

MIDI files used in the CEUS series of CDs

Introduction

The MIDI files in this package are all available as sound recordings through www.petersmidi.com (see our Audio files page). These MIDI files were selected from the 1500 files that were available at the time (2007) and are representative of the best roll recordings that were produced by Ampico. The aim was to make a series of CDs that covered a wide range of musical tastes, making this collection of files somewhat eclectic. For example, there are Beethoven Sonatas alongside Viennese salon music played by violinist Fritz Kreisler. There are numerous works by Spanish composers and of course, Chopin and Liszt are well represented.

As a collection, this package contains many highlights from the Ampico art music catalogue, such as recordings made by Josef Lhévinne, Mischa Levitzki and Sergei Rachmaninoff. It also has numerous works that are forgotten today, such as Cleve's Ballade, Vogrich's *Staccato Caprice* and Dohnanyi's four opus 11 Rhapsodies, three of which are played by the composer.

There are 171 MIDI files in this package, in which some of the files have since been re-recorded using new equipment. This applies to all the MIDI files by notable pianists, although as it turns out, the original MIDI files did not have any problems.

In summary, this collection contains a mix of works from the standard repertoire and works that are now forgotten, played by pianists ranging from the highly acclaimed to the totally unknown. It represents a taste of what is available on reproducing piano rolls.

Historically important pianists

There are several pianists in this package who did not record for Ampico, instead they recorded for Hupfeld, a German company. Ampico had an agreement with Hupfeld in which a number of Hupfeld rolls were re-coded to play on an Ampico reproducing piano. Some of these rolls were recorded by historically significant 19th century pianists, such as Teresa Carreño, Alfred Grünfeld, Pietro Mascagni and Alfred Reisenauer. These rolls are highly sought after, as the artists typically made no other form of recording.

Most of the notable pianists to record for Ampico had their career in the 20th century, such as Benno Moiseiwitsch, Leopold Godowsky and Alexander Brailowsky, plus those mentioned previously. The MIDI recordings in this package therefore contrast 19th and 20th century performance practice.

The following pages give a short biography of each pianist in this package, with photos of most of the artists taken from original catalogues and ephemera.

(Peter Phillips 2017)

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Images of the pianists are from Ampico, Aeolian and Hupfeld publications dated between 1907 and 1927. Most of the images are from the 1925 Ampico Catalogue.

Main reference for the pianist biographies is *The Complete Catalog of Ampico Reproducing Piano Rolls* by Elaine Obenchain, published 1977. Others include the 1925 Ampico and 1927 Duo-Art catalogs, and a wide range of other references in hard copy or via the internet.

All of these pianists are on *The CEUS project* series of CDs.

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Barth

Hans Barth (1897–1956), a German pianist and composer, is also known as the inventor of the quarter tone piano, essentially two pianos in one, each tuned a quarter tone from the other. Born in Leipzig, had composed numerous works by age 12 and he made his debut in 1911. During his early career he performed on harpsichord, piano and his quarter tone piano. In 1930 he played his concerto for quarter tone piano with the Philadelphia Orchestra. Charles Ives also wrote music for Barth's concerts. In 1932 he performed on CBS radio and from 1936 he taught and composed, dying in Jacksonville USA. He made 14 Ampico rolls including works by Grieg, MacDowell, Sibelius, Drdla, Liszt and Schubert.

Bodanzky

Artur (Arthur) Bodanzky (1877–1939) was an Austrian-American conductor particularly associated with Wagner operas. Born in Vienna, Bodanzky moved to New York in 1915 to take up the position of conductor at the Metropolitan Opera House Orchestra (New York), a role he continued in until his death. On his departure from Vienna, he was succeeded in his Mannheim post by Wilhelm Furtwängler.

The son of Jewish merchants, Bodanzky studied the violin and composition with Alexander Zemlinsky, later becoming conducting assistant to Gustav Mahler at the Vienna State Opera between 1902 and 1904. He is today regarded as one of the most distinguished conductors of his generation, although he made few commercial recordings.

He was hired by Ampico during the early 1920s to conduct numerous four-hand piano recordings, including symphonies by Beethoven, Mozart, Schubert and Dvorak, Liszt's *Les Preludes*, and many overtures. Highly regarded by Ampico, Bodanzky explains in the 1925 *Ampico Catalogue* that "*through an actual conductor... pianists, if unaccustomed to playing together will necessarily make their four-handed recordings a matter of accuracy*".

Boshko

Victoria Boshko (1874–1949) was the daughter of sculptor Kapiton Ivanovich. She studied with Burmeister in Germany and Bauer in Paris. A familiar figure in the US during the 1920s, she also played for the Czar and appeared throughout Europe. She was Chaliapin's accompanist for a while, and often appeared with her violinist sister, Natalie.

Borchard

Adolphe Borchard (1882–1967) was born in Le Havre, France and attended the Paris Conservatory, where he won several first prizes for music. He was soloist with the Paris Symphony Orchestra and composed a wide range of music, including a ballet, songs and numerous film scores. He made his US debut on November 11, 1910 at the Mendelssohn Hall, New York, playing works by a number of composers, including Chopin. Borchard was generally noted for his Chopin interpretations, recording six Chopin works out of the eight Ampico rolls he recorded.

Brailowsky

Alexander Brailowsky (1896–1976) was a Russian pianist who studied with Busoni and Francis Planté, making his debut in Paris in 1919, becoming a French citizen in 1926. A Chopin specialist, he gave recitals of the complete works of Chopin in cities all over the world. His disc recording career began in the acoustical era and continued well into the 1960s.

His first recordings were done in Berlin from 1928 to 1934 (78 rpm discs). In 1938 he recorded in London for HMV. Later, discs were produced for RCA Victor and finally in the 1960s, for CBS. Besides his huge output of Chopin, he also included Rachmaninoff, Saint-Saëns, Liszt and Debussy in his repertoire. Brailowsky made 18 Ampico rolls, mostly after 1925, including works by Chopin, Liszt, Falla, Stravinsky, Beethoven and Schumann.

Brockway

Howard Brockway (1870–1951) was born in New York. He spent five years in Berlin studying under Barth and Boise, which culminated in a concert of his own works by the Berlin Philharmonic in 1895. He married Boise's daughter in 1895, later returning to New York and joining the faculty of Peabody Institute in Baltimore, composing a symphony and becoming known for his expertise in opera. In 1901 *The New York Times* reported the death of Brockway's wife as a result of "jumping from the rear of a train at Crugers NY, being run over by a following train."

Brockway also collected and arranged Kentucky folk songs with Loraine Wyman, and is considered to be "one of the most gifted and inspired American composers, and a Romantic master of melody and harmony". Enthused by the capabilities of the Ampico he joined the company as a recording artist around 1912, endowing it with a high level of musical professionalism and eventually recording more than 100 rolls ranging from "the *Tristan Prelude* to a one-step". His best known pseudonym is Andrei Kmita.

Buhlig

Richard Buhlig (1880–1951) was born in Chicago where he began his musical education. He later studied in Vienna with Theodor Leschetizky, and is considered one of the great teacher's most noted students. He was a respected European concert pianist before his return to the US in 1916, where he settled in Los Angeles. Buhlig began introducing the music of Arnold Schoenberg and Eric Korngold to concert audiences as early as 1912, and was also one of the first concert pianists to extensively perform the music of J. S. Bach and earlier masters. Buhlig was also noted for his Beethoven performances, and often performed the complete set of Beethoven sonatas over a series of six or seven concerts. However, his musical interests veered toward intellectually challenging works and new music rather than Romantic music (John Cage studied with Buhlig).

