

The  
WONDER OF  
AUDIOGRAPHIC  
MUSIC



THE AEOLIAN COMPANY LTD.  
LONDON



THE WONDER OF  
AUDIOGRAPHIC  
MUSIC



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## THE WONDER OF AUDIOGRAPHIC MUSIC



### HEARING AND UNDERSTANDING

HOW often, after hearing good music rendered by a master interpreter, have we come away with the feeling strong within us that we have not participated to the full in the rich treat provided for our delectation. Perhaps we have been to a concert given by one of the world's greatest artists. We have listened intently; the currents of rare melody, crashing chords, glittering cadenzas and intriguing harmonies have descended upon us, and we have revelled in the experience. We have glimpsed the stuff of the eternal, and, conscious of a mental and emotional enrichment, we go home pleased, satisfied. But—are we really satisfied? Again and again, in spite of our determination to "leave well alone," and be content with the enjoyment we have experienced, the question comes up persistently. Next morning we read the critique in the newspaper, and, in a flash, we realise what was lacking in our experience of the night before—We had heard, we had reacted, but we had not understood. We had stood at the gate of the temple. The critic had entered in.

To all who have had such an experience; to others, who, fearful of being bored, have been led to the higher planes of music with unwilling steps, and to others who "just know they wouldn't like it," a priceless boon has come. Just as the treasures of the literary and graphic arts have been revealed to us by the library and the picture gallery, so the finest things in all music are now at our disposal through the medium of AudioGraphic Music, the modern wonder that brings us at once delight and understanding.

The AudioGraphic movement, conceived and pioneered by the Aeolian Company, has been acclaimed by the leaders of music the world over as a service of incalculable value to music and music-lovers alike. Not only have these great personalities of the musical world—conductors, pianists and accepted musical authorities—

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given their approval to AudioGraphic Music, but have enthusiastically joined together in local and international committee groups for the furtherance of this unique method of music rendition.

By means of a device similar in appearance and operation to the already familiar "music roll," the spirits of the living present and the unforgotten past have been captured, and can be set free to our heart's delight as often as we wish.

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 for 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 incidentally editor of this "World's Library."

Here the manner in which this new principle in music-listening operates is shown through the several sections preceding the music, as well as the interesting running comment.

We are told of Mendelssohn's visit to Scotland, Holyrood Palace; his visit to Sir Walter Scott at Abbotsford, and then to the wonderful Hebrides. It is on the little island of Staffa where the composer finds his inspiration in that marvellous handiwork of nature, the 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.

Then we come upon the statement:—

"The notes which now follow have been planned as an aid to your listening. The themophrasing helps in an understanding of the form of the composition, while the running comment is offered as a suggestion for bringing you quickly into sympathy with the music."

When once we have heard this music, observed 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 color, 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.



"And there stood a witch in the doorway of a gingerbread house."

## FOR CHILDREN, TOO!



MRS. AGNES MOORE FRYBERGER, author of "Listening Lessons in Music" and Educational Director of the St. Louis Symphony Orchestra, gives us, through AudioGraphic Music, the story of "Hansel and Gretel," the old legend and the action of the opera which made Humperdinck famous. It is played by that favourite of all young people, Robert Armbruster.

She tells us first about Humperdinck, the lovable German with the curiously funny name, who wrote a little opera as a music play for his own children. Then she tells us of how the opera is divided into three chapters called acts—how industrious the children are—but, alas, how poor! They go to the woods to pick berries, and are

"Then a little fairy, who wished to help them, appeared before Peter and said, 'Down in the land of the gnomes there is a law. It says that if the children who are now goblins should ever laugh at midnight, when the moon is shining, they would all be turned back into children again.' So Peter got up and dressed as quickly as he could, and hopped down into the meadow playing the fastest and jolliest music he could. First the little gnomes peeped from out the rabbit holes, and as Peter's music got faster and jollier, they all jumped out of the holes and began to laugh and sing. There was a loud clap of thunder, and all the gnomes were changed into children again. Even little lame Peter forgot he was lame and joined in the dance. The children all trooped home with Little Peter leading them. The good people, in thanksgiving, then made Little Peter their King, and they all lived happily ever after." And as the children looked at the rolls playing, there was the story, just as Mrs. Fryberger had said, for them to read, each one for himself, while he listened to the music.



