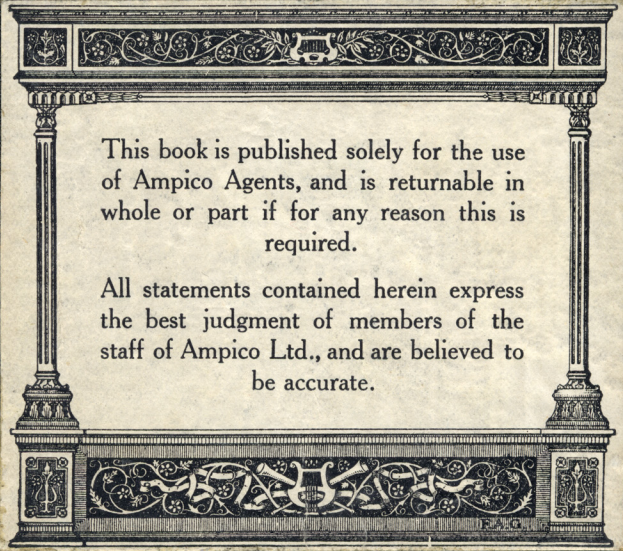


*The* AMPICO





This book is published solely for the use  
of Ampico Agents, and is returnable in  
whole or part if for any reason this is  
required.

All statements contained herein express  
the best judgment of members of the  
staff of Ampico Ltd., and are believed to  
be accurate.



THE  
**Marshall & Rose**  
WITH  
*The* **AMPICO**



AMPICO  
UPRIGHT  
MODEL

*Case :*  
Mahogany.

Height - - 4 ft. 5 in.  
Width - - 5 ft. 4 in.

AMPICO  
GRAND  
MODEL

*Case :*  
Mahogany.

Length - - 5 ft. 10 in.  
Width - - 5 ft.







## Sir Herbert Marshall & Sons Ltd

Established 1876.

### THE FOUNDER BIOGRAPHICAL SKETCH

Sir Herbert Marshall, the Founder of the Firm, was born in Leicestershire in 1851, and commenced his

musical education at a very early age. His decision to enter the Music Trade was ideal for one possessing that strength of enthusiasm and energy which cannot fail to achieve great things.

He became a dealer in Musical Instruments in Leicester in 1876, and in 1883 built in his native town one of the finest musical establishments in the country.

His elder son, Ernest, entered the business in 1893, and four years later Herbert, his younger son, and were subsequently taken into partnership. In 1900 extensive premises were taken in Regent Street, London, for introducing the player into Europe. Actually Sir Herbert Marshall & Sons were the pioneers in this country in the Player Industry.



### Marshall & Rose The 20th Century Piano

After years of experience and study the Founder at last was ready to realise his life's wish to produce an English piano

second to none in the world. The services of Mr. George Rose, the best English expert, together with two of the finest Continental experts, were secured. With the inception of the Marshall & Rose a new era in British Pianoforte construction was entered upon. The fine reputation this superb piano has gained has been further enriched by its union with the AMPICO. The Marshall & Rose AMPICO achieves an artistic ideal.





# *The* AMPICO

## THE GREATEST MODERN CONTRIBUTION *of* SCIENCE TO MUSIC

**I**T is impossible to describe the wonder of the Ampico ; the perfection with which it re-enacts the playing of the living pianist is something almost unbelievable until it is heard. It is unquestionably the greatest invention which science has laid at the feet of art, for it perpetuates the art of the present-day pianists for all time and endows the piano containing it with an inexhaustible treasure of music.

A piano in which the Ampico device lies concealed is, in every structural detail, exactly like any other. When the Ampico device is not in use it does not touch the strings, the sounding board, or even the keys. It is still a piano which may be played by hand in the usual manner—an instrument in which an artist would take pleasure. Only when a roll is inserted, a button pressed, and the strings sing under the unmistakable touch of a great master does the miracle of the Ampico become believable. In addition to its marvellous power to re-enact the artist the Ampico may also be used as a Player-Piano for the personal interpretation of music rolls.

### *The Ampico for every mood and occasion*

It means that at any moment when the desire seizes one to hear some music the music is there—indeed, the artist is there ready to play. It is no longer necessary to depend on a musical member of the family or a gifted friend to wake the silent piano into melodious song. Instead, it is as if the artists who have recorded for the Ampico were crowding about the piano waiting for the word to play with their finest art. Those moments that have been the peaks of musical experience may be recaptured, for the art of the pianist has been immortalised by the Ampico.

**After a Busy Day.** More and more the brain-working men of to-day are finding in music an interest worth while. The powers of music are manifold powers. Its power to refresh the mind is one of its best-known attributes. With the Ampico in the home the tired brain-worker desiring nothing else than to be soothed and refreshed has available any of the beautiful old songs with their tender appeal, or the exquisite nocturnes of Chopin, or the tuneful music of Nevin or Chaminade, all ideally played.

**Entertainment.** The Hostess who is the owner of a piano with the Ampico is able to give the most delightful “At Homes”—for she has at her command the services of the world’s greatest pianists and composers, including Rachmaninoff, Moiseiwitsch, Godowsky, and over 200 other great pianists to play at her bidding for the enjoyment of her guests.

**Dancing to the Ampico.** Someone makes the happy suggestion “Let’s have a dance”—in a moment the rugs are rolled up, the furniture moved aside, and the Ampico is there to provide the most irresistible dance music played by masters of syncopation.

**For the Little Ones.** When music is made a feature of the home it imparts a knowledge and understanding of music to the child, providing him with a sure means of enjoyment for his whole life.

**The Ampico as an Accompanist.** For those who sing or play the violin the Ampico provides authoritative and brilliant accompaniments.



# AMPICO MUSIC

The catalogue of Ampico recordings embraces music of every kind for the piano. The music lover will revel in its pages, finding there his favourites in every class, and always ideally played—the Nocturnes of Chopin, exile and patriot, the greatest of all composers for the piano, music in which he sings of the hush and mystery of the summer night, his noble Ballads and exquisite Waltzes, the superb Preludes and Etudes written in his heart's blood.

Sumptuous music of the great Liszt, majestic Hungarian Rhapsodies, his love poems and symphonic tonal pictures.

The splendid utterances of Brahms, the romantic music of Schubert and Schumann, graphic with story, the wonderful Erlking, the exquisite lark soaring into the blue, pictures in tones of wild riders piercing the night, or of lovers in a garden.

The serene majesty of Beethoven in his unforgettable Moonlight Sonata and his immortal Fifth Symphony in a wonderful arrangement for the piano in the interpretation of a great conductor.

All the sombre loveliness that Tschaikowsky has poured into his Pathetic Symphony and his shorter works for the piano, tinged with sweet melancholy.

The iridescent pastels of Debussy, the great French impressionist.

The Songs Without Words of Mendelssohn, voicing the beauty of spring, the girl at her spinning wheel or the haunting song of a gondolier.

The music of Chaminade, Moszkowski, Nevin, MacDowell and half a hundred others who have taught the world what it is to love a beautiful melody, for who does not know and love such pieces as The Rosary, Narcissus and The Flatterer? The Ampico catalogue offers hundreds of lovely pieces such as these.

Then there is Bach, the fountain-head of all music, and Verdi, Puccini, Bizet or Gounod and others with their tuneful and ever delightful operatic music in transcriptions for the piano, Delibes' beautiful ballets, familiar old songs, touching Plantation Melodies, Spanish dances, gypsy songs, serenades and the advanced music of the moderns.

For dancing all the latest syncopated popular successes played by masters in the art, also the loveliest of musical comedies and operettas. Music for everyone, music for every taste, for all the world's favourite pieces are recorded for the Ampico and are listed in its magnificent catalogue.

And for those who sing or play the violin the Ampico provides authoritative and brilliant accompaniments played by great artists famed in work of this character. To this collection the great Richard Strauss has contributed accompaniments of his own exquisite songs.



# THE COMPLETE SUPREMACY OF

## *The* AMPICO

An analysis of the claims made for various reproducing pianos will demonstrate the Complete Supremacy of the Ampico to a degree which leaves no real basis for comparison.

At every point it is superior to every other reproducing instrument made.

It has the only perfect system of taking a recording of the artist's playing.

It is the only instrument that reproduces every detail of the performance of the artist.

It has absolute leadership in exclusive patented features.

The Ampico offers the largest and most comprehensive catalogue of recordings.

Leadership in the great Classic Masterpieces.

In Composer Played Interpretations.

In Orchestral Works in Piano Arrangements.

In Accompaniment Recordings.

In Sacred Music, Light Classics and Ballads.

And in Popular Music and Music for Dancing.

The Ampico is unapproached in the Number and Distinction of the Artists recording for it.

Leadership in exclusive artists who have never recorded their playing for any other reproducing piano.

Leadership in the number of the Greatest Living Pianists.

Leadership in the number of the World's Greatest Composers.

Leadership in Masters in the playing of Popular Music.

The system of installation of the Ampico absolutely avoids any distortion of the case or alteration of the action of the piano, so that it remains unimpaired and unchanged for playing by hand.

The Ampico has leadership in the number and distinction of its owners.

More Ampicos are purchased annually and more are now in use than of any other make of reproducing piano.

The Ampico Company maintains the only complete Research Laboratory in charge of scientists of the highest standing for perfecting everything connected with recording reproduction and allied musical work. The findings of this important endeavour have assured the unassailable perfection of the Ampico.



# The AMPICO

## *The Supreme Reproducing Piano*

In defining the Ampico as the supreme reproducing piano we mean that it can reproduce all the music of which the piano is capable when played by a great artist

### PERFECT RECORDING

In order to reproduce an artist's playing the first essential is to obtain a perfect, faithful record of his playing. If there are crudities and errors in this record it is clear that the reproduction cannot do justice to the artist or give a listener the finished performance which he has a right to expect.

The second essential is a reproducing mechanism which will bring forth from the piano every tone with the exact quality and with the exact volume, inflection, and duration that were recorded when the artist played.

Perfect Recording plus Perfect Reproduction—those are the two essentials. Only when both these essentials are attained can an instrument be truthfully called a perfect reproducing piano. *They are both attained by the Ampico—and by no other reproducing piano.*

There are two methods in use for recording the playing of a pianist. In both the record is made directly from the playing of the pianist. While he is playing the action of the hammers is communicated to a machine in an adjoining room by means of a system which establishes electrical contact when the keys are struck.

One difference between the two methods lies in the way in which the action of the hammers is recorded. In one case electro-magnets actuate a cutting machine and, as the hammers are raised, note perforations are cut in a master roll. In the other case a very delicate marking mechanism operates on a highly sensitized sheet and records the action of the keys which is later cut into a master roll. In either case the master roll has to be carefully prepared and must be approved by the artist.

The method of using a cutting machine for recording is still used by some reproducing pianos. It was given up by the Ampico years ago in favour of the marking mechanism. *This latter method is much more expensive, but it is also much more accurate in indicating the infinite variations in an artist's delicate manipulation of the keys and pedals.*

The method employed in making an AMPICO recording is a complete and thorough measurement of every detail of the playing, reducing the same to terms of simple figures. These figures, which show with great exactness just what the artist does, are then translated into side hole perforations which cause the AMPICO to give forth exactly the same music as does the artist.

Two records are taken simultaneously of the artist's playing, one of the notes and the pedalling and the other of the dynamics. The record of the notes consists of pencilled marks made on a moving sheet. The exact position of the pedalling is recorded, as is also the speed with which the pedal is depressed and released. The dynamic record consists simply of measuring with great accuracy the amount of energy in the hammer just at the instant it strikes the string. The accuracy of this measurement discloses differences in the pianist's touch ten times more delicate than the human ear is capable of detecting.

The record submitted to the artist is a perfect performance, an exact duplicate of the one he gave when making the record. It is seldom that the artist requests any change. If a change is made, it is not a correction. Hearing the record, the artist becomes his own critic, and if a change is made it is to meet his wish to alter slightly his own performance.