Buhlig did not record commercially, although private recordings of works by Beethoven and Bach have since become available. His Aeolian Hall recital on October 9, 1920 included Chopin's *Fantasia in F minor* Op.49 as well as works by Beethoven, Liszt and Debussy. The *New York Times* grudgingly admitted: "In variety of mood and command of resources, he showed advance as an artist, a fact cordially noted by the matinee house." Buhlig made eight Ampico rolls of works by Chopin, Liszt, Schubert and Brahms.

Carreño

Teresa Carreño (1853–1917) was a renowned Venezuelan pianist, and also a composer, singer and conductor. Her family immigrated to New York in 1862, where her talents as a pianist earned money to help support her family. In 1863 she performed for Abraham Lincoln at the White House. Carreño made piano roll recordings mainly for Welte and Hupfeld, recording only one roll (*Berceuse Op.57*, Chopin) for Ampico, which is noted in the 1925 Ampico catalog as having been recorded "only a few days before she was seized by the illness which resulted in her death." Ampico also issued a Hupfeld transfer of Carreño's recording of Schubert's *Impromptu Op.90* in 1915.

She married four times, and from 1892 to 1895 she was married to pianist Eugen d'Albert, himself oft-married. Together they had two daughters, Eugenia and Hertha. Carreño also took up conducting and composing, even singing. She composed over 40 piano works.

Chaloff

Julius Chaloff (1892–1979) is perhaps better remembered today as the father of Serge Chaloff (1923–1957) who was a noted jazz baritone saxophonist. Born in Boston of Russian parents, Chaloff entered the New England Conservatory of Music at age 11, studying piano with Alfred Devoto and graduating in 1910 as the first winner of the Mason & Hamlin piano contest, one of the judges being Dr Max Fiedler. He later studied in Berlin under Hugo Kaun and Ignaz Friedman, making his very successful debut there on January 18, 1913 with the Bluthner orchestra.

He returned to the US in 1914, where he taught at his alma mater until 1943, later setting up the Chaloff School of Music where he taught until his death. Jeffrey Brody, Music Director of Longwood Opera (Boston) was one of Chaloff's students, and describes his years of study as having been an "absolute joy". Chaloff made no acoustic recordings, although a limited number of LPs were produced of some of his piano roll recordings. He made 13 Ampico rolls.

Chiapusso

Jan Chiapusso (1890–1969) was born in Java of Dutch and Italian parentage, and began his musical training in Holland at the age of five. He studied there for 10 years, before entering Cologne conservatory and studying under Pugno and Lamond. Chiapusso won the Paris Prize in 1911, and made his New York debut in 1919. He recorded exclusively for Ampico and made six rolls, mainly of works by Chopin.

Cone-Baldwin

Carolyn Cone-Baldwin was born in Milwaukee, and started her musical studies in Chicago, later in Europe where she studied under Ganz in Berlin and Busoni in Basle. *The New York Times* referred to her performance at a recital in Aeolian Hall, 1917 as: "unaffected and pleasing, often sympathetic, as was especially the case in MacDowell's sonata." She made piano roll recordings for Welte, Duo-Art and Ampico, where she made four rolls, two of works by MacDowell.

Cooper

Charles Cooper (1888–1971) began his musical education in his home town of San Francisco at age six, later studying in Switzerland and Paris. He concertised throughout the US after making his debut in 1915. Between 1922–1930 he was artist-teacher at the Peabody Conservatory in Baltimore. It was during this period that he recorded his 17 Ampico rolls. He also took part in comparison concert tours, in which the public could hear the artist perform in person, and on Ampico roll. He recorded a demonstration roll in 1924 titled *The Incomparable Ampico*.

The *Washington Herald* described him as "...a romanticist despite a certain dominant virility." He was chairman of the Institute of Musical Research (San Francisco), and continued teaching and writing until his death.

Copeland

George Copeland (1882–1971) was an American pianist who travelled to Paris and studied with Debussy for four months. He published the article *Debussy, the man I knew*. After hearing Copeland play, Debussy is reported to have remarked "It is not my habit to pay compliments. But I wish to say, Mr Copeland, that I never thought to hear my music played as well as that in my lifetime." Copeland made his debut in Boston in 1905, and fifty years later was still receiving critical acclaim.

He lived mainly in Spain, on the island of Mallorca, making 16 Ampico rolls between 1918 and 1928. He also recorded for Victor and MGM. His first Victor recordings were made in 1933 when he recorded mainly Spanish music. He specialised in the works of Debussy and also Spanish composers, and arranged works for solo piano such as Chabrier's *España*. His last recordings were made for MGM in 1950 and many of his recordings are have now been released on CD by Pearl.

Cortot

Alfred Denis Cortot (1877–1962) was born in Nyon, Switzerland and trained at the Paris Conservatory (under Louis Diémer and Emile Descombes—reputedly a pupil of Chopin), where he won first prize for pianoforte in 1896. In 1898 he travelled to Bayreuth to study Wagner, where he acted as repetitor. He conducted the first Paris performance of *Götterdämmerung* in 1902, and actively promoted Wagner's works in Europe and America where he gave lecture-recitals. He became a professor at the Paris Conservatory in 1907 and also performed as a trio with Jacques Thibaud and Pablo Casals. His pupils included Clara Haskil, Dinu Lipatti and Marguerite Monnot (who composed many songs for Edith Piaf and the musical *Irma la Douce*).

During WWII he held the post of Minister of Culture with the Vichy regime, which led to his suspension from the Conservatory for a year. He returned later to the concert circuit. Cortot made piano rolls for Aeolian (Duo-Art) and also for Hupfeld. His two Ampico rolls are transfers from the Hupfeld recordings.

Dohnányi

Erno Dohnányi (1877–1960) was a Hungarian conductor, composer and pianist. He first studied music with his father, afterwards at the Budapest Academy of Music where, in 1894 he became a pupil of István Thoman for piano and of Hans Koessler for composition. Béla Bartók was one of his classmates. Dohnányi's first published composition, *Piano Quintet in C minor*, was promoted by Brahms in Vienna.

After lessons with Eugen d'Albert, Dohnányi made a successful debut in Berlin, 1897 followed by a similar success in Vienna. He made his London debut at a Richter concert in the Queen's Hall, where he gave a memorable performance of Beethoven's *Piano Concerto No.4* which created such a furor that he ended up giving 32 performances of the work.

He later took up conducting and was chief conductor of the Budapest Philharmonic Orchestra during World War I, although today the Dohnányi name is associated with his grandson Christoph, who is now laureate conductor of the Cleveland Orchestra. Dohnányi also taught for ten years at the Florida State University School of Music in Tallahassee. He died in 1960 and is buried at Roselawn Cemetery, Tallahassee. (He adopted the name *Ernst von Dohnányi* life, and his tombstone is thus inscribed.)

Like virtually every pianist of the day, Dohnányi recorded on piano roll. He made only a few sound recordings, mostly later in his career. He recorded piano rolls initially for Welte, and later for Ampico during the 1920s, when 15 rolls of his playing were issued. Of these, 14 rolls were of his own compositions or arrangements.