"When they almost catch him they stumble and fall"

Puck is also one mischievous little forest sprite, told of in Grieg's lovely music on another AudioGraphic Music Roll. One version of the story is told this way:—

"It's just as well for folks to know about Puck, for he's the most mischievous sprite in the Fairy Forest, and woe betide unhappy mortals who stray in his path. For in the dead of the night his favourite prank is to pretend to be a Fairy-Lantern, and tired, weary travellers, thinking of finding a quick way out of the forest, follow him. 'Up and down, up and down; I will lead them up and down.' Through bog, through bush, through brake, through brier. But

"Character building cannot begin too early. We realise to-day that a child is first of all an emotional being, and are, consequently, careful to provide influences that will stir the right emotions. We can instil an appreciation of and a desire for good music, most of which expresses tender and beautiful sentiments, and in so doing confer a blessing that will last through life.

"If it is our desire that our children should enjoy the advantage of music as an accomplishment, we can do nothing better than to provide a home musical atmosphere. The hours of practice are often more or less irksome, and, unless they are lightened by an understanding and appreciation of the music itself, are only too apt to be perfunctory and unproductive."

"Our soul much further than our eyes can see," said Drayton; and, so far as our musical desires are concerned, AudioGraphic Music has brought to us that far vision of the soul which alone can satisfy us.



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# AUDIOGRAPHIC MUSIC.

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## SELECTED LISTS OF COMPOSITIONS.

COMPOSER	COMPOSITION	ANNOTATOR	PLAYED BY
✓ Alkan	THE WIND	Percy A. Scholes	Harold Bauer
Bach	PRELUDE AND FUGUE IN B FLAT	Percy A. Scholes	Harold Samuel
Beethoven	BIOGRAPHICAL ROLL No. 1	Sir Alexander MacKenzie	Bauer, Stoessel, Leginska, Hofmann
Beethoven	BIOGRAPHICAL ROLL No. 2.	Sir Alexander MacKenzie	Bauer, Stoessel, Leginska, Hofmann
Beethoven	MINUET IN G	Philip W. Conrad	Ethel Leginska
✓ Beethoven	MOONLIGHT SONATA 1ST MOV.	Stewart Macpherson	Josef Hofmann
✓ Beethoven	APASSIONATA SONATA 1ST MOV.	Percy A. Scholes	Harold Bauer
✓ Bizet	L'ARLESIENNE, 1ST ROLL	W. McNaught	Percy Grainger
✓ Bizet	L'ARLESIENNE, 2ND ROLL	W. McNaught	Percy Grainger
Boccherini	MINUET	Cyril Winn	Harold Bauer
✓ Borodin	AU COUVENT	Edith Rhettis	Victor Wittgenstein
Brahms	INTERMEZZO	A. Forbes Milne	Harold Bauer
Burgmein	PIERROT'S & PIERRETTE'S STORY	Marie MacConnell	Harold Bauer and Myra Hess
✓ Chopin	OLONAISE IN A FLAT	Thos. Armstrong	Josef Hofmann
Chopin	RAINDROP PRELUDE	G. C. Ashton Jonson	Guiomar Novaes
✓ Chopin	REVOLUTIONARY ETUDE	G. C. Ashton Jonson	Harold Bauer
✓ Chopin	NOCTURNE IN E FLAT	William McNaught	Leopold Godowsky
✓ Chopin	"BERCEUSE" (OP. 57)	G. C. Ashton Jonson	Guiomar Novaes
✓ Chopin	SCHERZO IN B FLAT MINOR	G. C. Ashton Jonson	Josef Hofmann
✓ Chopin	NOCTURNE IN G	A. Forbes Milne	Ignace Paderewski
✓ Debussy	FLAXEN-HAIRED GIRL	Louis Aubert	Robert Schmitz
✓ Debussy	ISLE OF JOY	Percy A. Scholes	Arthur Rubinstein
✓ Debussy	SUBMERGED CATHEDRAL	Percy A. Scholes	Myra Hess
Dvorak	INDIAN LAMENT	Stuart Mims	Francis Moore
Fauré	BERCEUSE	Marie Wiethan	Alfred Cortot
Glinka	THE LARK	Percy A. Scholes	Frederick Lamond
Gardiner	NOËL	G. Kirkham Jones	Wm. F. G. Steele
Gounod	FUNERAL MARCH OF A MARIONETTE	Edith M. G. Reed	Clarence Adler
Greig	PEER GYNT SUITE, ROLL 1	George Gartlan	Percy Grainger
Greig	PEER GYNT SUITE, ROLL 2	George Gartlan	Percy Grainger
Greig	TO THE SPRING	Percy A. Scholes	Percy Grainger
Greig	NORWEGIAN BRIDAL PROCESSION	Ernest Fowles	Rudolph Ganz
Greig	PUCK	G. Kirkham Jones	Arthur De Greef
Henselt	WERE I A BIRD	Percy A. Scholes	Ellen Ballon
Henselt	CRADLE SONG	Percy A. Scholes	Leopold Godowsky
Humperdinck	HÄNSEL & GRETEL	Agnes M. Fryberger	Robert Armbruster
Kreisler	SCHOEN ROSMARIN	Walter Starkie	John Thompson
Kreisler	CAPRICE VIENNOIS	Phillip W. Conrad	Erno Rapee
Kuhnau	DAVID & GOLIATH	Douglas Moore	Alfred Kugel
Liadov	MUSICAL BOX	Glenn Woods	Ethel Leginska
Liszt	BENEDICTION OF GOD	M. D. Calvocoressi	Alexander Siloti
Liszt	CONCERT STUDY IN D FLAT	Basil Maine	Frederick Lamond
Liszt	DANCE OF THE GNOMES	Percy A. Scholes	Guiomar Novaes
Liszt	LIEBESTRAUM	George Gartlan	Rudolph Ganz
Liszt	ST. FRANCIS PREACHING TO THE BIRDS	G. Kirkham Jones	Arthur Friedheim