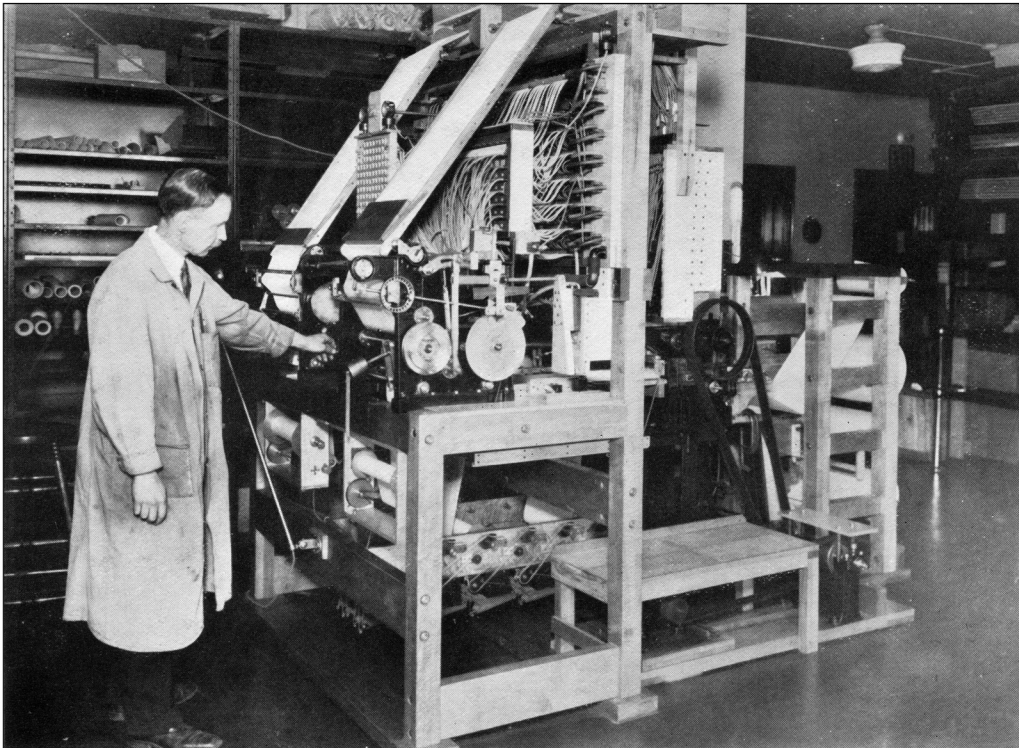


AMPICO PIANO AT WHICH THE ARTIST RECORDS



AMPICO RECORDING MACHINE WHICH FAITHFULLY RECORDS  
THE BEGINNING, DURATION AND FORCE OF EVERY NOTE





CUTTING THE AMPICO MASTER RECORDINGS



VIEW OF THE AMPICO RESEARCH LABORATORY

# THE SINGING TONE

Another very important feature of Ampico recording is that it alone is able to reproduce the "singing tone," which is one of the most difficult and most beautiful effects in piano-playing. The singing tone is characteristic of the playing of all great artists. It is produced by sustaining the vibration of one or more strings while other strings are being sounded.

For keeping notes sounding the artist has at his command three distinct means: (1) holding down the key, thus keeping the damper of that string lifted; (2) using the sostenuto pedal to keep the dampers off certain selected strings; (3) using the damper pedal to lift dampers from all the strings.

A striking characteristic of the playing of all great pianists is the remarkable skill—the almost incredible swiftness and delicacy—with which they use these three means of securing an infinite variety of singing tones. Unless these effects can be reproduced it is impossible to convey the beauty of masterly playing.

All reproducing pianos, including the Ampico, operate the damper pedal. Some of the artist's more simple over-tone effects can be reproduced by the use of the damper pedal, and these effects can be secured by practically all reproducing pianos. This alone, however, is not sufficient to reproduce the singing tone.

The producing of subtle tone shading through pedalling is a very important part of the playing of every great pianist. There is full pedalling and half pedalling. Half pedalling is a quick use of the damper pedal which does not wholly cause the strings touched by the dampers to cease sounding. The vibrations of a half-pedalled string continue long after the artist's finger has left the key. These vibrations mingled with those of the notes struck in a harmony immediately following create one form of what is known as tone colour. This is one of the subtle things that makes piano playing so wonderful. It is something thoroughly understood and constantly used by the great artists.

Extended marks on the side of the AMPICO record show exactly where the damper pedals lifted the dampers from the strings and where they were returned. There are also indications which show exactly how fast the dampers were lifted from the strings or returned to them, and how deeply the dampers sunk into the strings.

To solve this troublesome problem of reproducing these subtle tonal pedal effects with a mechanically-operated pedal mechanism, the AMPICO uses a patented process of extended note perforations. We can readily understand that so long as a note perforation is extended, just so long will the key remain depressed and the damper be held off the string, and the string continue to sing or vibrate. If the record of the artist's playing shows that he used the sostenuto pedal or that he "half-pedalled" in a given place, and did not damp out certain tones which had been sounded, the perforations in the music roll controlling these tones will be extended right through that part where the mechanical pedalling damps the strings. We must remember that mechanical pedalling is not "half pedalling," but complete pedalling. The tonal effects obtained by this process of extended note perforations are identical with those obtained by the artist.

Many times in the record there are as many as eighteen or twenty note perforations being extended at the same time. This makes it appear as if the artist had held down that number of notes with his fingers, which would be an impossibility. What the artist did was to keep those strings singing by the manipulation of his damper or sostenuto pedal, and in order to give precisely the same quality of tone as the artist did, these perforations are extended as we see them in an AMPICO music roll.

This process which makes it possible to reproduce the singing tone exactly as produced by the artist is thoroughly covered by patents. The AMPICO, through these exclusive patents, is the only instrument that can reproduce all singing tones.



# EXPRESSION PNEUMATIC

In a reproducing piano of the *expression pneumatic type*, such as the WELTE-MIGNON, the movements of the regulator valve are controlled by one large expression pneumatic on each side of the piano. All variations in tone volume—accents on the one hand, and crescendos and diminuendos on the other—are controlled by the one pneumatic, which is timed to collapse in two or in nine seconds. This method of dynamic control has two limitations. First, because of the fixed times for the collapse of the pneumatic, *it is impossible to reproduce*

*instantaneous accents*. Second, *it is impossible to reproduce sharp accents*. The degree of accent must be controlled by varying the distance at which the accent perforation is placed in front of the note to be accented. If this distance is short, the accent will be small; if it is long, the accent will be great. If other notes intervene between the accent perforation and the note to be accented (that is, while the expression pneumatic is closing), they will necessarily be played much louder than intended and ruin the effect of the playing.

## Limitations of Reproducing Pianos of the Expression Pneumatic Type

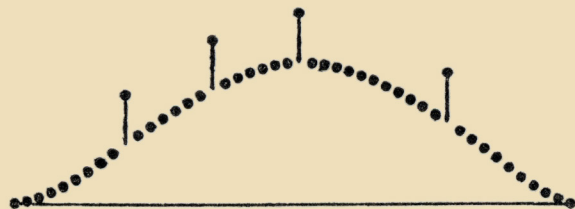


FIG. 1

Figure 1 shows a series of notes as an artist would play them, containing a crescendo and decrescendo during the course of which four of the notes, which may be melody notes, are greatly accented.



FIG. 2

Figure 2 shows the same series of notes played by a reproducing piano of the expression pneumatic type, where the four notes are sounded with the same degree of loudness as in Figure 1. The expression control perforation is placed opposite the seventh note (as required by the timing of the instrument) in order to give time for the pneumatic to collapse

sufficiently to accent the tenth note. As a result the eighth and ninth notes, which occur while the pneumatic is collapsing, are sounded much louder than they should be, thus failing to give a clean-cut accent on the note intended.



FIG. 3

Figure 3 shows an alternative method of accenting the tenth and the other three selected notes with a reproducing piano of the expression pneumatic type. In this case the accent perforation is placed further along so as to avoid playing the eighth and ninth notes louder than they should be, but inasmuch as the timing of the collapsing of the expression pneumatic is fixed, it will only move a small part of the required distance in this short time, and instead of giving a crisp accent to the tenth note, as called for in the original playing, it will give only a barely discernible accent. Thus again we see the marked shortcomings of the crescendo pneumatic system of expression control.

## ACCORDION PNEUMATIC

In a reproducing piano of the *accordion pneumatic type*, such as the DUO-ART, the movements of the regulator valve are controlled by a series of four small pneumatics on each side of the piano. The collapse of one of these so-called "accordion" or "step" pneumatics slightly opens the regulator valve (thereby raising the air in the player mechanism to a fixed higher degree of tension); the collapse of another pneumatic gives a slightly larger opening; and so on through a succession of sixteen fixed unalterable degrees of accent, ranging from the softest to the loudest tones.

This method of controlling tone-volume through a succession of accent steps is successful in achieving sharply defined accents. But its weaknesses lie in its utter inability to reproduce smooth crescendos or

*diminuendos*, which are obviously not produced by the artist according to any fixed system of steps. An artist builds up a crescendo by smoothly rounded gradations of tone-volume. The attempt to reproduce such effects by moving from one fixed step of tone intensity to another results only in an unnatural harshness of expression. To a musical listener this defect is at once painfully apparent; it gives him an uneasy sense of hearing a particularly ingenious mechanism.

Another shortcoming of the step system is that it is limited in accenting the melody to only one fixed degree of intensity above the tension at which the accompaniment may be at the movement of accent. In other words it has only one step of accent for the melody to sixteen steps of accent for the accompaniment. (See Figures 4 and 5.)

### Limitations of Reproducing Pianos of the Accordion Pneumatic Type

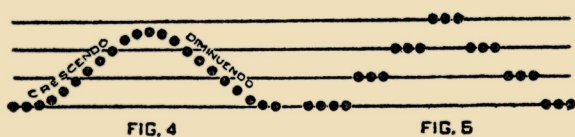


Figure 4 represents a series of twenty-two notes played by a great artist with the effect of a smooth gradual crescendo and diminuendo. It will be seen that in the crescendo each note is a little louder than the preceding one until a tone volume almost equivalent to the fourth step of a step system is reached; then comes a smooth diminuendo back to the original tone volume. •

Figure 5 shows the same series of notes played on a reproducing piano using the step system, and clearly indicates the shortcomings of this system when attempting to reproduce a smooth crescendo. There would be, in this case, three distinct jumps in tone volume upward and three distinct jumps downward, three or four notes necessarily being played with the same loudness on each step. The effect is much like that which would be produced by a beginner vainly trying to control his unruly muscles and unable to attain smoothness of expression.



# AMPICO RE-ENACTMENT

In the AMPICO the movements of the regulator valve are controlled by both a large "crescendo pneumatic" and a series of three small "accent pneumatics" on each side of the piano. Both the crescendo pneumatic and the accent pneumatics are connected with the regulator valve and act upon it *either independently for their separate effects or concurrently for their combined effects.*

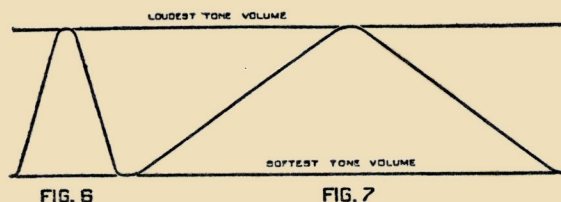
The crescendo pneumatic makes it possible to increase or decrease the air tension—and therefore force—over a series of notes; it gives perfect smoothness of crescendo and diminuendo. The three accent pneumatics make it possible to put the right amount of force into each individual note; they give clear accents of any audible degree at any time. The combination of both systems makes it possible for the AMPICO to *re-enact any note at any time with any degree of force used in the original playing*—and it is the *only* instrument able to do this because it is the *only* instrument whose patents permit it to use both crescendo and accent pneumatics combined.

Normally both sets of pneumatics act on the regulator valve in opposition to each other. As a result the regulator valve is constantly under the control of opposed forces tending always to balance each other and to hold the valve, as it were, in suspension

between them. The fact that the regulator valve is constantly *in balance* means that it responds *instantly* and *automatically* to the slightest variations in air tension within the player mechanism. If a series of notes is played at one intensity, causing the air tension to drop slightly, the regulator valve will automatically open just enough to maintain an even tension; and this correction is so perfect that it is imperceptible in the playing and barely noticeable on a pressure gauge.