Donahue

Lester Donahue (1895–?) began his musical education in Los Angeles (his birth place) and toured as an accompanist. He made his debut in Berlin in 1913, after studying there with Kraus and Ganz. Following his debut in New York (1916) he made recital tours of the US and Europe. A distinction is his promotion of the short-lived John Hays Hammond Jr piano in a performance of Rachmaninoff's *2nd Piano Concerto* with the Philadelphia Orchestra in 1925 conducted by Leopold Stokowski, and later in Europe (1928). This unusual piano had a fourth pedal to prolong and increase the tone of notes after their playing. Donahue recorded three Ampico rolls and 10 rolls for the Duo-Art.

Dumesnil

Maurice Dumesnil (pronounced Doo-may-neel) was born in 1886 at Angoulême, France, and studied at the Paris Conservatory, making his Paris debut in 1909. He worked with Debussy and wrote books and articles about the composer, including a 1932 publication *How To Play and Teach Debussy*. In 1916 he travelled South America with American dancer Isadora Duncan, an event Dumesnil describes in a 1932 publication *An Amazing Journey; Isadora Duncan in South America*. (Duncan was killed in 1927 when her flowing scarf was caught in the rear wheel of the car in which she was travelling.) He also toured the USA playing Chopin's piano, and gained some notoriety as a conductor. He recorded 15 Ampico rolls, including two works by Albéniz, one by Chopin and a performance of the *National Anthem of Argentina* composed by Blas Parera. Dumesnil died in 1974.

Friedman

Ignaz Friedman (1882–1948) was born in Kraków, Poland, being introduced to music by his father at age three. He later studied under Hugo Riemann, Theodor Leschetizky and participated in Busoni's master classes. His debut in Vienna in 1904 featured three piano concertos and several encores, after which he travelled extensively throughout Europe before making his US debut in 1920.

At the outbreak of the WWII, Friedman was in Europe, but managed to escape when a concert tour in Australia was offered. He settled in Sydney and remained there until his death on Australia Day, 1948. Partial paralysis of his left hand had forced him to retire from performing in 1943. Friedman recorded for Duo-Art (Aeolian) and Hupfeld. His two Ampico rolls are transfers from Hupfeld recordings.

Godowsky

Leopold Godowsky (1870–1938) was naturally talented at the piano, and claims to be largely self-taught. He became a US citizen in 1891, teaching in Chicago and New York, as well as concertising in Europe. He won fame for his technique wherever he performed, and was one of the most sought after pianists at the time. It was during this time he made his 21 roll recordings for Ampico, also showing his faith in the system by allowing his roll recordings to be used at the first public demonstration of the Ampico system, held at the Hotel Biltmore in New York, in 1916. Reports of this event show it was highly successful, being reported in some papers as “extraordinary”.

His piano compositions number several hundred, with the best known being his arrangements of other composers’ music. His 54 transcriptions of 26 of the 27 *Etudes* by Chopin, produced between 1893 and 1914 are among the most difficult, ever written for the piano. He suffered a stroke in 1930 which affected his right hand, so he determinedly made transcriptions for the left hand alone. Godowsky made many audio recordings and 21 Ampico rolls.

Gordon

Born 1892 in Cincinnati, Phillip Gordon’s musical training began with Joseffy in New York, and later with Dohnányi in Berlin. He toured as accompanist to violinist Mischa Elman for several years, also making recordings with Elman, such as the 1917 recording of *Souvenir for Violin and Piano* in D major by Franz Drdla. He also accompanied Caruso at a Navy benefit concert during WW1. Like many other Ampico artists, Gordon played numerous comparison concerts

for Ampico during the 1920s and gave many regular concerts. He joined the staff of *Music Trades* magazine in 1935, remaining there until his death from a heart attack in 1951. He made 13 Ampico rolls during the 1920s, including works by Liszt, Mendelssohn, Cui and Chopin.

Gould

Morton Gould (1913–1996) could play the piano by ear at four, published a piano piece at six, got a one-year scholarship to the Juilliard School at seven, and by fifteen had a piano suite published by G. Schirmer. Most of his important works are represented in contemporary catalogs, many conducted by the composer himself.

He recorded his arrangement of Ravel’s *Bolero* on piano roll in 1932, his only piano roll recording. He also recorded a shorter version (3:40) on 78rpm disc, now re-issued on RCA Red Seal 82876-61386-2. This visually exciting, sometimes strange arrangement appears to require the use of the left elbow to play the final bass chords.

Grünfeld

Pianist Alfred Grünfeld (1852–1924) was born in Prague, where he began his musical education, later studying under Theodor Kullak in Berlin. In 1873 he settled in Vienna, receiving the title of “Kammervirtuose”. He made tours throughout Europe and America and while in Germany, Grünfeld was appointed court pianist to Emperor Wilhelm I. He was friends with Brahms, Strauss and Leschetizky and from 1897 he became a professor at the Vienna Conservatory. Grünfeld is regarded as a pianist of intellect and virtuosic abilities.

He performed the major works of Beethoven, Bach, Chopin, Schumann, Schubert and Brahms, and also new works by composers such as Grieg. He was also a prolific composer, mostly of shorter character pieces and transcriptions. He recorded extensively, as early as 1899 on acoustic Berliners and on piano roll from 1904 on, recording dozens of rolls for Hupfeld, Philipps (Duca) and Welte.

Harris

Tomford Harris was born in Pasadena, California and studied under Harold Bauer. He made his debut in London, and after touring widely, he joined the faculty of the American Conservatory in Chicago in 1929. During the 1930s Harris gave recitals, performing with the Chicago Symphony Orchestra and touring the US. He moved to England during WWII. He made only one recording for Ampico.

Iturbi

José Iturbi (1895–1980), pianist and conductor, was born in Valencia, Spain. He attended the Valencia Conservatory, and later the Paris Conservatory, where he graduated at age 17 with highest honours. His subsequent worldwide concert tours were brilliantly successful. He excelled as an interpreter of French and Spanish music, making his American debut in New York in 1929. He began his conducting career in 1933, and later appeared in several Hollywood films of the 1940s. It's Iturbi's playing we hear in the 1945 movie *A Song to Remember*, starring Cornel Wilde as Chopin.

Kreisler

Much is written about Fritz Kreisler the violinist, with little reference to his pianistic skills. But Kreisler was multi-talented, having pursued studies in medicine and art as well as serving in the Austrian Army. He wrote of his military experiences during WW1 in the book *Four Weeks in the Trenches, The War Story of a Violinist*, published in 1915. The son of a famous surgeon, Fritz Kreisler was born in Vienna in 1875 and entered the Vienna Conservatory at age seven (despite the stipulation of no students under age 14), studying violin with Hellmesberger and later, in Paris with Massart and Delibes.

In 1888, Kreisler sailed to the US for a concert tour with pianist Moriz Rosenthal. On his return to Vienna, he applied unsuccessfully for a position in the Vienna Philharmonic. Discouraged, he took up medicine, which later he abandoned to study painting, first in Paris, then in Rome. Returning to Vienna, he spent a year in the army, returning to the violin in 1899.

In the early 1900s he toured the United States, where he was hailed as one of the foremost violinists of his time. His success in the US was soon reflected in Europe, with Kreisler giving the premiere performance of Elgar's Violin Concerto in 1910, a work dedicated to him. In 1914 he re-enlisted in his old army division, but as a result of an injury, was honourably discharged some weeks later, spending the remaining years of the war in America. He returned to Europe in 1924, but in 1938, just before the Nazi invasion, he left his home in France to live his remaining years in the United States, where he gave his final public concert in 1947. He continued to perform on radio broadcasts until 1950 and died in New York on January 29, 1962, aged 87.