COMPOSER	COMPOSITION	ANNOTATOR	PLAYED BY
<i>MacDowell</i>	FROM A LOG CABIN— JOY OF AUTUMN		
<i>MacDowell</i>	BRER RABBIT	George Gartlan	<i>John Duke</i>
<i>Mendelssohn</i>	FINGAL'S CAVE	Percy A. Scholes	<i>Carolyn C. Baldwin</i>
<i>Mendelssohn</i>	SPINNING SONG	Percy A. Scholes	<i>Hutcheson-Ganz</i>
<i>Mendelssohn</i>	SPRING SONG	Thomas Armstrong	<i>Ignace Paderewski</i>
<i>Mendelssohn</i>	HUNTING SONG	George Gartlan	<i>Josef Hofmann</i>
<i>Mozart</i>	TURKISH MARCH	Percy A. Scholes	<i>Rudolph Reuter</i>
<i>Mussorgsky</i>	HOPAK	Percy A. Scholes	<i>Lewis Richards</i>
<i>Paderewski</i>	MELODY	David Jatovsky	<i>Gitta Gradova</i>
<i>Ravel</i>	JEUX D'EAU	J. Alkman Forsyth	<i>Ignace Paderewski</i>
<i>Rachmaninoff</i>	PRELUDE IN C SHARP MINOR	George Gartlan	<i>Robert Schmitz</i>
<i>Rimsky-Korsakov</i>	SONG OF INDIA	Eric Grant	<i>Josef Hofmann</i>
<i>Rubenstein</i>	MELODY IN F	Alice Keith	<i>Robert Armbruster</i>
<i>Schubert</i>	BIOGRAPHICAL ROLL FOR YOUNG FOLKS	Franklin Dunham	<i>Josef Hofmann</i>
<i>Schubert</i>	HARK, HARK, THE LARK!	Percy A. Scholes	<i>Various</i>
<i>Schubert-Cortot</i>	LITANY FOR ALL SOULS' DAY	Percy Scholes	<i>Ignace Paderewski</i>
<i>Schumann</i>	"SOARING"	Percy Scholes	<i>Alfred Cortot</i>
<i>Sibelius</i>	VALE TRISTE	T. F. Dunhill	<i>Josef Hofmann</i>
<i>Sibelius</i>	ROMANZE IN D FLAT	Philip W. Conrad	<i>Harold Bauer</i>
<i>Sinding</i>	RUSTLE OF SPRING	Franklin Dunham	<i>Rudolph Ganz</i>
<i>Schubert</i>	ERL-KING	George Gartlan	<i>Rudolph Ganz</i>
<i>Schumann</i>	MARCH OF THE DAVID'S GUILD	Percy A. Scholes	<i>Ignaz Friedman</i>
<i>Schumann</i>	MERRY PEASANT—KNIGHT RUPERT	Percy A. Scholes	<i>Xaver Scharwenka</i>
<i>Schubert</i>	UNFINISHED SYMPHONY, 1ST MOV.	G. Egerton Lowe	<i>Harold Bauer</i>
<i>Schumann</i>	TRÄUMEREI	Ernest Fowles	<i>Albert Stoessel</i>
<i>Schumann</i>	WARUM	Ernest Fowles	<i>Leopold Godowsky</i>
<i>Scott</i>	LOTUS LAND	Ernest Fowles	<i>Ignaz Friedman</i>
<i>Strauss</i>	ARTIST'S LIFE WALTZ	Percy A. Scholes	<i>Rudolph Reuter</i>
<i>Tschaikovsky</i>	HUMORESQUE	Marie Wiethan	<i>Erno Rapee</i>
<i>Wagner</i>	MAGIC FIRE MUSIC	Franklin Dunham	<i>Rudolph Reuter</i>
<i>Weber</i>	INVITATION TO THE DANCE	Albert Coates	<i>Ignaz Friedman</i>
<i>Weber</i>	OBERON OVERTURE	Daniel Gregory Mason Percy Scholes	<i>Tina Lerner</i> <i>Ethel Leginska</i>