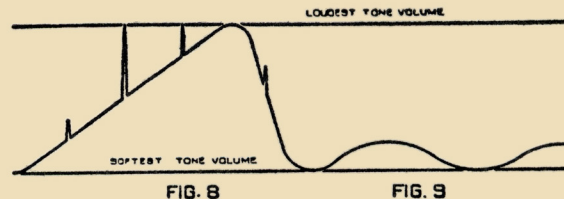
It is also worth noting that the regulator of the AMPICO functions so as to separate entirely the melody from the accompaniment. Some instruments find it necessary to incorporate a special mechanism to separate the theme, or melody, from the accompaniment; while in others, like those of the expression pneumatic type, this separation is not clearly defined when involved passages are played. On the AMPICO the melody and accompaniment are each controlled independently of the other, and the *melody can be played in contrast with the accompaniment at any time as in the original playing.*

The method of balanced regulation enables the AMPICO to reproduce every variation in tone-volume, no matter how subtle, that an artist can achieve in his most finished performances. (See Figures 6, 7, 8 and 9.)



Figures 6 and 7 represent the ability of the Ampico to re-enact smooth crescendos and diminuendos. Figure 6 shows a very rapid crescendo and diminuendo; Figure 7, a slow crescendo and diminuendo. Any combination—as, for example, a rapid crescendo followed by a slow diminuendo or vice-versa—may be re-enacted exactly as played by the artist.

Figure 8 represents the re-enactment by the Ampico of a crescendo during which selected notes are accented to varying degrees of



loudness with absolute precision just as the artist played them. The accents may come during a diminuendo, and one such accent is indicated in the diagram.

Figure 9 represents the re-enactment by the Ampico of two subtle shadings of tone volume or nuances, such as constantly occur in artistic playing and which from their very nature call for delicate responsiveness such as is provided only by the regulating system of the Ampico.



# The Problem of Reproducing Variations in Tone Volume

In a reproducing piano, all variations in tone volume—accents, crescendos, diminuendos, trills, and nuances—are caused by changing the air tension inside the player action.

The greater the air tension or air exhaustion inside the player action, the stronger is the pressure of the outside air and, consequently, the greater is the force behind the movement of the striking pneumatics (the individual pneumatics for each note); and this force determines the tone volume.

The amount of air tension in the player action is determined by the movement of a regulator valve.

The movement of this regulator valve in turn is controlled by one or more pneumatics, which are connected with the expression holes in the tracker bar, and in which the air tension is varied as the expression holes are opened or closed.

## Chart of Piano-Playing

<p>I—<i>Expressionless Playing</i></p> <p>Striking the right notes.</p> <p>Maintaining perfectly even time and rhythm.</p>	<p><i>Found in playing of :</i></p> <p>Pupils learning to play the piano.</p> <p>Mechanical player-pianos.</p>	<p>III—<i>Playing with Finished Expression.</i></p> <p>Subtle accenting.</p> <p>Smooth crescendos and diminuendos.</p> <p>Accenting combined with crescendos and diminuendos.</p> <p>Nuances (delicate pulsations of tone-volume).</p> <p>Subtle pedal effects.</p> <p>Blending of tones with sustained tones and over-tones.</p> <p>Singing tones.</p> <p>Individual phrasing and interpretations.</p> <p>The power to strike any note with any force at any time.</p>	<p><i>Found in playing of :</i></p> <p>Great pianists.</p> <p>The Ampico.</p>
<p>II—<i>Playing with Partial Expression</i></p> <p>General loudness or softness of tone-volume.</p> <p>Emphasis on melody in contrast with accompaniment.</p> <p>Harsh accenting.</p> <p>Crude crescendos and diminuendos.</p> <p>Elementary pedal effects.</p> <p>Individual variations in rhythm.</p>	<p><i>Found in playing of :</i></p> <p>Ordinary amateur pianists.</p> <p>Player-pianos with expression mechanism, when played by skilled operator.</p> <p>Most reproducing pianos.</p>		

On the succeeding pages will be found charts showing the methods of securing variations in tone volume employed by the Duo-Art, the Welte-Mignon, and the Ampico, so that a comparison is easily understood and visualized.



## Tabular Comparison of Reproduction by Ampico and Welte-Mignon

Piano Playing Effects	The Artist	The Welte-Mignon	The Ampico
<p>I—<i>Tone Volume</i></p> <p>Smooth crescendos and diminuendos.</p> <p>Perfect control of accenting.</p> <p>Nuances.</p>	<p>Produces tone - volume ranging from the softest to the loudest through his ability to strike any string at any time with any desired degree of force. He can thus bring forth at his will smooth trills, crescendos, and diminuendos, subtle or brilliant accents, and delicate pulsations (nuances); and he can combine these elements in such a way as to create the contrasts and gradations of tone-volume that best express his personality and his interpretation of the composition.</p>	<p>Reproduces variations in tone-volume by means of a single expression pneumatic, on each side of the piano, to control the air-tension behind the hammers. The <i>one</i> pneumatic is used to control both the crescendos and the different degrees of accent required, and it is limited to a <i>fixed rate</i> of collapse for accenting, of either two or nine seconds. Consequently, the Welte - Mignon lacks proper control in reproducing crescendos and lacks speed and accuracy in accenting. As a result, the Welte-Mignon reproduces <i>only approximately</i> the constant variations of tone-volume in the artist's playing and misses much of the beauty of such playing.</p>	<p>Re-enacts variations in tone-volume by means of both a crescendo pneumatic system and an instantaneous accent pneumatic system, which it has the <i>exclusive</i> right to use <i>in combination</i> to control the air-tension behind the hammers. These systems may be operated <i>independently</i> for their separate effects, or <i>concurrently</i> for their combined effects. Consequently the Ampico can re-enact smooth crescendos and diminuendos, instantaneous accents, and the most delicate shadings of tone-volume. <i>It can strike any note at any time with any degree of force, and it is the only instrument on the market that can do this.</i></p>
<p>II—<i>Tone Colour</i></p> <p>Pedal effects.</p> <p>Singing tone.</p>	<p>The artist is able to sustain tones through lifting the dampers from certain strings or groups of strings. For this purpose he may hold down one or more keys for a brief period, or he may use with wonderful rapidity and delicacy the damper and sostenuto pedals. The subtle pedal effects and the singing tones thus produced blend with and colour succeeding tones in an infinite variety of beautiful effects.</p>	<p>The Welte-Mignon possesses a limited ability to operate the damper-pedal, but not with the rapidity and sureness of a skilled artist. It has no other means of lifting the dampers from the strings. Consequently it fails to reproduce the subtle pedal effects and the singing tones which constitute one of the chief distinctions of superlative piano playing.</p>	<p>The Ampico is able to lift any damper from any string for any period of time within the command of an artist. It accomplishes this both through its control of the pedals and through its patented system of lengthened perforations on the recording. It can thus re-enact even the artist's most delicate effects of tone-blending and tone-colouring.</p>
<p>III—<i>Phrasing</i></p> <p>Variations in time.</p> <p>Variations in rhythm.</p>	<p>The artist is able, through minute variations in the time of striking notes, and through variations in time and rhythm thus produced, to give his individual phrasing and interpretation to a composition.</p>	<p>The Welte-Mignon recordings fail to register with exactitude slight variations in the time of beginning notes; and in addition, its dynamic control system is lacking in the responsiveness and precision requisite for exact reproduction of an artist's phrasing.</p>	<p>The Ampico is able to re-enact the artist's individual phrasing and interpretation through its exact method of recording the beginning of notes with a marking mechanism, and through the responsiveness and precision of its balanced regulation of dynamic control.</p>



## Tabular Comparison of Reproduction by Ampico and Duo-Art

Piano Playing Effects	The Artist	The Duo-Art	The Ampico
<p><b>I—Tone Volume</b></p> <p>Smooth crescendos and diminuendos.</p> <p>Perfect control of accenting.</p> <p>Nuances.</p>	<p>Produces tone - volume ranging from the softest to the loudest through his ability to strike any string at any time with any desired degree of force. He can thus bring forth at his will smooth trills, crescendos, and diminuendos, subtle or brilliant accents, and delicate pulsations (nuances); and he can combine these elements in such a way as to create the contrasts and gradations of tone-volume that best express his personality and his interpretation of the composition.</p>	<p>Reproduces variations in tone-volume by means of a series of four accordion pneumatics, which control the air-tension behind the hammers. By using these pneumatics, either singly or in combination, the Duo-Art can play <i>sixteen fixed degrees</i> of tone-volume, <i>but it cannot reproduce the subtle intermediate gradations of tone between these steps</i>. Consequently, the Duo-Art is limited in reproducing smooth crescendos and diminuendos because these are built up with a <i>series of steps</i> instead of with a <i>gradual swelling or diminishing</i> of tone-volume, such as characterizes artistic playing. The Duo-Art is also limited to <i>only one fixed degree</i> for accenting the melody above the accompaniment being played at the time.</p>	<p>Re-enacts variations in tone-volume by means of both a crescendo pneumatic system and an instantaneous accent pneumatic system, which it has the <i>exclusive</i> right to use <i>in combination</i> to control the air-tension behind the hammers. These systems may be operated <i>independently</i> for their separate effects, or <i>concurrently</i> for their combined effects. Consequently the Ampico can re-enact smooth crescendos and diminuendos, instantaneous accents, and the most delicate shadings of tone-volume. <i>It can strike any note at any time with any degree of force, and it is the only instrument on the market that can do this.</i></p>
<p><b>II—Tone Colour</b></p> <p>Pedal effects.</p> <p>Singing tone.</p>	<p>The artist is able to sustain tones through lifting the dampers from certain strings or groups of strings. For this purpose he may hold down one or more keys for a brief period, or he may use with wonderful rapidity and delicacy the damper and sostenuto pedals. The subtle pedal effects and the singing tones thus produced blend with and colour succeeding tones in an infinite variety of beautiful effects.</p>	<p>The Duo-Art possesses a limited ability to operate the damper-pedal, but not with the rapidity and sureness of a skilled artist. It has no other means of lifting the dampers from the strings. Consequently it fails to reproduce the subtle pedal effects and singing tones which constitute one of the chief distinctions of superlative piano-playing.</p>	<p>The Ampico is able to lift any damper from any string for any period of time within the command of an artist. It accomplishes this both through its control of the pedals and through its patented system of lengthened perforations on the recording. It can thus re-enact even the artist's most delicate effects of tone-blending and tone-colouring.</p>
<p><b>III—Phrasing</b></p> <p>Variations in time.</p> <p>Variations in rhythm.</p>	<p>The artist is able, through minute variations in the time of striking notes and through variations in time and rhythm thus produced, to give his individual phrasing and interpretation to a composition.</p>	<p>The Duo-Art method of recording with a cutting mechanism fails to register with the necessary exactitude the slight variations in the time of beginning notes, which is an essential element in an artist's individual phrasing.</p>	<p>The Ampico is able to re-enact the artist's individual phrasing and interpretation through its exact method of recording the beginning of notes with a marking mechanism, and through the responsiveness and precision of its balanced regulation of dynamic control.</p>