His composition teacher was Anton Bruckner, and for years Kreisler had kept introducing "forgotten works" by earlier composers such as Pugnani and Vivaldi. It was not until his 60th birthday that he admitted to having written them all, shocking musicologists and amusing almost everyone else. That he recorded on piano roll may seem surprising, possibly due to encouragement by Ampico recording artists Moriz Rosenthal and Sergei Rachmaninoff.

La Croix

American pianist Aurore La Croix studied with Carl Baermann and later with Ethel Leginska, in 1915 winning a Federation of Women's Clubs prize to play at the San Francisco Exposition. She made her debut in Boston in 1916, and appeared as soloist and recitalist many times after that date. Little else is known of this artist, who made five recordings for Ampico.

La Forge

Frank La Forge (1877/9–1953) built his reputation as accompanist and coach to singer Marcella Sembrich. He had a repertoire of 2000 songs he could perform with neither music nor practice. A composer, arranger and transcriber he initially studied under Leschetizky, making piano roll recordings for Welte, Duo-Art and Ampico, and also for the fledgling Victor Talking Machine Company. He died in New York while giving a concert.

Lamond

Frederic Lamond (1868–1948) was a Scottish classical pianist and composer, and the second-to-last surviving pupil of Franz Liszt. This artist made his roll recordings mainly for Welte (13 rolls), Hupfeld (22 rolls) and Duo-Art (37 rolls). His two Ampico rolls are transfers from the Hupfeld recordings.

Born in Glasgow in 1868, as a child Lamond studied piano, oboe, organ and violin. He was a church organist at the age of 12 and later studied piano with Liszt and Rubinstein, making his debut in 1885 in Berlin. He concertised throughout Europe to increasing acclaim, and is regarded as a master of Beethoven's works.

He made his US debut in New York in 1923, and taught at the Eastman School of Music in Rochester, New York between the years 1923–24. In later years he served as professor at the Scottish National Academy in Glasgow. He also composed a symphony, chamber music and other works for piano. He died in Stirling, Scotland in on 21 February 1948.

Landow

Born and educated in Germany, Max Landow (1877–1960) studied in Paris and Berlin, graduating from the Scharwenka Conservatory in 1896. Landow made his debut in Berlin in 1897 and taught at the Stern Conservatorium there before coming to the US in 1906. He taught at the Peabody Conservatory in Baltimore from 1914–22, and was invited to join the piano faculty of the Eastman School in 1922 by George Eastman himself.

His concert career included recitals in Berlin, Leipzig, Munich, and New York. He appeared as soloist with orchestras such as the Berlin and Rochester Philharmonics, and the Chicago, Detroit, Minneapolis, and Baltimore symphonies. *The New York Times* review of a recital given by Landow on March 1, 1916 said “Mr Landow is well equipped technically, in fact some of his work was brilliant”.

Lecuona

Ernesto Lecuona (1895–1963) was a very important musician in Cuban musical life during the first half of the 20th century. Lecuona initially established himself as an outstanding pianist, graduating from the National Conservatory at age 17. He performed at the Aeolian Hall (New York) in 1916, and by 1923 had achieved international success as a pianist. He made four Ampico rolls, all of his own works, and also recorded his *Cuban Music Song Series* for Aeolian (Duo-Art). He is remembered mainly for his prolific compositions for stage and film, and some of his songs, such as *Siboney* and *The Breeze and I* remain popular today.

Leginska

Ethel Leginska (1886–1970) was born Ethel Liggins in Hull, England, adopting the name Leginska on advice from Lady Maud Warrender who felt that a Polish or Russian sounding name was essential to a concertising career. She made her first public appearance at the age of six although her official debut occurred in Queen's Hall, London when she was 10. She trained at the Hoch Conservatory (Frankfurt) and later with Leschetizky (Vienna) and Goldmark in New York.

Leginska was married to composer Emerson Whithorne for 10 years (1907–1917), and settled in New York in 1912, making her debut there in 1913. She became a renowned conductor, founding a number of women's orchestras and becoming the first woman to conduct grand opera. She moved to Los Angeles in 1939 where she taught and gave recitals until her death in 1970. She made three Ampico rolls.

Lerner

Tina Lerner (1890–?) was born in Odessa, Russia, the daughter of a music critic. She first studied under Rudolph Heim in Odessa, entering the Moscow Conservatory at age 10, under Professor Pabst, where she completed the nine year course in five years, graduating with highest honours. She made her debut in 1905 with the Moscow Philharmonic, playing Beethoven's *Emperor Concerto*, thereafter touring Russia, Germany, England and the US.

Lerner made her Carnegie Hall debut on November 13, 1908 with the Russian Symphony Orchestra, performing Rachmaninoff's *2nd Piano Concerto*, described by *The New York Times* as "a piece of singular emptiness and insignificance of musical idea..." Her repertoire included numerous piano concertos, and she was the soloist in the first performance by the San Francisco Symphony Orchestra of Tchaikowsky's *Piano Concerto No.1*, on November 1912, with Henry Hadley conducting.

She married fellow music student Vladimir Savitch (Shavits) in 1915, within three days of divorcing her first husband, who she charged with "cruelty, failure to provide and desertion." The pair later recorded Liszt's *Concerto Pathetique* on Duo-Art piano roll. In 1917, while sailing home from Honolulu on the Ventura, Lerner gave a now historical on-board piano recital that was relayed by wireless to other ships within a 500 mile radius.

She made piano roll recordings for many companies, including Duo-Art, Artrio-Angelus, Pleyela and Ampico, where she recorded 15 works, four of these by Chopin. Many of her other roll recordings are of works by Chopin.

Levitcki

Mischa Levitcki (1898–1941) recorded on piano roll exclusively for the Ampico, making nearly 40 rolls, 10 of these of works by Chopin. He also made numerous gramophone recordings, many of which have been re-issued on CD. Although Levitcki's parents were naturalised US citizens, he spent the first eight years of his life in Russia, the next five years in Germany, beginning his studies on the violin at age three, and the piano at age six. He received his early musical education at the Warsaw Conservatory, later studying at Juilliard with Stojowski and Dohnányi, making his debut in Berlin in 1914. He won the Mendelssohn piano prize twice.

After WW1, Levitcki was one of the first major pianists to tour Australia and New Zealand. He did this in 1921, later making an extended tour of the Orient during 1925, returning to California in January 1926 for his ninth tour of the United States. Between 1916 and 1930 he made twelve

trans-continental tours visiting over a hundred American cities. The *Philadelphia Record* said of him in 1927: "He has what many pianists lack – versatility of expression, ... Chopin with elegance, grace, charm..." He died in New Jersey at the age of 42 due to a heart attack. Levitcki also composed a number of works, including two waltzes, *The Enchanted Nymph* and music for oboe and piano.

In February 1920 Levitcki took part in a concert at Carnegie Hall where he joined fellow pianists Benno Moiseiwitsch, Arthur Rubinstein and Leopold Godowsky in a display of their playing compared to their Ampico piano roll recordings.

Lhévinne

Josef Lhévinne (1874–1944) was born in Orel and studied at the Imperial Conservatory in Moscow under Vasily Ilyich Safonov where he was trained in the Russian discipline. He made his debut at the age of 14, performing Beethoven's *Emperor Concerto*, conducted by Anton Rubinstein. He graduated at the top of a class which included Sergei Rachmaninoff and Alexander Scriabin, winning the Gold Medal for piano in 1892.