## FIRST SELECTIONS FOR CHILDREN.

COMPOSER	COMPOSITION	ANNOTATOR	PLAYED BY
<i>Burgmein</i>	PIERROT'S & PIERRETTE'S STORY	Marie MacConnell	<i>Harold Bauer and</i> <i>Myra Hess</i>
<i>Faure</i>	BERCEUSE	Marie Wiethan	<i>Alfred Cortot</i>
<i>Gardiner</i>	NOEL	G. Kirkham Jones	<i>Wm. F. G. Steele</i>
<i>Gounod</i>	FUNERAL MARCH OF A MARIONETTE	Edith M. G. Reed	<i>Clarence Adler</i>
<i>Grieg</i>	PUCK	G. Kirkham Jones	<i>Arthur de Greef</i>
<i>Grieg</i>	PEER GYNT SUITE, ROLL 1	George Gartlan	<i>Percy Grainger</i>
<i>Grieg</i>	PEER GYNT SUITE, ROLL 2	George Gartlan	<i>Percy Grainger</i>
<i>Humperdinck</i>	HANSEL & GRETEL	Agnes M. Fryberger	<i>Robert Armbruster</i>
<i>Liszt</i>	DANCE OF THE GNOMES	Percy A. Scholes	<i>Guionar Novacs</i>
<i>Liszt</i>	ST. FRANCIS PREACHING TO THE BIRDS	G. Kirkham Jones	<i>Arthur Friedheim</i>
<i>MacDowell</i>	BRER RABBIT	Percy A. Scholes	<i>Carolyn C. Baldwin</i>
<i>Mendelssohn</i>	HUNTING SONG	Percy A. Scholes	<i>Rudolph Reuter</i>
<i>Schubert</i>	BIOGRAPHICAL ROLL FOR YOUNG FOLKS	Percy A. Scholes	<i>Various</i>
<i>Schumann</i>	MARCH OF THE DAVID'S GUILD	Percy A. Scholes	<i>Xaver Scharwenka</i>
<i>Schumann</i>	MERRY PEASANTS—KNIGHT RUPERT	G. Egerton Lowe	<i>Harold Bauer</i>

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