## How the Ampico Re-enacts the Artist

Piano Playing Effects	The Artist	The Ampico
<p>I—<i>Tone Volume</i></p> <p>(a) Smooth crescendos and diminuendos.</p> <p>(b) Perfect control of accenting.</p> <p>(c) Nuances.</p> <p>(d) Wide range of tone-volume.</p>	<p>Produces tone-volume ranging from the softest to the loudest through his ability to strike any string at any time with any desired degree of force. He can thus bring forth at his will smooth trills, crescendos, and diminuendos, subtle or brilliant accents, and delicate pulsations (nuances); and he can combine these elements in such a way as to create the contrasts and gradations that best express his personality and his interpretation of the composition.</p>	<p>Re-enacts exactly the slightest variations of tone-volume produced by the artist. Its patented system of balanced regulation of the precise air-tension behind every movement of every hammer enables the Ampico also to strike any string at any time with any degree of force. The Ampico can re-enact smooth crescendos and diminuendos by means of its crescendo pneumatic; it can re-enact instantaneous accents by means of its accent pneumatics; and because both these pneumatic systems are independent of each other, it can re-enact an accent during a crescendo or diminuendo, and can re-enact even the most delicate shadings of tone-volume at any time.</p>
<p>II—<i>Tone Colour</i></p> <p>(a) Variations in touch.</p> <p>(b) Pedal effects.</p> <p>(c) Singing tones.</p>	<p>The artist is able to sustain tones through lifting the dampers from certain strings or groups of strings. For this purpose he may hold down with his fingers one or more keys for a brief period, or he may use the damper pedal or sostenuto pedal. The subtle pedal effects and the singing tones thus produced blend with and colour succeeding tones in an infinite variety of beautiful effects.</p>	<p>The Ampico is able to lift any damper from any string for any period of time within the command of an artist. It accomplishes this both through its control of the pedals and through its patented system of prolonging perforations on the recording. It can thus re-enact the artist's most delicate effects of tone-blending and tone-colouring, including the singing tone.</p>
<p>III—<i>Phrasing</i></p> <p>(a) Variations in time.</p> <p>(b) Variations in rhythm.</p>	<p>The artist is able, through minute variations in the time of striking notes, and through variations in time and rhythm thus produced, to give his individual phrasing and interpretation to a composition.</p>	<p>The Ampico is able to re-enact the artist's individual phrasing and interpretation through its delicate and exact method of recording the beginning of notes, and through the responsiveness and precision of the balanced regulation of dynamic control in its reproducing mechanism.</p>

## Some of the Exclusive Patented Ampico Features

---

*The following are but a few of more than 100 exclusive patents held by the Ampico.  
This is a greater number than is held by any other reproducing instrument.*

### **BALANCED DYNAMIC CONTROL SYSTEM.**

(Patents No. 1,409,480; 1,409,481;  
1,409,482; and 1,409,492.)

Provide complete and separate pneumatic means for controlling the free floating regulator valve, so as to produce instantaneous accents and smooth crescendos, either independently or concurrently. These patents reserve for the Ampico the exclusive right to use in combination a crescendo pneumatic system and an instantaneous accent pneumatic system, which may be operated independently for their separate effects or concurrently for their combined effects.

### **RE-REGULATOR.** (Patents No. 1,409,479 and 1,409,494.)

Provide for the control by the operator of the general range of tone intensities without affecting the relative intensities of the individual notes. By means of the Modifying Lever the instrument may be instantly adjusted to play Brilliant, Medium, or Subdued, with the same relative tone values as the artist would have used had he modified his interpretation.

### **TONE COLOURING AND "SINGING TONE."**

(Patents No. 1,025,077; 1,072,527;  
1,257,042; 1,257,043; 1,270,985;  
1,294,844; 1,304,117; and 1,370,614.)

Provide for exclusive methods of tone colouring; also for the reproduction of the "singing tone," by prolonging selected perforations in the roll to permit the notes corresponding to those perforations to sing on through and thus blend with other notes being sounded.

### **FREE FLOATING REGULATOR VALVE.**

(Patents No. 1,409,478 and 1,409,482.)

Provide a regulator valve which operates free from all mechanical restraint and which is subject only to opposed pneumatic forces, thus providing the most sensitive means known for securing accurate regulation of air tension.

### **AMPLIFIER.** (Patent No. 1,409,495.)

Provides for the automatic increase of the power supplied by the pump for playing fortissimo passages, thus making possible the use of a less degree of power for other passages. This avoids any strain on the pump, reduces vibration to a minimum, and maintains the operating mechanism only at the tension required by the recording.



# THE AMPICO HAS THE FINEST CATALOGUE OF MUSIC

The Ampico Catalogue offers the finest and most carefully selected collection of recordings in the world. It is constantly being added to, and its many hundreds of pieces cover the best classic works of the master composers for the piano, played by the world's greatest pianists.

## **Leadership in Composer-Player Interpretations.**

The Ampico Catalogue holds the leadership in composer-interpretations—that is, compositions played by the composers themselves. More than fifty composers have chosen to record their own works for the Ampico, and many of them may be heard as their own interpreters in no other way. It is significant that the greatest living composers of Russia, Hungary, Germany and France—Rachmaninoff, Dohnányi, Strauss and d'Indy respectively—have chosen the Ampico as the final and inevitable vehicle for their message to the world of art.

## **Leadership in Orchestral Works in Piano Arrangements.**

The piano arrangements of orchestral works, such as symphonies, symphonic poems, overtures, etc., in addition to being played by brilliant artists bear the impress of the interpretation of master conductors who have directed the performance of the pianist just as they direct musicians of the orchestra. Artur Bodanzky and Modest Altschuler are amongst the great conductors who have thus contributed their inter-

pretations to the superb list of works of this character offered in the Ampico catalogue.

## **Leadership in Accompaniment Recordings.**

The Ampico Catalogue holds the leadership both in the number and quality of accompaniment recordings for vocalists and violinists, Richard Strauss furnishing authoritative accompaniments of his own songs; Richard Hageman, for several years accompanist to the artists of the Metropolitan Opera Company, New York; Carl Lamson, for several years accompanist to Fritz Kreisler; H. P. Turpin, Piastro and Kerekjarto, are amongst the distinguished exponents of this difficult art whose accompaniments are listed in the Ampico Catalogue.

## **Leadership in Religious Music and Light Classics and Ballads.**

The Ampico Catalogue holds the leadership in the variety and quality of religious music.

The Ampico Catalogue holds the leadership in the lighter classics.

The Ampico Catalogue holds the leadership in the number, variety and quality of ballads and other favourite songs with words.

## **Advantage in Low Price of Recordings.**

It has long been the policy of the makers of the Ampico to aid the owner to the fullest enjoyment of his instrument in placing all its recordings at his disposal at a very low price, so that the playing of the greatest pianists in the world becomes available at a comparatively small cost.

# A PARTIAL LIST of ARTISTS WHOSE PLAYING CAN BE HEARD *on the* AMPICO

Adler, Clarence	Donahue, Lester	Klemen, Bertha	Nyiregyhazi, Erwin	Steinfeldt, John M.
d'Alexandrowska, Luba	Dumesnil, Maurice	Kmita, Andrei	Orloff, Nicolas	Sterling, Al
Altschuler, Modest	Duryea, Oscar	Kosloff, Alexis	Ornstein, Leo	Stern, Lucie
Arden, Victor	Echániz, Jose	Kreisler, Fritz	Pascal, Julian	Stojowski, Sigismund
Ariani, Adriano	Eisler, Paul	Kroeger, Ernest R.	Pattison, Lee	Strauss, Lawrence
Augiéras, Pierre	Fairchild, Edgar	La Croix, Aurora	Pelletier, Wilfred	Strauss, Richard
Axt, William	Farrar, Geraldine	La Farge, Jean	Perry, Gray	Sturkow-Rider
Ball, Ernest R.	Fiorito, Ted	La Forge, Frank	Peters, Jessie	Sullivan, Dan
Barber, Lyell	Fox, Felix	Lambert, Alexander	Piastro, Mishel	Suskind, Milton
Baranoff, Sascha	Friedberg, Carl	Lamson, Carl	Pierson, Maude	Sutherland, Alice
Barth, Hans	Friml, Rudolf	Landow, Max	Pollock, Muriel	Swart, Stuart
Bellin, Jacob H.	Gallico, Paolo	Lane, Eastwood	Proctor, George	Szumowska, Antoinette
Bert, Corrine de	Gerts, Felix	Lange, Henry	Putz, Egon	Thompson, Ann
Bier, Allan	Giovanni, Irene di	Laros, Earle	Pyle, Wynne	Tillotson, Frederic
Black, Frank	Glass, Julia	Lavarro, Enrico	Rachmaninoff, Sergei	Tolces, Toska
Bloomfield-Zeisler, Fanny	Godowsky, Leopold	Lecuona, Ernesto	Reichenthal, Ralph	Tompkins, " Chick "
Bodanzky, Artur	Golde, Walter	Lefevre, Henri	Reinecke, Carl	Tovey, Henry D.
Bond, Carrie Jacobs	Goldsand, Robert	Leginska, Ethel	Reisenberg, Nadia	Truxell, Earl
Borchard, Adolphe	Goode, Blanche	Leschetizky, Marie	Reyes, Juan	Turpin, H. P.
Brachocki, Alexander	Goodson, Katharine	Gabrielle	Rice-Gitz	Utz, Lillian
Brailowsky, Alexander	Gordon, Phillip	Levitzi, Mischa	Rickenbach, Paul	Van den Berg, Brahm
Brockway, Howard	Grofé, Ferdie	Lhévinne, Josef	Roberts, Lee S.	Van Katwijk, Paul
Browning, Mortimer	Gruen, Rudolph	Liszniewska, Marguerita	Robinson, Carol	Velázquez, José
Buell, Dai	Grunn, Homer	Melville	Rodgers, Richard	Vertchamp, Joyce Albert
Buhlig, Richard	Gunn, Alexander	Loesser, Arthur	Rosenthal, Moriz	Volavy, Marguerite
Cadman, Charles Wakefield	Hageman, Richard	Lopez, Vincent	Ross, Gertrude	Voorhees, Don
Carreño, Teresa	Hambourg, Mark	Loth, Leslie	Rubinstein, Arthur	Walker, Bertha
Carroll, Adam	Harrack, Charles de	MacFadyen, Alexander	Russell, Alexander	Ward-Stephens
Chaloff, Julius	Harris, Tomford	MacNabb, George	Rybner, Cornelius	Wayburn, Ned
Chapman, Walter	Harrison, Mary E.	Maier, Guy	Samaroff, Olga	Wehrmann-Schaffner, Eugenie
Chemet, René	Hejtmank, Bodzka	Mana, Zucca	Samuels, Homer	Wendling, Pete
Chiapusso, Jan	Henneman, Gertrude	Manecolas, Emelio	Sauber, William	Wille, Stewart
Church, Marjorie	Henrion, Theodore	Marvin, John	Schmitz, E. Robert	Williams, Guy Bevier
Colber, E. Fred	Herbert, Victor	Mason, Louise	Schmitz, Fred A.	Winogradoff, Eleanor
Confrey, Zez	Hilberg, Ignace	Mayer, Estella	Schnabel, Artur	Winston, Elizabeth
Cone-Baldwin, Carolyn	Hochman, Arthur	Melamet, Mrs. D. S.	Schnabel-Tollefsen, Augusta	Winternitz, Felix
Cooper, Charles	Horst, Louis	Merola, Gaetano	Schnitzer, Germaine	Winternitz, Otto
Copeland, George	Howard, John Tasker	Mérö, Yolanda	Scionti, Silvio	Wiswell, Jean
Cutchin, Esther Marvin	Huntley, Gertrude	Mirovitch, Alfred	Sébestyén, George	Wittgenstein, Victor
Delcamp, J. Milton	Ilgenfritz, McNair	Moiseiwitsch, Benno	Sheridan, Frank	Yon, Pietro
Desmond, Helen	d'Indy, Vincent	Morano, Loretto	Shipman, Harry	Youmans, Vincent
Dietch-Hollingshead, Ursula	Jacobi, Victor	Morrey, Grace Hamilton	Silber, Sidney	Young, Victor
Dixon, Frederic	Janssen, Werner	Münz, Mieczyslaw	Sklarevski, Alexander	Zadora, Michael
Doguereau, Paul	Johnson, Henry	Nash, Frances	Souvaine, Henry	Zardo, Eric
Dohnányi, Ernst von	Joiner, Joseph	Nearing, Homer	Sowerby, Leo	Zsigmondy, Gabriel
	Kendall, Edwin	Ney, Elly	Spaeth, Sigmund	Zygmán, Flora
	Kerekjarto, Duci de	Noe, J. Thurston	Steeb, Olga	
	Koven, Reginald de	Norfleet, Helen		

## ADDITIONAL EUROPEAN RECORDINGS

Also the following from recordings made in Europe in the laboratories of Ludwig Hupfeld, available for AMPICO owners through arrangement with the Hupfeld Co.