In 1898 he married Rosina Bessie, also a pianist and winner of the Gold Medal for piano in her year, and the two began giving concerts together, a practice that lasted until his death. They moved to Berlin in 1907 where they were interned during WW1. In 1919 the couple moved to New York, where Lhévinne continued his concert career and taught piano at the Juilliard School. Regarded as one of the supreme technicians of his day, he preferred teaching to performing.

He settled into a life of concert tours and teaching which continued until his sudden death from a heart attack in 1944, a few days before turning 70. He recorded on an exclusive basis for Ampico, making more than 20 rolls. His piano roll of Schumann's *Papillons* is considered one of the definitive performances of that work. He left only a handful of acoustic recordings in which his performances of Chopin's *Etudes* Op. 25. Nos. 6 and 11 and Schulz-Evler's arrangement of Strauss' *Blue Danube Waltz* are regarded as legendary.

Loesser

Arthur Loesser (1894–1969) was born in New York, where he attended public schools, the College of the City of New York, and Columbia University. His formal musical education was mainly acquired at the Institute of Musical Art in New York (later the Juilliard School), where he studied with Sigismund Stojowski and Percy Goetschius, and from which he graduated in 1912 with highest honours. He was a concert pianist, a devotee of chamber music, a teacher, and a writer on musical and other subjects.

He made his debut in Berlin, 1913, followed by his New York debut in 1916. He made numerous tours throughout the US and Australia with Maud Powell (1914–1919), to Japan, China, and the Philippines with Mischa Elman (1920–1921), and again the US with Ernestine Schumann-Heink (1921–1922). Loesser joined the Cleveland Institute of Music faculty in 1926, becoming Head of the Piano Department in 1953.

His book *Men, Women and Pianos: A Social History*, published by Simon and Schuster in 1954, is now a standard work about the piano. During WWII, Loesser served in the Army as a Japanese language officer, retiring with the rank of major. During that time he performed Chopin's *Piano Concerto in E minor* with the Nippon Philharmonic at Hibiya Hall, becoming the first American after the war, and while still in uniform, to perform music before a large Japanese audience. His half brother, Frank Loesser is known for the Broadway shows *Guys and Dolls* and *The Most Happy Fella*.

Loesser recorded nine solo Ampico piano rolls, including two Chopin *Nocturnes*. Under the baton of conductor Artur Bodanzky, Loesser and Ampico artist and editor Milton Suskind also recorded duo-piano arrangements of Beethoven's *5th Symphony*, the *New World Symphony* of Dvorak, Tchaikowsky's *6th Symphony (Pathetique)*, Schubert's *Unfinished Symphony* and (without Bodanzky) the *Zampa Overture* by Herold.

Mascagni

Pietro Mascagni (1863–1945) was an Italian composer, most noted for his operas. In 1890 his masterpiece, the one act opera *Cavalleria Rusticana* caused a sensation, a success Mascagni never repeated, despite writing over 15 operas. He recorded his piano arrangement of the famous *Intermezzo* for Hupfeld (issued as an Ampico roll in 1916), later recording the *Prelude and Siciliana* from the same opera.

Mirovitch

Alfred Mirovitch (1884–1959) studied law and piano (under Mme. Essipoff), graduating from St Petersburg Conservatory and making his Berlin debut in 1911. His US debut in 1921 was followed by nine successful world tours. As well as his concert work, he composed works for piano, edited piano music for Schirmer and, for a while, taught in Los Angeles. He conducted master classes at Juilliard (1944–52) and taught at Butler University (Indiana) and at Boston School of Music. He recorded nine works for Ampico.

Moiseiwitsch

Benno Moiseiwitsch (1890–1963) was born in Odessa in Ukraine, beginning his studies at age seven at the Odessa Music Academy. He won the Anton Rubinstein Prize at the age of nine and spent five years studying under Theodor Leschetizky in Vienna. He first appeared in London in 1908 and made his American debut at Carnegie Hall in 1919. Regarded as an expert in the Romantic repertoire, he had a reputation as a Chopin interpreter, giving complete recitals of his works. His Queens Hall (London) Chopin recitals became an annual event during the 1920s.

He settled in England in 1937 and was made a Commander of the British Empire in 1946, for his contributions during WWII. He excelled in Romantic music and was known for his Chopin and Schumann interpretations. He married Daisy Kennedy, an Australian concert violinist, and had one daughter, Tanya. Moiseiwitsch recorded piano rolls exclusively for Ampico, making over 30 rolls during the 1920s.

His first acoustic recording was of Chopin's *Berceuse* Op.57, which was issued by HMV in 1916. Recordings using the electrical process began during October 1925 and continued well into the 1950s, with much of the material now re-released on CD. Moiseiwitsch recorded piano rolls exclusively for Ampico, making over 30 rolls. Moiseiwitsch was an important pianist to Ampico, who hailed him as having "a place in the front rank of the world's greatest pianists."

Münz

Mieczyslaw Münz (1900–1976) was born in Krakow (Poland) and started his formal musical instruction at age nine at the Krakow Conservatory. He entered the Vienna Conservatory at 14, and later studied under Busoni in Berlin. He made his debut in Berlin in 1920, followed by his New York debut in 1922, when he moved to the US. He toured the world extensively for the next 20 years.

An unusual event occurred on January 25, 1925 when he decided to attend a concert given by Ethel Leginska. Unfortunately, Ms Leginska had not appeared by 9:00 pm, and was later found wandering the city in a disoriented state. Münz volunteered to fill in, and went on to earn a standing ovation. He became a member of the faculty at Juilliard in 1963 and continued teaching until his death. Münz recorded 11 rolls for Ampico, with his performance of the Dohnányi arrangement of the *Naila Ballet Waltz* becoming a salesroom show piece.

Ney

Elly Ney (1882–1968) is a direct descendent of Michel Ney, Napoleon's famous marshal. She won a scholarship to the Conservatory of Cologne at age 10, and received the Mendelssohn Prize at 16. She studied under Leschetizky and Sauer, making her Vienna debut in 1905, becoming a familiar figure throughout Europe. She married Dutch conductor Willem van Hoogstraten in 1911 and together they visited the USA in 1921.

Ney divorced in 1927 and later married Paul Allais of Chicago. She officially retired after WWII to write her autobiography, but continued giving

recitals, making her last concert appearance just three weeks before her death. She recorded six rolls for Ampico, including works by Beethoven and Brahms, her two favourite composers. Her photograph hangs in Bösendorfer's "Hall of Fame".

Nyiregyhazi

Erwin Nyiregyhazi (1903–1987), pronounced NEAR-edge-hah-zee, is an extraordinary artist, known for his Liszt interpretations, referring to himself as a "fortissimo bastard". He was a child prodigy performing at the age of two, and composing by age four. He made his debut in Berlin in 1918, and in New York in 1920. A victim of his early success, by 1930 his career had evaporated, due in part to unscrupulous managers and his own stubbornness. He lived rough, sleeping in seedy hotels in Los Angeles and San Francisco, he married 10 times, and rubbed shoulders with Hollywood stars including Bela Legosi and Gloria Swanson.

