MOSZKOWSKI	Air de Ballet ... " Duo-Art " No. D263 ; Love Waltzes (Liebeswalzer) " Duo-Art " No. D221 ; Spanish Caprice, Op. 37 ... " Duo-Art " No. D41 ;	Clarence Adler ... " Pianola " No. D264 ; Shura Cherkassy ... " Pianola " No. D222 ; Josef Hofmann ... " Pianola " No. D42 ;	Dr. R. T. White Sydney Grew Sydney Grew
MOUSSORGSKY	Gopak ... " Duo-Art " No. D215 ;	Gita Gradova ... " Pianola " No. D216 ;	Dr. E. Markham Lee



'AUDIOGRAPHIC' MUSIC



STUDENTS' EDITION.

ANNOTATED.

<i>Composer.</i>	<i>Title.</i>	<i>Pianist.</i>	<i>Annotator.</i>
PROKOFIEFF	March, Op. 12, No. 1 ... " Duo-Art " No. D299 ;	The Composer ... " Pianola " No. D300 ;	Edwin Evans
	Sarcasms, Nos. 1 & 2 ... " Duo-Art " No. D205 ;	The Composer ... " Pianola " No. D206 ;	Edwin Evans
RACHMANINOFF	Prelude in G minor, Op. 23, No. 5 ... " Duo-Art " No. D65 ;	Josef Hofmann ... " Pianola " No. D66 ;	Sydney Grew
RAVEL	Pavane ... " Duo-Art " No. D283 ;	The Composer ... " Pianola " No. D284 ;	Maurice Emmanuel
	Toccata ... " Duo-Art " No. D213 ;	The Composer ... " Pianola " No. D214 ;	Maurice Emmanuel
SCHUMANN	The Merry Peasant, The Wild Horseman, The Poor Orphan and Knight Rupert ... " Duo-Art " No. D53 ;	Harold Bauer ... " Pianola " No. D54 ;	C. Egerton Lowe
CYRIL SCOTT	Danse Nègre, Op. 58, No. 5 ... " Duo-Art " No. D47 ;	The Composer ... " Pianola " No. D48 ;	Basil Maine
SCRIABIN	Preludes, Op. 9, No. 1 and Op. 15, No. 2 ... " Duo-Art " No. D237 ;	Alexander Borovsky ... " Pianola " No. D238 ;	Edward Mitchell
	" Pathetic " Study in D sharp minor, Op. 8, No. 12 ... " Duo-Art " No. D27 ;	Alfred Cortot ... " Pianola " No. D28 ;	Edward Mitchell
	Enigma, Desire and A Danced Caress, Op. 52, No. 2 and Op. 57, Nos. 1 and 2 ... " Duo-Art " No. D49 ;	Leff Pouishnoff ... " Pianola " No. D50 ;	Edward Mitchell
	Prelude, Op. 45, No. 3, Winged Poem, Op. 51, No. 3 ... " Duo-Art " No. D7 ;	Serge Prokofieff ... " Pianola " No. D8 ;	Edward Mitchell
SMETANA	Bohemian Caprice in F ... " Duo-Art " No. D71 ;	William Backhaus... " Pianola " No. D72 ;	H. E. Wortham
STANFORD	Leprechaun's Dance ... " Duo-Art " No. D287 ;	Percy Grainger ... " Pianola " No. D288 ;	Dr. E. Markham Lee
STRAVINSKY	Sonata, 1st Movement ... " Duo-Art " No. D231 ;	The Composer ... " Pianola " No. D232 ;	Edwin Evans
SUK	Folk Tune, Op. 12, No. 2 ... " Duo-Art " No. D229 ;	Marie Dvorak ... " Pianola " No. D230 ;	Basil Maine
SZYMANOWSKI	Study in B flat minor ... " Duo-Art " No. D225 ;	Myra Hess ... " Pianola " No. D226 ;	Sydney Grew
WEBER	Brilliant Rondo ... " Duo-Art " No. D289 ;	Tina Lerner ... " Pianola " No. D290 ;	A. J. Sheldon

ANALYTICAL.

BACH	Prelude and Fugue No. 21 of the 48, in B flat ... " Duo-Art " No. D1 ;	Harold Samuel ... " Pianola " No. D2 ;	Percy A. Scholes
BEETHOVEN	" Appassionata " Sonata, 1st Movement ... " Duo-Art " No. D31 ;	Harold Bauer ... " Pianola " No. D32 ;	Percy A. Scholes
	Moonlight Sonata, in C sharp minor, Op. 27, No. 2 ... 1st Movt. " Duo-Art " No. D439 ; 2nd Movt. " Duo-Art " No. D441 ; 3rd Movt. " Duo-Art " No. D443 ;	Josef Hofmann ... " Pianola " D440 ; " Pianola " D442 ; " Pianola " D444 ;	Stewart Macpherson
	Sonata in E flat, Op. 31, No. 3 ... 1st Movt. " Duo-Art " No. D395 ; 2nd Movt. " Duo-Art " No. D397 ; 3rd Movt. " Duo-Art " No. D399 ; 4th Movt. " Duo-Art " No. D401 ;	Frederic Lamond ... " Pianola " D396 ; " Pianola " D398 ; " Pianola " D400 ; " Pianola " D402 ;	A. Forbes Milne
	" Pathetic Sonata " in C minor, Op. 13 1st Movt. " Duo-Art " No. D389 ; 2nd Movt. " Duo-Art " No. D391 ; 3rd Movt. " Duo-Art " No. D393 ;	Harold Bauer ... " Pianola " D390 ; " Pianola " D392 ; " Pianola " D394 ;	H. C. Perrin



'AUDIOGRAPHIC' MUSIC



STUDENTS' EDITION.