d'Albert, Eugen	Cortot, Alfred	Ganz, Rudolph	Landowska, Wanda	Sapellnikoff, Wassily
Bachaus, Wilhelm	Fauré, Gabriel	Gieseking, Walter	Mascagni, Pietro	Scharwenka, Xaver
Bauer, Harold	Friedheim, Arthur	Grieg, Edvard	Pauer, Max	Scott, Cyril
Boshko, Victoria	Friedman, Ignaz	Hofmann, Josef	Reisenauer, Alfred	Scriabine, Alexander
Busoni, Ferruccio	Gabrilowitsch, Ossip	Lamond, Frederic	Saint-Saëns, Camille	Tovar, José Conrado
				Whittaker, James



# AMPICO ARTISTS

							
ADLER	D'ALBERT	D'ALEXANDROWSKA	ARDEN	ARIANI	ALTSCHULER	AUGIERAS	BACHAUS
							
BALL	BARBER	BARTH	BAUER	BEEBE	BELLIN	BERGÉ	BERLINER
							
BODANZKY	BORCHARD	BOSHKO	BOWMAN	BRAILOWSKY	BROCKWAY	BROWNING	BURG
							
BUSONI	BUELL	BUERGER	BUHLIG	BLOOMFIELD-ZEISLER	CADMAN	CARRENO	CARROLL
							
CAMPBELL	CHALOFF	CHEMET	CHENOWETH	CHIAPUSSO	CHURCH	CLAIR	CONFREY
							
CONE-BALDWIN	COOPER	COPELAND	CORTOT	CUTCHIN	DAVIES	DAVIS	DECKER
							
DELCAMP	DILLON	DIETRICH-HOLLINGSHEAD	DIXON	DOHNANYI	DONAHUE	DUKE	DUMESNIL
							
ECANIZ	EISLER	ELLIS	EUSTIS-CORCORAN	FARRAR	FINK	FIORITO	FOX
							
FRIEDBERG	FRIEDHEIM	FRIEDMAN	GABRILOWITSCH	GALLICO	GANZ	GIESEKING	GIOVANNI



# A FEW OF THE TRIBUTES RECEIVED FROM THE ARTISTS THEMSELVES

It is with gratification that I write you after hearing my own recordings for the Ampico. They are true portraits of my playing and have made such a record as I am satisfied and delighted to have represent me.

ERNST VON DOHNÁNYI.

No recording of mine on any instrument whatsoever gives me the deep, unalloyed satisfaction which these on the Ampico do. They possess, aside from the quality of flawless re-enactment, the true-to-life heart pulsation which stamps the Ampico absolutely individual and apart from anything else.

LEOPOLD GODOWSKY.

In reproducing the inner voices, subtleties and personality of the pianist's art the Ampico stands incomparably alone. The perfection with which it accomplishes this establishes it as a miracle of modern invention.

VINCENT D'INDY.

The Ampico is remarkable in the highest degree, a joy to the listener and to the artist, who sees himself in an artistic mirror, so to speak.

FRITZ KREISLER.

Hearing the recordings of the great pianists whose playing you offer through your wonderful Ampico, I detect therein those minute details which individualize and make personal their interpretations. The same is true of my own recordings for the Ampico, which I consider immeasurably superior to any other instrument of its kind.

JOSEF LHÉVINNE.

Having just enjoyed the unique experience of hearing myself on the Ampico I find myself so agreeably surprised that mere words would fail to express my enthusiasm.

VINCENT LOPEZ.

I have taken the opportunity of hearing several reproducing pianos, but not until I heard the Ampico did I feel the inclination to make recordings. I was amazed at the really wonderful results achieved. The most intricate nuances and gradations of tone colour are so faithfully duplicated that it makes me happy to be associated with your marvellous invention.

BENNO MOISEWITSCH.

Most sincere congratulations on the result of my recordings on the Ampico. It is remarkable, though departing to-night I am leaving my actual pianoforte playing.

NICOLAS ORLOFF.

I have never before recorded for any reproducing instrument. Now I have played my own works for the Ampico because of its absolute faithfulness and its capacity to preserve beautiful tone painting. It goes far beyond any reproducing piano in these particulars, which a pianist must demand in considering a perpetuation of his art.

SERGEI RACHMANINOFF.

The Ampico recordings of my playing are perfect ; everything I put into my interpretation is marvellously reproduced in every detail.

LEE S. ROBERTS.

After having heard my records played on the Ampico I feel that at last I have found a fully satisfying means of conveying my art to posterity. I am deeply grateful for your invention, which I consider superior among all similar I have heard.

MORIZ ROSENTHAL.

I must tell you how enchanted I am with the recording of "Triana." It seems to me really, as the Ampico plays it, that I am performing it myself.

ARTHUR RUBINSTEIN.

It is with great interest that I record my compositions for the Ampico, the reputation of which had already reached my ears, and I am delighted to perpetuate my works in this way.

RICHARD STRAUSS.



# AMPICO ARTISTS

							
GITZ-RICE	GLASS	GODOWSKY	GOLDE	GOODE	GOODSON	GORDON	GRIEG
							
GROFE	GRUEN	GRUNN	GUNN	HAMBOURG	HENNEMAN	HENRION	HERBERT
							
HILSBERG	HOCHMAN	HOFMANN	HAGEMAN	HOSCHKE	HOWARD	HYDE	ILGENFRITZ
							
D'INDY	JACOBI	JACOBS-BOND	JANSSEN	JOINER	KEREKJARTO	DE KOVEN	KLEMEN
							
KREISLER	KROEGER	LA CROIX	LA FORGE	LAMBERT	LAMOND	LAMSON	LANDOW
							
LANE	LANGE	LAROS	LECUONA	LEGINSKA	LESCHETIZKY	LEVITZKI	LISZNIEWSKA
							
LHÉVINNE	LOESSER	LOPEZ	LOTH	MAC FADYEN	MC NABB	MAIER	MASCAGNI
							
MAYER	MANA ZUCCA	MERO	MEROLA	MIROVITCH	MOISEIWITSCH	MORREY	MORRIS
							
MÜNZ	NASH	NEY	NORFLEET	NYIREGYHAZI	ORNSTEIN	PASCAL	PATTISON



## NEWSPAPER CRITICISMS

**DAILY EXPRESS.**—"The Pianoforte Recital by Moiseiwitsch at the Wigmore Hall last night was combined with a demonstration of the Ampico Reproducing Piano, which made good its claim to give wonderfully faithful reproductions of the pianist's own performances of a number of pianoforte compositions. This electrically-controlled reproducing piano is apparently capable of reproducing a great pianist's performance down to the smallest detail."

**THE MORNING POST.**—"The recital at the Wigmore Hall on Friday last, whereat Moiseiwitsch first played and immediately afterwards the Ampico Reproducing Piano repeated the compositions, was a very great success, the repetition of the pianist in all his moods and phrasing being remarkably faithful. The Ampico is an electrically-controlled piano."

**MANCHESTER GUARDIAN.**—Sam Langford writes:—"We found the reproduction of Dohnányi's own 'Rhapsodie' and the B minor Capriccio of Brahms, as given by Moiseiwitsch, more quickened by the pulse of life than any reproductions of the kind we have heard. One could not but admire both the exquisite art of the playing which made such a reproduction possible and the perfection of the mechanism by which it was done."

**EDINBURGH EVENING NEWS.**—"It can safely be said that this instrument is a big advancement on other reproducing devices. Not only is one able to hear perfect reproduction, but this wonderful invention enables one to hear an exact reproduction of the actual playing of the Artiste. Miss Ross actually played one of her compositions. Following this the same piece was recorded by the Ampico. There was no detectable difference except, of course, in the latter case the absence of the Artiste."

**MIDLAND DAILY TELEGRAPH.**—"All the artists in turn were accompanied by the Ampico, which faultlessly reproduced masterly interpretations of accompaniments, without loss of tonal beauty."

**LIVERPOOL DAILY POST.**—"The reproducing piano (Ampico) is in many ways the most fascinating of all the processes of mechanical reproduction. It uses the original medium and possibly to some extent refines on the actual performance."

**BIRKENHEAD NEWS.**—"The result of the recital was that the Ampico piano proved every claim made for it by the makers. It was an extremely exacting test, through which the instrument came (if the term may be employed) with flying colours."

**STOCKTON TIMES.**—"Tone, shading and touch were wonderfully produced and the numbers given were the actual records made on the Ampico by the artistes themselves."

**THE CLECKHEATON & SPENBOROUGH GUARDIAN.**—"The Ampico, with its delicately shaded variations from soft to loud notes, and from tremulous little trills to sudden sharp staccato chords, was indeed a revelation."

**BOSTON HERALD.**—Philip Hale writes: "Not for a minute was there a suggestion of rigid, inflexible, purely mechanical mimicry. In some instances the Ampico surpassed what had just gone before, and thus did justice to the pianist when he had fallen below his own standard."

**BOSTON TRANSCRIPT.**—H. T. Parker observes: "Needless almost to say the Ampico repeats the performance faithfully—in fact, after Liszt's 'Liebestraum' it was a Mr. Ornstein more in the vein of that particular piece than the pianist happened himself last evening to be."

**NEW YORK SUN.**—"The Ampico gave a faithful repetition of the pianist in all his moods and phrasing."

**NEW YORK MAIL.**—"It is astonishing to realise that a machine could record the elusive manner, the most secret and puzzling qualities of the original."

**ST. LOUIS POST-DESPATCH.**—"The Ampico repeated the compositions precisely as they had just emerged from the pianist's fingers."



# AMPICO ARTISTS

							
PELLETIER	PERRY	PETERS	PIASTRO	POLLOCK	PROCTOR	PÜTZ	PYLE
							
RACHMANINOFF	RANDEGGER	REICHENTHAL	REISENBERG	REYES	ROBERTS	ROSENTHAL	A. ROSENTHAL
							
RUBINSTEIN	RUSSELL	RYBNER	SAINT-SAËNS	SAMAROFF	SAPELLNIKOFF	SCHARWENKA	F. A. SCHMITZ
							
SCHMITZ	SCHNÄBEL	SCHNABEL-TOLLEFSEN	SCHNITZER	SCIONTI	SCRIABINE	SELIGMAN	SHERIDAN
							
SILBER	SKLAREVSKI	SMITH	SOUVAINE	SOWERBY	SPAETH	STEEB	STEINFELDT
							
STERN	STOJOWSKI	STRAUSS	STURKOW-RYDER	SULLIVAN	SUSKIND	SWART	SZUMOWSKA
							
THOMPSON	TILLOTSON	TOVAR	TOVEY	TRUXELL	TUCKER	VAN DEN BERG	VAN KATWIJK
							
VOLAVY	WARD-STEPHENS	WEHRMANN-SCHAFFNER	WENDLING	WHITTAKER	WILLIAMS	WINOGRADOFF	WINSTON
							
WINTERNITZ	WISWELL	WITTGENSTEIN	YON	YOUMANS	YOUNG	ZADORA	ZYGMANT



# AMPICO LEADERSHIP IN EXCLUSIVE ARTISTS

There are many extravagant and conflicting claims in this regard. Many artists are widely heralded as "exclusive artists" for reproducing pianos because they happen to be under exclusive contract for the current year or period. Actually, however, an artist is "exclusive" only when his recordings can be heard on a single instrument. When an artist is listed or advertised as exclusive by The Ampico, it means that he has made recordings for the Ampico, and has not made recordings at any time for any other instrument.

## A LIST OF THE WORLD'S CONCERT PIANISTS WHO HAVE BEEN MOST PROMINENT DURING THE LAST TWENTY-FIVE YEARS, SHOWING THE NUMBER OF THESE ARTISTS TO BE HEARD ON THE AMPICO AND DUO-ART INSTRUMENTS.

This list comprises **71** artists of which **60** can be heard on the AMPICO. Of these 60, **18** are exclusive AMPICO ARTISTS and cannot be heard on any other reproducing piano.

**38** of these artists can be heard on the DUO-ART and of these 38, **6** are exclusive DUO-ART artists and cannot be heard on any other reproducing piano.