During this period he worked for Hollywood studios, as a hand double for piano-playing actors, or contributing to movie soundtracks. At the height of his career he was described as "uncannily gigantic", later referring to himself as being "addicted to Liszt, alcohol and oral sex". He reappeared on vinyl LPs in the early 1970s, after being "discovered" in 1973 by recording engineer Gregor Benko. As Benko puts it, "making this recording was one of the most fascinating chapters of my life." See www.nyiregyhazi.org/benko-liner-notes.htm Of these recordings, Harold Schonberg, an authority on Romantic piano music enthused "I never dreamed I would hear a true 19th century pianist living in the 20th century."

Orloff

Nikolai Orloff (1892–1964) was born in Jeletz, Russia and received his first piano lessons from his mother, later attending the Moscow Conservatory where he graduated with honours. He moved to Paris in 1921 and began touring Europe a year later, also making many appearances in Russia, where he gained considerable popularity.

Orloff made his debut in the United States in 1926, winning rave reviews from the critics. He later made numerous successful world tours and moved to Scotland in 1948, where he lived until his death. He made 10 Ampico rolls, all during the late 1920s, including five works by Chopin.

Ornstein

Leo Ornstein (1893–2002) is remembered today more for his futurist compositions and his promotion of piano works by contemporary artists such as Schoenberg, Bartók, Kodaly and the first American performances of Ravel's *Gaspard de la Nuit*. He concertised from about 1910 to the late 1920s, and his technique was likened to that of Rachmaninoff. He performed standard works of Liszt and Chopin, as well as his own compositions, making him a controversial figure, exciting either admiration or abhorrence. One baffled Norwegian music critic concluded that "*the young man went temporarily mad*".

Born in Russia, Ornstein studied at the St Petersburg Conservatory under Glazounov, later entering the Juilliard School of Music where he met Pauline Mallet-Prevost, herself a fine pianist, whom he married in 1918. By the time he had abandoned the concert stage, he was a notorious figure, having constantly performed before audiences of two thousand or more, and yet drawing much criticism of his works. He settled into composing, playing his last public performance in 1933. Thereafter he taught and composed in privacy until his death, having suffered the loss of his beloved Pauline in 1985.

Ornstein recorded 25 Ampico rolls, including four works by Chopin and two of his own works: *Berceuse* (roll number 50643) and *Prelude Tragique* (65063). He is described by Ampico as "*perhaps the best known exponent of the excessively modern in music. Indeed, his own compositions have defied every convention, offering a startling innovation in the use of dissonance in securing his effects, and his remarkable works have created an enormous amount of discussion.*" Ever controversial, his birth date is given variously as 1892, 1894 and sometimes 1895. Certainly he was the last of the Ampico artists when he died. Some of his works

have since been recorded on CD, including a set of piano works played by Marc André Hamelin.

Pelletier

Conductor Wilfrid Pelletier (1896–1982) is regarded as the dominant figure in establishing structured musical life in Quebec. The largest concert hall in Canada was named after him in 1966. Pelletier won a scholarship to study in Paris, returning to the USA in 1917, where he met Pierre Monteux and took up a position of rehearsal pianist at the Metropolitan Opera (New York). He was a regular conductor there from 1929–50. In 1934, he became first artistic director of the Montreal Symphony Orchestra, while dividing his time with his work in New York. He made five solo Ampico rolls, and 10 rolls as a duo-pianist.

Present

Rata Present studied under Godowsky, Lhévinne and Cortot. Of Polish and French descent, she was proficient in several languages. She toured the US during 1923–24 and again in 1926, making her New York debut in 1927. She also taught at the Bolling-Musser School of Music in Memphis. She recorded Albéniz' *Tango in D* in 1925, also recording Cyril Scott's *Valse Caprice* Op.74 No.7 for both Ampico and Aeolian (Duo-Art).

Rachmaninoff

Sergei Rachmaninoff (1873–1943) is the most notable pianist to record rolls exclusively for Ampico. Trained at Moscow Conservatory, he studied piano under Nikolay Zverev and Alexander Siloti (his cousin and student of Franz Liszt). He was forced to leave Russia in 1917, settling in America in 1918 where he performed to increasing acclaim. At around this time he began recording for Ampico, signing up as an exclusive artist in 1918, and making his first roll recordings in 1919. Over a 10 year period he recorded some 35 piano rolls, 19 of these being his own compositions or transcriptions. His last roll recording was made in 1929. He never lost his love for his native Russia, and became a US citizen only a few weeks before his death.

The process of piano roll editing interested him greatly, and he spent a lot of time working with Milton Suskind (Ampico's Chief Editor) to get an accurate reproduction of his playing. It is said that Rachmaninoff was interested in piano roll technology through his desire to play a particular piece the same way each time. Also, his in-laws, who lived in Ivanovka, owned a Pianola, which Rachmaninoff often enjoyed playing during his visits there.

Randegger

Guiseppe Aldo Randegger (1874–1946) was born in Naples and trained at the Naples Conservatory. He concertised throughout the southern states of America from 1893–97, immigrating to the US around 1896. He subsequently spent a year in England and two years in Italy before returning to the US and taking up the position of Director of Music at Hamilton College in Lexington, Kentucky, also serving in a similar position at Belmont College in Nashville. He later moved to New York where he gave recitals, taught music and composed. He made two Ampico rolls, both around 1918.

Reisenauer

Alfred Reisenauer (1863–1907) was a child prodigy who began studying under Liszt at Weimar at the age of 12, making his debut in Rome with his teacher in 1881. In a letter to Reisenauer's mother, Liszt writes *"It is one of my duties to deal sparingly in letters of introduction. Still I am quite willing to repeat my opinion that your son Alfred is a highly gifted and brilliantly aspiring pianoforte-player. Should this conscientious opinion enable him to obtain further recommendations, he is free to make use of it."* After studying law in Leipzig, then playing in London and throughout Germany, Reisenauer toured Russia, Siberia and China, settling in 1900 as a teacher at the Leipzig Conservatory.

Among his pupils was Sergei Bortkiewicz, who wrote in his memoirs: *"Reisenauer was a pianistic genius. He did not need to practice much, it came to him by itself ... He thought and spoke very little about technical problems."* Reisenauer also composed numerous songs and works for piano.

While at the Conservatory, he continued to give concerts (over 2000 altogether), and died just short of age 44 during a Russian tour.

Reisenauer toured the US in 1905, performing Liszt's *A major Piano Concerto* with the New York Symphony in Carnegie Hall on November 13. The *New York Times'* review of the concert was generally positive, although: *"Mr Reisenauer touched the very heart of Liszt's concerto in his reading, if so shallow and poor a thing can be said to have a heart."*

He is among the first group of concert pianists to ever record on "reproducing" piano roll. (Rolls that contain all the necessary information to reproduce the playing of a live pianist.) He recorded nine rolls for the inventor of the technology (Welte) around 1905 (roll numbers 321 to 330) and transferred his loyalty soon after to Hupfeld, an emerging competitor to Welte. The exact recording dates of his Hupfeld rolls are unknown, but are certainly no later than October 3, 1907 when Reisenauer died, and no earlier than 1904. His Ampico roll recordings are transfers from the Hupfeld recordings.

Rosenthal

Moriz Rosenthal (1862–1946) recorded piano rolls exclusively for Ampico, making 12 rolls. He started piano studies at eight years of age under Galoth, two years later becoming a pupil of Carl Mikuli, Chopin's pupil and editor. In 1878 Rosenthal became a pupil of Liszt, with whom he studied in Weimar and Rome. During the years 1880–1886, he undertook a degree in philosophy from the University of Vienna, after which he embarked on his concert-giving career, which lasted nearly six decades. His final years were spent in New York, where from 1939 he taught at his own piano school. His links with Chopin and Liszt are highly regarded, with his gramophone recordings now considered to be some of the most legendary piano-playing on disc.