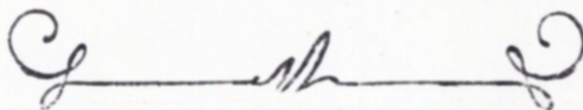
<i>Composer.</i>	<i>Title.</i>	<i>Pianist.</i>	<i>Annotator.</i>
BRAHMS.....	Rhapsody in E flat, Op. 119, No. 4 ... " Duo-Art " No. D21 ;	Myra Hess " Pianola " No. D22 ;	Nancy Gilford
	Intermezzo in E flat " Duo-Art " No. D91 ;	Harold Bauer " Pianola " No. D92 ;	Nancy Gilford
	Capriccio in B minor, Op. 76, No. 2 ... " Duo-Art " No. D99 ;	Arthur Rubinstein " Pianola " No. D100 ;	Nancy Gilford
CHOPIN	Nocturne in E flat, Op. 9, No. 2 " Duo-Art " No. D89 ;	Leopold Godowsky " Pianola " No. D90 ;	G. C. Ashton Jonson
	Polonaise in A major, Op. 40, No. 1 ... " Duo-Art " No. D271 ;	Paderewski " Pianola " No. D272 ;	G. C. Ashton Jonson
GRIEG	Pianoforte Concerto in A minor, 1st movement " Duo-Art " No. D93 ;	Percy Grainger " Pianola " No. D94 ;	Sir Landon Ronald
	2nd movement " Duo-Art " No. D95 ;	" Pianola " No. D96 ;	
	3rd movement " Duo-Art " No. D97 ;	" Pianola " No. D98 ;	
MENDELSSOHN	Andante and Rondo Capriccioso " Duo-Art " No. D15 ;	Josef Hofmann " Pianola " No. D16 ;	Dr. J. B. McEwen
RACHMANINOFF ...	Prelude in C sharp minor, Op. 3, No. 2 ... " Duo-Art " No. D25 ;	Ossip Gabrilowitsch " Pianola " No. D26 ;	H. A. Scott
SCHUMANN	First Novelette, Op. 21, No. 1 " Duo-Art " No. D23 ;	Harold Bauer " Pianola " No. D24 ;	Ernest Fowles

BIOGRAPHICAL.

BEETHOVEN.....	Biographical Rolls " Duo-Art " Nos. D333-335. " Pianola " Nos. D334-336.	Harold Bauer, Josef Hofmann, Ethel Leginska, Albert Stoessel	Sir Alexander C. Mackenzie
BRAHMS.....	Biographical Roll " Duo-Art " No. D45 ;	William Backhaus, Edwin Fischer, Una Bourne, Mitja Nikisch " Pianola " No. D46 ;	Sir W. Henry Hadow

RUNNING COMMENT.

MOZART.....	Sonata in D (K576), 1st Movement " Duo-Art " No. D275 ;	Wanda Landowska " Pianola " No. D276 ;	Geoffrey T. Shaw
PARADIES.....	Toccatà in A " Duo-Art " No. D277 ;	Harold Samuel " Pianola " No. D278 ;	Dr. James Lyon
SCHUBERT	Unfinished Symphony, 1st Movement ... " Duo-Art " No. D255 ;	Albert Stoessel " Pianola " No. D256 ;	Sir Hamilton Harty
	Unfinished Symphony, 2nd Movement ... " Duo-Art " No. D257 ;	Albert Stoessel " Pianola " No. D258 ;	Sir Hamilton Harty
	First Military March, Op. 51, No. 3 ... " Duo-Art " No. D43 ;	Harold Bauer Ossip Gabrilowitsch " Pianola " No. D44 ;	Sir W. Henry Hadow



Terms of Subscription to the 'AudioGraphic' Music Library . . .

Every roll in the Series of 'AudioGraphic' Rolls may be obtained either by purchase, at the prices given, or by Subscription to The Aeolian Co.'s Circulating Library, membership of which entitles you to change the rolls as often as you wish.

TERMS OF THE 'AUDIOGRAPHIC' MUSIC CIRCULATING LIBRARY.

CLASS 'C,' which includes all Full-scale 'AudioGraphic' and ordinary Themodist rolls, except 'Duo Art,' Song and Hand-played rolls (24 rolls)

Twelve months	-	-	£4	4	0
Six	"	-	£3	3	0
Three	"	-	£2	2	0
One month	-	-	£1	1	0

CLASS 'D,' which includes all 'AudioGraphic' (both 'Duo-Art,' and Full-scale rolls), and ordinary 'Duo-Art' and Themodist rolls, except Song and Hand-played rolls (24 rolls)

Twelve months	-	-	£5	5	0
Six	"	-	£4	0	0
Three	"	-	£2	15	0
One month	-	-	£1	10	0

Town Subscribers, having free delivery and collection, are entitled to half the above-mentioned quantities.