AMPICO DUO-ART			AMPICO DUO-ART			AMPICO DUO-ART		
d'Albert, Eugen	*		Hageman, Richard	*		Orloff, Nicolas	*	
Bachaus, Wilhelm	*	*	Hambourg, Mark	*	*	Ornstein, Leo	*	
Bauer, Harold	*	*	Hess, Myra		*	de Pachmann, Vladimir		*
Borchard, Adolphe	*		Hofmann, Josef	*	*	Paderewski, Ignace		*
Brailowsky, Alexander	*		Hutcheson, Ernest		*	Pauer, Max	*	
Buhlig, Richard	*		d'Indy, Vincent	*		Powell, John		*
Busoni, Ferruccio	*	*	Kreisler, Fritz	*		Rachmaninoff, Sergei	*	
Carreño, Teresa	*	*	LaCroix, Aurora	*		Rosenthal, Moriz	*	
Chiapusso, Jan	*		LaForge, Frank	*	*	Rubinstein, Arthur	*	*
Copeland, George	*	*	Lamond, Frederic	*	*	Saint-Saëns, Camille	*	*
Cortot, Alfred	*	*	Landowska, Wanda	*	*	Samaroff, Olga	*	
Dohnányi, Ernst von	*		Leginska, Ethel	*	*	Sapellnikoff, Wassily	*	
Dumesnil, Maurice	*	*	Lerner, Tina		*	Scharwenka, Xaver	*	*
Friedberg, Carl	*	*	Levitzki, Mischa	*		Schmitz, E. Robert	*	*
Friedheim, Arthur	*	*	Lhévinne, Josef	*		Schnabel, Artur	*	
Friedman, Ignaz	*	*	MacFadyen, Alexander	*		Schnitzer, Germaine	*	
Gabrilowitsch, Ossip	*	*	Mascagni, Pietro	*		Schelling, Ernest		*
Ganz, Rudolph	*	*	Mérö, Yolanda	*	*	Scott, Cyril	*	*
Gieseking, Walter	*		Mirovitch, Alfred	*		Scriabine, Alexander	*	
Godowsky, Leopold	*	*	Moiseiwitsch, Benno	*		Siloti, Alexander		*
Goldsand, Robert	*		Münz, Mieczyslaw	*		Strauss, Richard	*	
Goodson, Katharine	*	*	Ney, Elly	*	*	Stravinsky, Igor		*
Grainger, Percy		*	Novaes, Guiomar		*	Zeisler, Fanny Bloomfield	*	
Grieg, Edvard	*		Nyiregyhazi, Erwin	*				

NOTE.—\* These are exclusive Artists, and can only be heard on the instruments designated.  
This information is compiled from records up to and including May, 1927.



# AMPICO SUPREMACY *in* ARTISTS PLAYING POPULAR MUSIC *and* MUSIC FOR DANCING

The Ampico Reproducing Piano is unrivalled in the number and standing of its artists who record popular music. Among the universal favourites who record exclusively for the Ampico are the following, who are known the world over for their masterly skill in the art of playing irresistible dance music. These pianists are noted for their clever arrangements of popular tunes and are the originators of the syncopated music played by dance orchestras everywhere.

## VINCENT LOPEZ

Musical director of the Statler Hotels and of the well-known Pennsylvania Hotel Orchestra in New York.

## FERDIE GROFE

Pianist and arranger for Paul Whiteman's Orchestras.

## J. MILTON DELCAMP

Musical director of the Ampico Recording Department.

## LEE ROBERTS

As a composer and pianist Mr. Roberts is strongly entrenched in the affections of music lovers everywhere.

## TED FIORITO

Director of the Oriole Orchestra of the Edgewater Beach Hotel in Chicago.

## ADAM CARROLL

Pianist for Paul Whiteman's Orchestra and leader of the Adam Carroll Orchestra.

## HENRY LANGE

Formerly pianist for Paul Whiteman's Orchestra and now leader of the Lange-McKay Orchestra.

## EDGAR FAIRCHILD

Vaudeville star featuring popular song hits.

## ZEZ CONFREY

A brilliant figure in the lists of popular artists. His own Orchestra has achieved the distinguished success his splendid artistry deserves.

## RALPH REICHENTHAL

Formerly pianist and arranger for Ray Miller's Black and White Melody Boys.

## The Vincent Lopez and Paul Whiteman Orchestras

The names listed of the men who are responsible for the arrangement and interpretation of music for these two famous dance orchestras suggest the best dance music obtainable. These artists bring to the Ampico owner music for dancing comparable only in its wonderful rhythm to the actual orchestras. The Ampico alone can bring to you the playing of the stars of the Vincent Lopez and Paul Whiteman Orchestras.

# Another Triumph

for

## The AMPICO

### THE SUPREME REPRODUCING PIANO

On February 18th, 1927,

#### MOISEWITSCH

the eminent pianist, in his Piano Recital at Wigmore Hall, played in comparison with his own AMPICO RECORDINGS. The two performances—his own and that of The AMPICO—were identical.

The audience was spellbound by this marvellous and perfect reproduction, and continually applauded both the ARTIST and The AMPICO.



Nearly every Great Artist of modern times may be heard on The Ampico.

The Ampico Catalogue of Recordings embraces every type of music :

Classical, Semi-Classical, Transcriptions, Marches, Standard Melodies, Waltzes, and the latest Dance Music.

The Ampico is obtainable for home entertainment and enjoyment in Upright and Grand Models of many of the World's finest makes of Pianos.

We cordially invite you to call and hear The Ampico or write for Brochure of Great Artists.



"Not until I heard The Ampico did I feel inclined to make recordings—it makes me happy to be associated with your marvellous invention."

*Bruno Wisniewski*



## Music Critics and Testimonials.



### *"Daily Express" Music Critic :*

"The Pianoforte Recital by Moiseiwitsch at the Wigmore Hall last night was combined with a demonstration of the Ampico Reproducing Piano, which made good its claim to give wonderfully faithful reproductions of the pianist's own performances of a number of pianoforte compositions. This electrically-controlled reproducing piano is apparently capable of reproducing a great pianist's performance down to the smallest detail."

### *"The Morning Post"—Music and Musicians :*

"The recital at the Wigmore Hall on Friday last, whereat Moiseiwitsch first played and immediately afterwards the Ampico Reproducing Piano repeated the compositions, was a very great success, the repetition of the pianist in all his moods and phrasing being remarkably faithful. The Ampico is an electrically-controlled piano."

### *Sydney Grew, Birmingham :*

"The Ampico submitted itself to the test of playing side by side with one of the most excellent pianists of the day—Benno Moiseiwitsch. I doubt if even the pianoforte virtuoso, whose ear is exceptionally trained to observe the nuances of pianoforte tone, could have said which was coming directly from Moiseiwitsch's fingers and which by the medium of Ampico re-enaction. I know that had I been screened off I could not have delivered a verdict."

### *Mr. Frank Armstrong (Managing Director, Middlesex College of Music) :*

"The test was a severe one, for the living artist first played a composition and then immediately afterwards—when it was fresh in one's mind—the Ampico repeated his own playing. The result astonished me, as, knowing beforehand what was going to happen, one was particularly critical to memorise any peculiarity of rhythm or phrasing, etc. ; and it was with amazement I heard these particular individualisms faithfully reproduced on the Ampico. I became a convert on the spot."

### *Sir Leo Chiozza Money (an Ampico Owner, present at the Recital) :*

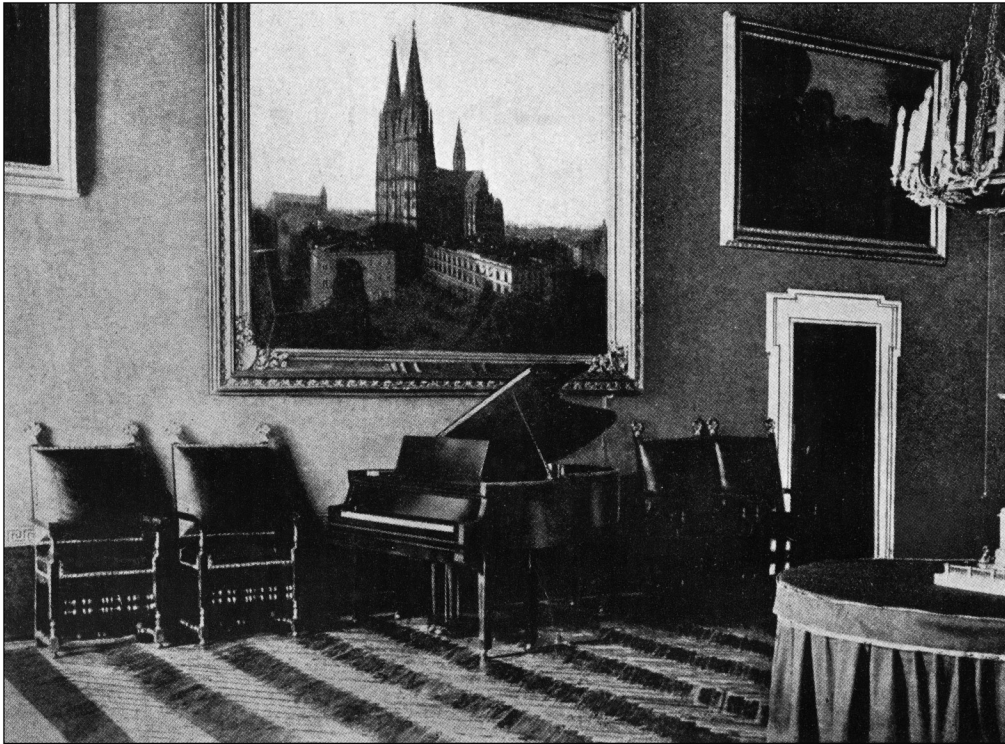
"To the musical amateur, whose executive abilities fall short of his ambition, the Ampico pianoforte is a pure delight. It is a key to the full enjoyment of Chopin or Beethoven, Liszt or Schumann, Brahms or Schubert, Albeniz or Ravel, interpreted by pianists of the first range.

"My regret is that I have lived so long without your wonderful invention, which is a charm to existence."

### *Lady Moore :*

"I write to say how greatly I enjoyed the Moiseiwitsch Recital at the Wigmore Hall on Friday last. The wonderful performance of the Ampico fills me with astonishment. The possession of such an instrument must be a continual joy, as the records give such an extraordinarily beautiful and artistic rendering."





THE AMPICO IN THE PRIVATE APARTMENTS OF HIS HOLINESS THE POPE.



SIR LEO CHIOZZA MONEY AT HIS AMPICO.





THE AMPICO IN THE HOME OF LADY BEECHAM.



THE AMPICO IN THE HOME OF ALFRED DUNHILL, Esq.



## HONOURS CONFERRED



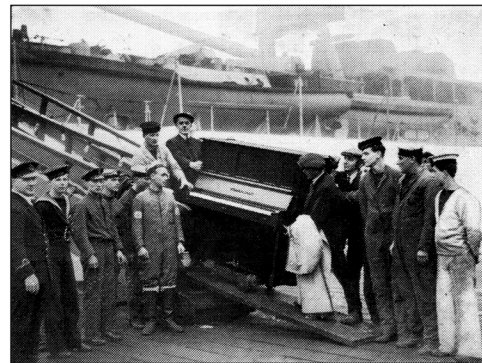
Sandringham

HER MAJESTY THE QUEEN HAS PURCHASED AN AMPICO FOR SANDRINGHAM



*Craven Lodge, Melton Mowbray,  
H.R.H. the Prince of Wales' Hunting Headquarters*

The Ampico has been installed at Craven Lodge for the enjoyment of H.R.H. the Prince of Wales when in residence. During the American visit of the Prince the Ampico was placed in his personal sitting-room on board the "Renown."



*The Gangway of H.M.S. Renown,  
New Year's Day, 1927*

By command of H.R.H. the Duke of York an Ampico piano was sent on board the "Renown" for the use of their Royal Highnesses during their epoch-making visit to Australia and New Zealand.

The instrument was placed in the Royal Dining Room.