Rybner

Peter Martin Cornelius Rybner (Rübner) (1853-1929) was born in Copenhagen, Denmark, beginning his musical studies on violin and piano at the Copenhagen Conservatory. One of his

teachers was Johan Christian Gebauer (1808–1884), regarded today as a primary influence on the development of modern Danish musical culture. Another was Niels Wilhelm Gade (1817–1890), considered the leading Danish musician of his day. Gade was befriended by Mendelssohn in 1843, later became friends with Schumann, and was joint director of Copenhagen Conservatory. Grieg and Nielsen were among Gade’s pupils. Rybner became a close friend of Gade, and later published accounts of his life and compositions.

Rybner continued his education in Leipzig, and also served as court pianist in Denmark before moving to the USA, where he pioneered the establishment of music departments in various American universities. He was head of the music department at Columbia University from 1904 (he replaced McDowell) to 1919, when he retired to teach and compose. Rybner made six Ampico roll recordings that were all issued in 1921. He also recorded some of his transcriptions on Welte piano roll, but did not make gramophone recordings.

Rubinstein

Arthur Rubinstein (1887–1982) was a Jewish Polish-American pianist. He studied under the direction of violinist Joseph Joachim and tutelage of Heinrich Barth, making his debut in Berlin in 1900, followed by his New York debut at Carnegie Hall in 1906, then London in 1912. He toured Spain and South America in 1917, developing his interest in the music of Spanish composers such as Albéniz, Falla and Granados.

In 1945, it was disclosed that Rubinstein had been paid (US) \$85,000 for three days work performing Rachmaninoff’s *Second Piano Concerto* for the film *Concerto*, an event that resulted in a general stampede of serious artists into the more lucrative pop field.

Rubinstein was not always universally admired. When Rosenthal once spoke of Rubinstein, he meant Anton, and “*not the present clown*”. The *Gramophone* magazine reviewed his first recording (Chopin’s *Barcarolle*) in 1928 claiming “*the pianist completely ruins the piece by a most unnecessary rubato*”.

He became a US citizen in 1946, and in 1973 published a book on his early life, labelled as “fiction” by Ella Brailowsky, who knew him for nearly 60 years. Fluent in eight languages, he travelled extensively for most of his life. He made more than 200 phonograph recordings, including the complete piano works of Chopin and all of Beethoven concertos. He recorded for Aeolian (Duo-Art) and also for Ampico, making nine rolls, including works by Chopin, Liszt and Albéniz.

Samaroff

Olga Samaroff (1880–1948) was born Lucy Mary Agnes Hickenlooper in San Antonio, Texas, and grew up in Galveston, Texas. A pianist, music critic, and later a teacher, her second husband was conductor Leopold Stokowski. Realising her name to be a drawback to a concert giving career, she changed her name to Olga Samaroff (her maternal great-grandmother’s name) and self-produced her New York debut at Carnegie Hall in 1905. She rented the hall, orchestra and conductor Walter Damrosch, and made an overwhelming impression with her performance of Tchaikowsky’s *Piano Concerto No.1*.

In 1923 Stokowski left her for actress Greta Garbo in a scandal that made headlines. Samaroff never recovered, retiring from performing in 1925 after a fall in her apartment. She taught at the Philadelphia Conservatory and in 1924 joined the faculty of the Juilliard School of Music in New York. For the next two decades (1928–48) she reigned as a powerful, demanding teacher, who was much loved by her pupils. She made four Ampico rolls and several gramophone recordings in the early 1920s for the Victor Talking Machine Company.

Sauer

Born in Hamburg, Germany, Emil von Sauer (1862–1942) did not show great enthusiasm for the piano until he met and played for Anton Rubinstein, who recommended he study with his brother Nicholas in Moscow. Nicholas died suddenly in 1881, with Sauer returning to Hamburg, where he later made his debut. In 1884 he began studying with Liszt, becoming the last Liszt pupil active in concert work.

Sauer's Berlin debut in January 1885 was enthusiastically received, with one critic calling him a second Tausig. He made numerous European tours, also touring the USA on several occasions. From 1908 to 1915 he lived in Dresden. He appeared in concerts until 1936, retiring to Vienna. He edited the complete works of Brahms, and in 1901 published his autobiography, *Meine Welt*. Sauer is remembered today as one of Liszt's last pupils, even though his output as a composer was by no means small, including 29 concert studies, two piano concertos and many salon pieces.

Schmitz

Elie Robert Schmitz (1889–1949) was born in Paris and began studying piano and violin at age 10. He studied at the Paris Conservatory, touring Europe in 1912 after having memorised all of Debussy's works, which he often performed. He wrote two books, *The Capture of Inspiration* (1935), voted in 1936 as one of the "fifty books of the year", and *The piano works of Claude Debussy*.

Schmitz re-established his musical career in the United States after his arrival in New York in 1918. He performed works by the contemporary composers Carpenter, Schoenberg, Ravel, Prokofiev, Milhaud, Honegger, and Falla. In 1920, Schmitz made several recordings at Edison's New Jersey laboratories. The E. Robert Schmitz School was established in San Francisco in 1945, and offered a Debussy Prize for pianists. Schmitz died in San Francisco on September 5, 1949. He recorded over 20 rolls for Ampico.

Schnabel-Tollefson

Augusta Schnabel-Tollefson (1885–1955) studied music under Gallico and Godowsky, making her New York debut in 1906. She toured Europe and the US as a recitalist and soloist, but was best known as pianist for 30 years with the Tollefson Trio, a group formed by her violinist husband, Carl H. Tollefson. *The New York Times* in 1918 described her as "an excellent pianist, with well-trained fingers and musical temperament". She recorded two Ampico rolls, both in 1917.

Silber

Sidney Silber (1881–1959) was raised in Milwaukee, leaving for Europe at age 19 to study with Jedliczka and Barth, and for three years with Leschetizky, becoming one of the great teacher's last pupils. His fellow students included Frank La Forge and Ignaz Friedman, with whom he retained lifelong friendships. Silber concertised in Europe, returning to Milwaukee in 1905, where he made his US debut. He was appointed head of the Des Moines Musical College piano department in 1906. In 1907 he took up the same position with the University School of Music in Lincoln, Nebraska, remaining there for the next 14 years, making frequent concert appearances throughout the US. He was associate editor of *Etude* magazine for a while, and in 1922 he joined the Sherwood Music School in Chicago, becoming Dean of the school in 1930. He made five Ampico rolls.

Steeb

Born in Los Angeles, Olga Steeb (1890–1941) had memorised over 500 pieces for piano by age 10. She studied with Godowsky in Berlin, where she made her debut in 1910. On her return to the US, she became head of the piano department at the University of Redland from 1915–19, and later at the University of Southern California (1920–24), giving the university "instant credibility when the music program was in its infancy". She was soloist with the Los Angeles Symphony Orchestra for many years, and on one occasion filled in for Mischa Levitzki on very short notice. *The New York Times* review on December 6, 1919 began with "Miss Steeb has a gracious stage presence".