# The AMPICO IN THE HOME

THERE are many thousands of Ampico owners throughout the world, and while there are many distinguished names in the list there are those who enjoy and reap the wide benefits of its beautiful music, to whom "the hearing of a little music every day" means that every day is made the brighter thereby, who see life, art and nature with a clearer eye, with a keener appreciation because of the wider view and cultivation which a knowledge of music brings.

## AMPICO OWNERS INCLUDE :—

Her Majesty the Queen.	His Holiness the Pope.	The Countess Irma von Geijer.
Sir Victor Warrender, Bart, M.P.	Sir Stanley Cochrane, Bart.	Sir Leo Chiozza Money.
Sir Leonard Lyle, K.B.E.	Sir Henry Lynch.	The Hon. E. Butler Henderson.
The Hon. Mrs. Wilson-Filmer.	W. Home, Esq., C.M.G.	Vincent Astor, Esq.
J. Ogden Armour, Esq.	Mrs. Alfred G. Vanderbilt.	Harold Vanderbilt, Esq.
William Agar, Esq.	H. Brodie Rowe, Esq.	Alfred Dunhill, Esq.

## *A few of the Celebrities of the Stage and Screen who are Ampico Owners :—*

John Barrymore.	Pauline Frederick.	Douglas Fairbanks.
Mary Pickford.	Norma Talmadge.	Charlie Chaplin.

## APPRECIATIONS OF THE AMPICO

"I am writing to let you know that the Ampico Reproducing Piano supplied for the use of the Duke and Duchess of York on board H.M.S. "Renown" during their recent Australian tour proved most satisfactory. Their Royal Highnesses were very pleased with it. It was frequently used and gave them and the members of their staff great enjoyment."

*Private Secretary to*  
H.R.H. THE DUKE OF YORK.

"The Ampico which I purchased from you has given me great pleasure. In my home I have installed the latest type of gramophone, the finest system of wireless procurable, yet, when I want *real* music I always fall back on the Ampico."

ALFRED DUNHILL.

"To hear again one's favourite pianists play a composition, the performance of which has lingered in the memory, is to realise to the full the superb art of the Ampico. Alone, one is inspired, and when entertaining the choice of great artists fulfils all requirements."

(LADY) UTICA BEECHAM.

"To the musical amateur whose executive abilities fall short of his ambition the Ampico pianoforte is a pure delight. It is a key to the full enjoyment of Chopin or Beethoven, Liszt or Schumann, Brahms or Schubert, Albeniz or Ravel, interpreted by pianists of the first range. My regret is that I have lived so long without your wonderful invention, which is a charm to existence."

SIR LEO CHIOZZA MONEY.



# *The* AMPICO *in the* CONSERVATOIRES *and* UNIVERSITIES

IT IS NOW recognised that through the Ampico, affording the co-operation of the greatest artists in their flawless recordings, the study of music is tremendously stimulated and the teacher significantly aided. Piano lessons, vocal or instrumental practice, and classes in the history and appreciation of music are equally indebted to the Ampico, which to-day is not only helping skilled musicians to realize the full possibilities of their art, but literally creating the intelligent audience that such art demands and has a right to expect.



THE AMPICO IN THE HOLYWELL MUSIC ROOM, OXFORD

HOLYWELL MUSIC ROOM, OPENED IN THE YEAR 1748, IS THE OLDEST MUSIC ROOM IN EXISTENCE IN EUROPE, AND HAS BEEN USED BY ALL THE FAMOUS MUSICIANS, INCLUDING HANDEL, WHO GAVE SEVERAL CONCERTS HERE.



# PROMINENT EDUCATORS TESTIFY TO THE GREAT EDUCATIONAL VALUE OF THE AMPICO.

"I can assure you that the Ampico Recital was greatly appreciated and enjoyed by all who were fortunate enough to be present on this occasion. May I also say that I was much impressed by the educational possibilities of The Ampico; the accuracy of the ensemble was remarkable."

GRANVILLE BANTOCK, M.A., Mus.D. Edin.,  
*Director of Music*, Birmingham University;  
Midland Institute School of Music.

"There are great educational possibilities with such an Instrument as The Ampico, in which the actual performances of great artists are faithfully reproduced, and with so comprehensive a catalogue as that offered by The Ampico the teacher or lecturer is assured of excellent illustrations."

THOMAS KEIGHLEY, Mus.B., Hon. F.R.M.C.M.,  
F.R.C.O.,  
*University Lecturer* at Manchester University.

"The reproduction of The Ampico is marvellous and the piano touch seemed to me extraordinarily natural and human. As reproduction of performances by great pianists it will have an amazing educational value."

ADRIAN CEDRIC BOULT, *Music Director*  
of the City of Birmingham Orchestra.

"Irrespective of its value for giving lovers of music who cannot play themselves joy in their home lives, the value of The Ampico from an educational point of view and for making History is revolutionary."

FRANK ARMSTRONG, *Managing Director*,  
Middlesex College of Music.

"We have selected The Ampico after most careful tests. We believe it to be a superior reproducing instrument. Its catalogue of music is most complete."

PETER W. DYKEMA, *Professor of Music Education*, Teachers' College, Columbia University, N.Y.

"With the splendid additions you are making to your catalogue of recordings we are more and more able to extend the use of The Ampico to cover the pre-classic and ultra-modern periods."

ALEXANDER RUSSELL, *Director of Music*,  
Princeton University.

"I find The Ampico a thoroughly sensitive and artistic medium. Its adequate repertory puts me in command of the essential materials of piano literature. Its contribution to the effectiveness of my work is a distinct one."

G. S. DICKINSON, *Professor of Music*,  
Vassar College, Ploughkeepsie, N.Y.

"The Ampico in our school has undoubtedly been of great value, because of the highly artistic nature of the reproductions of the works of the great masters."

CHARLTON LEWIS MURPHY, *Director*,  
Zeckwer-Hahn Philadelphia Musical Academy.

"The Ampico has greatly improved the work in our classes, and has given our students a view of the best in music literature that could be obtained in no other way."

HAROLD L. BUTLER, *Dean*,  
College of Fine Arts, Syracuse University.

## A FEW OF THE EDUCATIONAL INSTITUTIONS NOW USING THE AMPICO

### CONSERVATOIRES OF MUSIC, UNIVERSITIES & COLLEGES

Columbia University, Teachers' College  
(3 instruments), NEW YORK.  
Master Institute of United Arts, NEW YORK.  
Boston University, BOSTON, U.S.A.  
New England Conservatoire of Music  
(2 instruments), BOSTON, U.S.A.  
Cornell University, ITHACA, NEW YORK.  
Syracuse University, College of Fine Arts,  
SYRACUSE, U.S.A.  
Wellesley College, WELLESLEY, U.S.A.  
Peabody Conservatoire of Music,  
BALTIMORE, U.S.A.  
Sherwood Music School, CHICAGO.  
Henley-Casper School of Music,  
WASHINGTON, U.S.A.  
University of California, Southern Branch,  
LOS ANGELES, U.S.A.  
Zweckwer-Hahn, Philadelphia Musical Academy,  
PHILADELPHIA.  
School of the Three Arts, BUFFALO, U.S.A.  
University of Virginia, CHARLOTTESVILLE, U.S.A.  
Smith College, NORTHAMPTON, MASS., U.S.A.  
Princeton University, PRINCETON, NEW JERSEY, U.S.A.

### TEACHERS' COLLEGES, HIGH AND ELEMENTARY SCHOOLS

Teachers' College, BOSTON, U.S.A.  
New York Training School for Teachers,  
NEW YORK.  
Long Beach Polytechnic High School,  
LONG BEACH, U.S.A.  
Jefferson High School, LOS ANGELES, U.S.A.  
East High School, DENVER, U.S.A.  
Marquis de Lafayette Junior High School,  
ELIZABETH, NEW JERSEY, U.S.A.  
Alleghany High School, PITTSBURG, U.S.A.  
Theodore Roosevelt School,  
GARY, INDIANA, U.S.A.  
Condon Intermediate School,  
DETROIT, U.S.A.  
Irving School, KANSAS CITY, U.S.A.  
Taylor Alderdice High School,  
PITTSBURG, U.S.A.

### CATHOLIC SCHOOLS AND COLLEGES

Annunciation Academy,  
PINE BLUFF, U.S.A.  
Trinity College, WASHINGTON.  
Convent of St. Catherine,  
FALL RIVER, U.S.A.  
St. Mary's Seminary, BUFFALO, U.S.A.  
Nazareth Academy, ROCHESTER, U.S.A.  
Academy of Our Lady, CHICAGO.

### PRIVATE, SPECIAL AND DANCING SCHOOLS

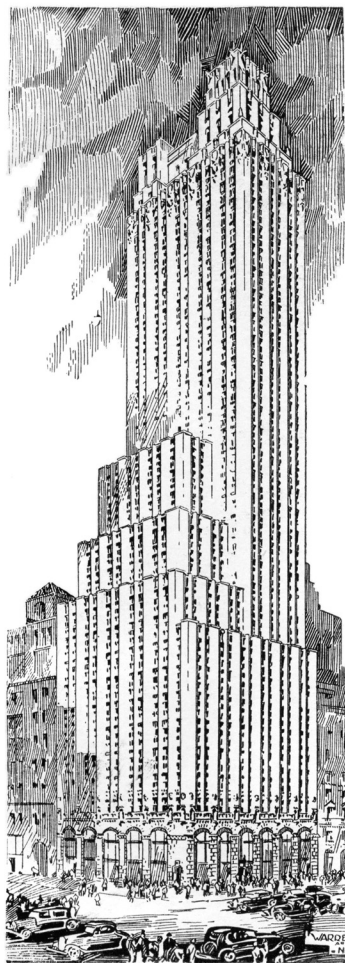
Mt. Prospect School, WALTHAM, U.S.A.  
Western Penn. School for the Blind,  
PITTSBURG, U.S.A.  
Alviene School of Dramatic Art,  
NEW YORK.  
Alexis Kosloff Studio of Danse,  
NEW YORK.  
Ned Wayburn's School of Dancing,  
NEW YORK.



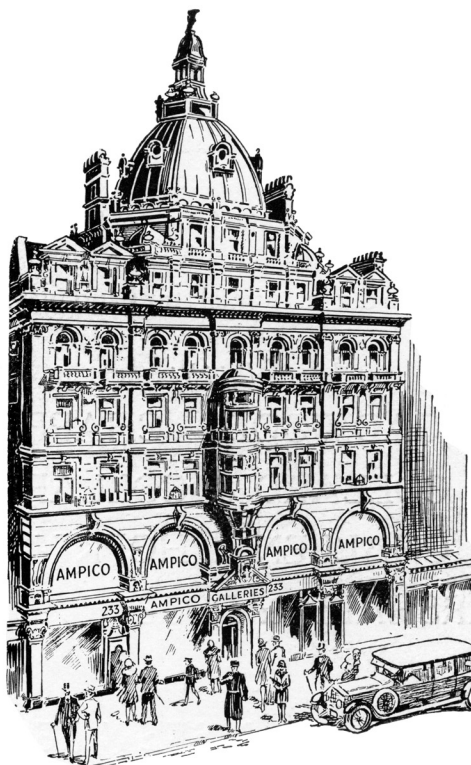
# *The* AMPICO

WHOLESALE DISTRIBUTING HEADQUARTERS

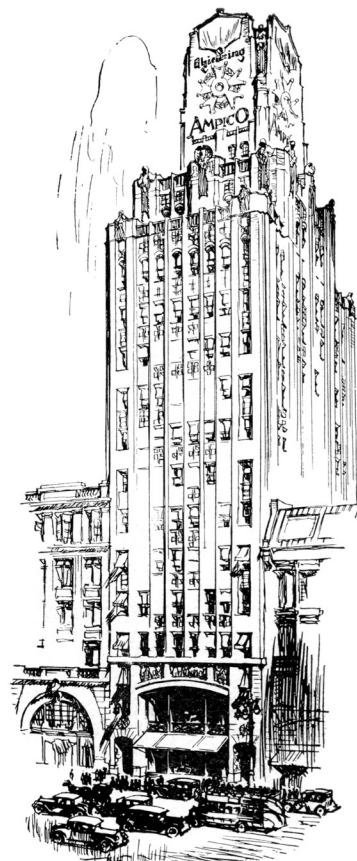
LONDON      PARIS      NEW YORK  
SYDNEY      MONTREAL



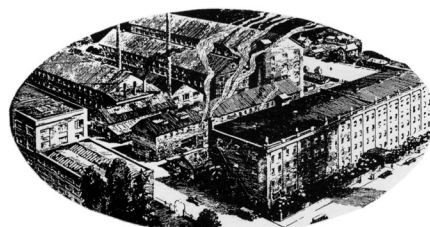
Fifth Avenue, NEW YORK.



LONDON



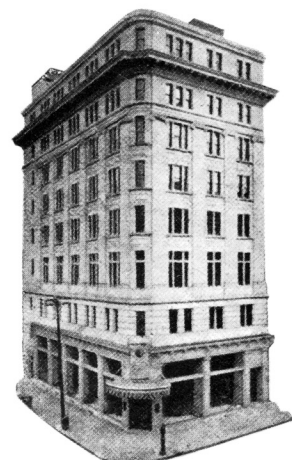
Fifty-Seventh Street, NEW YORK.



SYDNEY.



PARIS.



MONTREAL.



# *The* AMPICO

AND ITS

## WORLD FAMOUS PIANOS

The following are some of the celebrated pianos obtainable with The Ampico. The installation of the Ampico device in no way impairs the piano for hand playing. In the Grand models The Ampico is so installed that no change is made in the length of the keys, and the touch of the piano is absolutely unaltered. The importance of this for the musician and for all who wish to use the instrument for hand playing is apparent.

*British*

BROADWOOD    CHAPPELL  
COLLARD & COLLARD  
CHALLEN    HOPKINSON  
MARSHALL & ROSE    ROGERS

*German*

GROTRIAN-STEINWEG

*French*

ERARD    GAVEAU

*Austrian*

BÖSENDORFER

*Canadian*

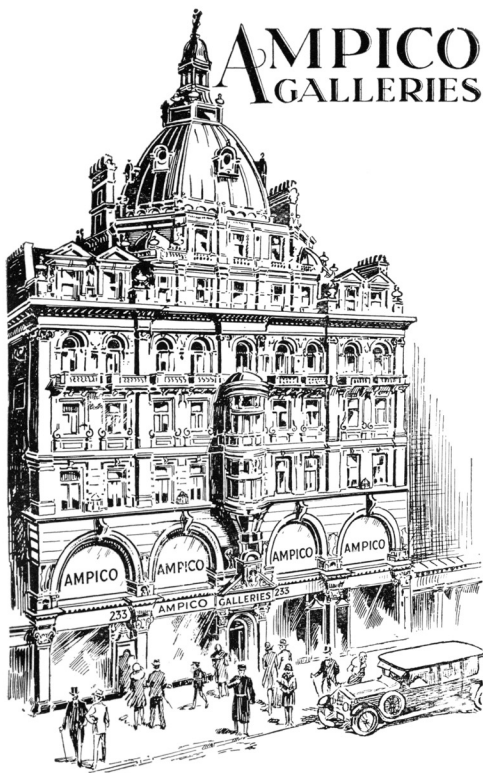
WILLIS

*Australian*

BEALE

*American*

MASON & HAMLIN  
CHICKERING    KNABE  
MARSHALL & WENDELL



THE AMPICO HEADQUARTERS  
*Regent Street, London, W.1*

AMPICO GALLERIES occupies one of the finest sites in Europe—the new Regent Street opened by Their Majesties the King and Queen is recognised as the most imposing shopping thoroughfare in the world.

The Ampico is obtainable in most of the famous makes of pianos, and these instruments, both uprights and grands, are on view. This impressive display is without parallel in the history of the pianoforte trade. The world-wide prestige of the Ampico is evidenced by the endorsement of the leading pianomakers who have chosen the Ampico as the supreme Reproducer for installation in their instruments.



RECEPTION LOBBY OF AMPICO GALLERIES



# AMPICO GALLERIES



A VIEW OF THE MAIN GALLERY



ONE OF THE AMPICO PRIVATE DEMONSTRATION ROOMS

# AMPICO RECORDINGS

## The Favourite Fifty.

THIS collection of Recordings has been listed  
to assist Ampico owners in their choice of  
music.

### BRILLIANT NUMBERS.

* 57437H	Hungarian Rhapsody, No. 6 — <i>Liszt</i>	Levitvski	12/6
* 57504H	Prelude, C Sharp Minor — <i>Rachmaninoff</i>	Rachmaninoff	12/6
* 60743H	Fantasie Impromptu— <i>Chopin</i>	Schnitzer	12/6
* 62693G	Naila, "Waltz"— <i>Dohnányi-Delibes</i>	Münz	11/-
* 67563H	An Der Schönen Blauen Donau (On the Beautiful Blue Danube) (Concert Arabesques on Waltz by Johann Strauss) — <i>Schulz-Evler</i>	Lhévinne	12/6
* 63243H	Hungarian Gypsy Dances — <i>Tausig</i>	Lhévinne	12/6
63253H	Ballade, No. 1, D Flat— <i>Liszt</i>	Nyiregyhazi	12/6
51027H	Concerto, Op. 16—A Minor 1st Movement— <i>Grieg</i>	Volavy	12/6
67053H	Polonaise, No. 2, E Major — <i>Liszt</i>	Gordon	12/6

### REMINISCENT MELODIOUS PIECES.

* 50425H	Liebestraum, "Nocturne," No. 3— <i>Liszt</i>	Ornstein	12/6
* 50665H	Melody in F— <i>Rubinstein</i>	Ornstein	12/6
* 61043G	"Meditation," <i>Thaïs</i> — <i>Massenet</i>	MacFadyen	11/-
* 61851G	"Spring Song"— <i>Mendelssohn</i>	Schnitzer	11/-
* 1973G	Jocelyn, "Berceuse" (Cradle Song), E Flat Major— <i>Godard</i>	Volavy	12/6
57473F	Chanson Indoue (Song of India) — <i>Rimsky-Korsakoff</i>	Suskind	9/6
67481G	Salut d'Amour (Love's Greeting) — <i>Elgar</i>	Delcamp	11/-
65121G	Mélodie—"Chants du Voyageur" — <i>Paderewski</i>	Cooper	11/-

### LIGHT INSTRUMENTAL PIECES.

* 60711G	Valse Petite— <i>Benkhart</i>	Delcamp	11/-
* 62391F	Opera Waltz— <i>Ilgenfritz</i>	Ilgenfritz	9/6
67103G	Serenade— <i>Toselli</i> : L'Aurore (At Dawn)— <i>Friml</i>	Kerr	11/-
64091F	Sylvia Ballet "Pizzicati" — <i>Delibes</i>	Fairchild	9/6
68083F	Chanson (Mélodie)— <i>Friml</i>	Friml	9/6

### FAVOURITE OVERTURES.

* 50977H	Poet and Peasant, "Overture" — <i>Suppé</i>	Brockway and Volavy	12/6
50557H	Tannhäuser "Overture" — <i>Wagner</i>	Hoffmann	12/6

### CHARACTERISTIC AND DESCRIPTIVE SELECTIONS.

* 52425H	Humoresque— <i>Dvořák</i>	Ornstein	12/6
* 58145H	Caprice Viennois— <i>Kreisler</i>	Kreisler	12/6
* 59731H	Hark! Hark! the Lark — <i>Schubert-Liszt</i>	Moiseiwitsch	12/6
* 67311H	Polish National Dance, Op. 3, No. 1— <i>Scharwenka</i>	Volavy	12/6
* 60603H	Invitation to the Dance— <i>Weber</i>	Schnabel	12/6
* 62021H	Minuet— <i>Paderewski</i>	Schnitzer	12/6
* 202491F	Song of India (Fox-Trot) — <i>Rimsky-Korsakoff</i>	Original Piano Trio	11/-
61733F	Woodland Sketches:— 1. To a Wild Rose; 2. To a Water Lily — <i>MacDowell</i>	Duke	9/6
59661H	"Spinning Song"— <i>Mendelssohn</i>	Rachmaninoff	12/6
59441E	Pirouette— <i>Glazounow</i>	Suskind	8/-
63503H	Arabesque, No. 2— <i>Debussy</i>	Schmitz	12/6
50026H	"Harmonies du Soir"—Evening Harmonies— <i>Liszt</i>	Friedheim	12/6
60401G	Country Gardens— <i>Grainger</i>	Souvaine	11/-

### EXCERPTS FROM THE OPERAS.

* 60683H	"Barcarolle," Tales of Hoff- man— <i>Offenbach</i>	Pelletier	12/6
* 62913H	"Prelude" and "Siciliana," Cavalleria Rusticana — <i>Mascagni</i>	Mascagni	12/6
2083G	Tannhäuser—"O! Thou Sublime Sweet Evening Star" — <i>Wagner-Liszt</i>	Suskind	12/6
1623H	Meistersinger, Die Walter's Prize Song— <i>Wagner</i>	Hageman	12/6
1493F	Samson & Delilah, My Heart at Thy Sweet Voice— <i>Saint-Saëns</i>	Fairchild	11/-

### FAVOURITE BALLADS (with Words).

* 501G	Rosary, The— <i>Nevin</i>	Brockway	12/6
* 1241F	Bells of St. Mary's, The— <i>Adams</i>	Fairchild	11/-
* 1261F	I Hear You Calling Me, — <i>Marshall</i>	Suskind	11/-
1651F	A Brown Bird Singing— <i>Wood</i>	Lefèvre	11/-
311F	At Dawning—(I Love You) — <i>Cadman</i>	Dilworth	11/-
2091F	I'll Sing Thee Songs of Araby — <i>Clay</i>	Frank Black	11/-

### FAVOURITE LIGHT OPERA SELECTIONS.

66683H	Mikado— <i>Sullivan</i>	Janssen	12/6
66463H	Iolanthe— <i>Sullivan</i>	Janssen	12/6
66563H	Pinafore— <i>Sullivan</i>	Janssen	12/6

\* Denote "The Favourite Twenty-Five" sold in sets—  
26 Recordings, price, £14; regular price, £15 11s. 6d.



# MUSIC CABINETS

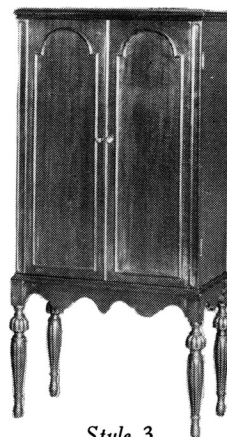
## FOR

# AMPICO RECORDINGS.

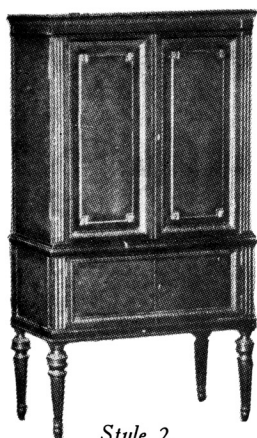
THE four Music Cabinets illustrated are elegant in appearance and have been designed to hold a number of Ampico Recordings.



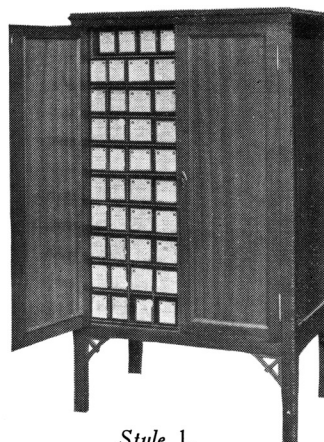
*Style 4.*  
WILLIAM & MARY.  
Price, 25 gns.



*Style 3.*  
COLONIAL.  
Price, 25 gns.



*Style 2.*  
LOUIS XVI.  
Price, 20 gns.



*Style 1.*  
Price, 12 gns.

*Cabinets are all of the same dimensions:  
Height, 3 ft. 10 in. ; Width, 2 ft. 4 in. ; Depth, 1 ft. 4 in.  
Holding capacity, 80 Recordings.*