She championed works by American composer Charles Griffes, and formed an ensemble in 1920 with mezzo-soprano Edna Thomas and violinist Sascha Jacobinoff. The group made extensive tours of America, performing Griffes' compositions. She opened her own school in 1925, building an extensive network of Music Schools (firstly Piano Schools) throughout Southern California from Santa Monica and Long Beach to Pasadena and Redlands. Pianist Leonard Pennario (1924–2008) was one of her

students. Steeb made six Ampico rolls (1921–24) and several Edison recordings (1922).

Suskind

Born in New York in 1898, Milton Suskind was the youngest of four children. He earned a scholarship to the Institute of Musical Art (later the Juilliard School), taking a postgraduate course with Damrosch. Godowsky pronounced him “America’s greatest hope for a native virtuoso.”

He auditioned for Ampico in 1916, and was hired to make piano roll recordings, at which time he adopted the name Edgar Fairchild (although he was generally known as “Cookie” Fairchild).

He was appointed as Ampico’s Chief Editor in 1918, the same year Rachmaninoff was signed up as an exclusive artist. Suskind’s role required him to deal with the great pianists of the day, and to produce their roll recordings. Rachmaninoff refused to work with any other editor, and frequently invited Suskind to his home so they could work on his roll recordings.

He left Ampico in 1927, travelling to London where he became a favourite of the Prince of Wales (later King George VI), and subsequently musical director of many high society balls and events. He suffered a stroke during his 40s, and was unable to continue his career as a concert pianist. Instead, he became Eddie Cantor’s musical director, as well as scoring numerous movies for Universal Studios. He recorded many Ampico rolls under various pseudonyms that related to the style of music. Fairchild died 20 February 1975 at Woodland Hills, Los Angeles.

Tovar

Little is known about José Conrad Tovar, except he was born in Mexico and gave several recitals in New York in 1916. Press releases show he was giving recitals in San Antonio, Texas around 1925. He recorded two rolls for Ampico.

Utz

Lillian Utz made only one roll for Ampico. She was apparently a native of Germany who immigrated to Rochester and lived at 34 South

Goodman. In 1972, she donated a scrapbook to the Sibley Music Library (Eastman School of Music). The scrapbook contains programs of musical performances, almost all instrumental, in Berlin from the years 1904–1908.

Van den Berg

Although unknown today, Bram Van den Berg (?–1926) was a noted conductor, and of sufficient musical importance to warrant his photo in the 1925 *Ampico Catalogue*. Born in Belgium, he was a child prodigy who studied with Essipoff and Leschetizky. He conducted opera in France and Europe, later moving to California. He performed with the Chicago Symphony, and was still touring during the 1920s.

Wittgenstein

Victor Wittgenstein (1886–1961), is no relation to Paul Wittgenstein, for whom Ravel wrote his *Piano Concerto for the Left Hand*. While the latter was born in 1887 in Vienna, Victor’s birth took place around the same time in Louisville, Kentucky in the USA. He studied with MacDowell in 1903, then with Joseffy for a further three years. He made his debut in Amsterdam in 1912, and gave many successful concerts in Europe, before returning to the US. He recorded four works for Ampico, including Saint-Saëns *Piano Concerto No.2*.

Volavy

Marguerite Volavy (1886–1951) was born in Brün (Brno) in Moravia, now part of the Czech Republic. She was admitted to the Vienna Conservatory in 1898, graduating in 1901 with first prize. She then studied with Schütt and Leschetizky in Vienna, making her debut in Prague in 1902, thereafter making frequent tours of Europe and Russia followed by her debut in New York in 1915 with the Russian Symphony Orchestra. In March of 1915, she gave the first American performance of Scriabine’s extremely difficult *Prometheus – A Poem of Fire*.

She was noted for her “singing tone, marked sense of rhythm, and fleetness of touch” and some reviewers compared her “masculine

strength” to that of Teresa Carreño. Despite her obvious talent, she abandoned a concert career for the more secure work with piano roll companies. She recorded for Ampico between 1912–1917, returning in 1927 as an artist and also an editor, making over 100 rolls. Her other piano roll recordings were for QRS, Welte and Duo-Art (Aeolian Company). Volavy, like most “in-house” pianists, used a number of pseudonyms including Felix Gerdts, George Kerr and Joseph Lambert.



Borchard, Adolphe
(1882–1967)



Brailowsky, Alexander
(1896–1976)



Brockway, Howard
(1870–1951)



Buhlig, Richard
(1880–1951)



Carreño, Teresa
(1853–1917)



Chaloff, Julius
(1892–1979)



Chiapusso, Jan
(1890–1969)



Cone-Baldwin, Caroline



Copeland, George
(1882–1971)



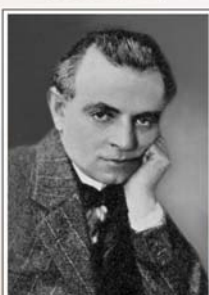
Cortot, Alfred
(1877–1962)



Dohnányi, Erno
(1877–1960)



Dumesnil, Maurice
(1886–1974)



Friedman, Ignaz
(1882–1948)



Godowsky, Leopold
(1870–1938)



Gordon, Phillip
(1892–1951)



Gould, Morton
(1913–1996)



Grünfeld, Alfred
(1852–1924)



Iturbi, José
(1895–1980)



Kreisler, Fritz
(1875–1962)



La Forge, Frank
(1877/9–1953)



Lamond, *Frederic*
(1868–1948)



Lecuona, *Ernesto*
(1895–1963)



Leginska, *Ethel*
(1886–1970)



Lerner, *Tina*
(1890–?)



Levitzki, *Mischa*
(1898–1941)



Lhévinne, *Josef*
(1874–1944)



Loesser, *Arthur*
(1894–1969)



Mascagni, *Pietro*
(1863–1945)



Mirovitch, *Alfred*
(1884–1959)



Moiseiwitsch, *Benno*
(1890–1963)



Münz, *Mieczyslaw*
(1900–1976)



Ney, *Elly*
(1882–1968)



Nyiregyhazi, *Erwin*
(1903–1987)



Ornstein, *Leo*
(1893–2002)



Reisenauer, *Alfred*
(1863–1907)



Rachmaninoff, *Sergei*
(1873–1943)



Rosenthal, *Moriz*
(1862–1946)



Rubinstein, *Arthur*
(1887–1982)



Samaroff, *Olga*
(1880–1948)



Sauer, *Emil von*
(1862–1942)



Schmitz, *Elie Robert*
(1889–1949)



Schnabel-Tollefson, *Augusta*
(1885–1955)



Silber, *Sidney*
(1881–1959)



Steeb, *Olga*
(1890–1941)



Suskind, *Milton*
(1898–1975)



Van den Berg, *Bram*
(?–1926)



Volavy, *Marguerite*
(1886–1951)

Conductor



Bodanzky, *Artur*
(1877–1939)

Composer photos from piano roll publications (except Chopin) used in *The CEUS project CDs*



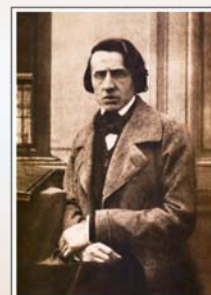
Albéniz, *Isaac*
(1860–1909)



Beethoven, *Ludwig van*
(1770–1827)



Brahms, *Johannes*
(1833–1897)



Chopin, *Frédéric*
(1810–1849)



Granados, *Enrique*
(1867–1916)



Liszt, *Franz*
(1811–1886)



Moszkowski, *Moritz*
(1854–1925)



Wagner, *Richard*
(1813–1883)