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TOWARD A DISCOGRAPHY OF COMPOSER-PIANISTS
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A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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This document would not have been possible without the unwavering support of those around me. As I approach the conclusion of my degree, I increasingly realize how fortunate I am to be surrounded by family who support me, mentors who challenge me, and students who inspire me.

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ABSTRACT

This document presents a discography of 3,175 recordings by 214 composer-pianists who recorded their solo compositions from 1889-2015. In doing so, the discography achieves two goals. First, it clarifies information surrounding recording dates, original releases, and commercial reissues of recordings by well-known composer-pianists. Second, the discography provides a source of lesser-known solo piano music written by contemporary composers, many of whom continue to write and record their own music.

Chapter one introduces the study and explains the importance of primary recordings—the term used in this document to describe composers' recordings of their own works. In addition to providing a list of primary recordings, the discography offers a cross-section of twentieth- and twenty-first century piano music. Chapter two provides a review of literature related to discographies and describes how discographies evolved from simple recording lists to serious academic pursuits.

A discussion of historical recording technology pertaining to the piano is included in chapter three. Prior to the introduction of electrical microphones in 1925, pianists recorded via two devices: acoustic recording horns and reproducing pianos. This chapter aims to clarify questions of authenticity by describing the advantages and disadvantages of each medium. The discussion of piano rolls focuses on the "big three" reproducing piano companies: Welte-Mignon, Duo-Art, and Ampico. In addition to describing the methods used to capture artists'

performances, the chapter also details each company's proprietary editing techniques.

The discography itself is presented in chapter four. Composers' last names and the compositions they recorded are organized alphabetically. When available, the discography also provides the following information for each recording: performance length, recording date, recording medium, original release information, most recent remastered CD release, and album title. The discography synthesizes information from a multitude of sources including Internet databases, bio-bibliographies, composer websites, record company catalogues, and CD liner notes. Immediately following the discography is a rollography of 650 compositions by 223 composers whose recordings for Welte-Mignon, Duo-Art, and Ampico have yet to be released in a format that is accessible to modern listeners.

Chapter five provides a summary of the research. Notable trends found throughout the discography are summarized and discussed. These trends include the presence of multiple primary recordings of the same work and the existence of both acoustic and piano roll recordings of the same composition. Chapter five also discusses the most prominent compositional styles and techniques found in the discography. Works featuring ragtime, jazz, minimalism, prepared piano, extended techniques, improvisation, and musical quotation are common throughout the discography.

CHAPTER ONE

Introduction

Thomas Edison's invention of the phonograph in 1877 marked a watershed moment in human history. For the first time, sound could be captured and played back in real time. While Edison initially conceived of the phonograph as a business tool, he also devoted a branch of his company to producing music recordings. At first, performers were reluctant to endorse their recordings due to the low fidelity of the finished product, forcing Edison to lay off workers in the music division. Robert Conot notes that:

> The attempts to record produced such abominable scratching and nasal sounds that one prominent pianist turned ash white upon hearing the results, and artists almost unanimously divorced themselves from the machine because of its infidelity.[1]

As recording technology advanced, more artists became interested. In addition to virtuoso pianists recording other composers' works, composers themselves began to record their own piano compositions. Robert Matthew-Walker writes that in 1889, "Johannes Brahms was the first great composer to make a gramophone recording of any kind."[2] While the poor sound quality of Brahms's recording precludes generalizations about his playing style, more recent recordings by twentieth- and twenty-first-century composer-pianists can offer insights into the interpretation of their works.

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[1] Robert Conot, *Thomas A. Edison: A Streak of Luck* (New York: Seaview Books, 1979), 309.

[2] Robert Matthew-Walker, "The Recording of Johannes Brahms," *International Classical Record Collector* 2/9 (Summer 1997): 24.

This document presents a discography of composer-pianists who recorded their solo piano works from 1889 through 2015. For purposes of this study, composers' recordings of their own works are referred to as "primary recordings." The term "primary recording" draws upon the humanities' use of the term *primary source*. In the humanities, primary sources hold greater value than secondary sources due to the temporal relationship between the subject being studied and the source itself. However, the present document does not assert that primary recordings are more valuable than recordings by other interpreters. Rather, the word "primary" simply indicates that a composer issued a recording of his/her own work.

Primary recordings should not be viewed as sacred historical artifacts that offer definitive interpretive guides. Rather, primary recordings provide an aural interpretive perspective for modern performers who are accustomed to approaching interpretation solely through the printed score. John Butt observes that "Even in the twentieth century composers who were themselves expert performers often seemed to treat their performances as ontological categories entirely different from their notated composition."[3] He goes on to cite Stravinsky, Bartók, and Messiaen as examples.

Indeed, primary recordings frequently reveal interpretations that deviate significantly from the notated score. These interpretive deviations coincided with a period in music history during which many composers became increasingly

[3] John Butt, *Playing with History: The Historical Approach to Musical Performance* (Cambridge: Cambridge University Press, 2002), 121.

precise with their notation.[4] With increasing specificity of notation, one might expect to hear a more narrow range of interpretations. However, interpretive liberties that are evident in recordings of Romantic repertoire persist in recordings of twentieth- and twenty-first-century repertoire—even when the recordings are made by the composers themselves.

When composers present recorded interpretations that differ significantly from their printed scores, modern performers can learn three things. First, primary recordings provide insight into a composer's intentions and dramatic conception of the work. Second, and equally important, when composers deviate from their own scores, it gives modern performers a license to explore alternative interpretations of the musical text. Finally, there are pedagogical benefits for students and teachers who study primary recordings. For example, Timothy Day notes that studying recordings can free modern musicians from interpretive tropes that sometimes reign in music education:

> Certainly through the middle decades of the century it was drummed into the heads of music students that they should guard against any tendency to accelerate with a crescendo; this was a mortal sin. It hasn't been for very long, apparently; Strauss would do it, and Rachmaninoff, and Elgar.[5]

In creating this discography, the author does not advocate ignoring contemporary interpretive trends. Instead, he hopes that pianists will thoughtfully reconsider long-standing notions of interpretation and develop a more open

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[4] Butt, *Playing with History*, 97.

[5] Timothy Day, *A Century of Recorded Music: Listening to Musical History* (New Haven: Yale University Press, 2000), 150.

perspective that informs their performing and teaching. After reading this document and studying the recordings in the discography, modern performers will gain new insights into the repertoire that is included. When faced with composers' performances of their own works, pianists can develop a broader understanding of interpretation and a greater appreciation for the music that is included in the discography.

Purpose of the Study

This document provides a discography of primary recordings beginning with Johannes Brahms's 1889 *Hungarian Rhapsody* recording and extending to the year 2015. The resulting resource offers performers and teachers of twentieth- and twenty-first-century music insights into how the included composers conceived of their works. In addition to featuring standard repertoire written by established composers, the discography also contains a large number of lesser-known contemporary works. Thus, apart from offering interpretive insights, the discography provides an additional benefit: it introduces performers and teachers to new twentieth- and twenty-first-century piano repertoire that can be incorporated into recital programs.

Recordings of recently written music can be difficult to find (if they exist at all), and this can discourage performers from exploring new works. The benefit of surveying twentieth- and twenty-first-century repertoire through the lens of a discography as opposed to a bibliography lies in the fact that readers are guaranteed that a recording exists for each work. While it would be impossible to

list all extant recordings of twentieth- and twenty-first-century solo piano repertoire, focusing on primary recordings provides a practical way of surveying the music written during this time period.

Need for the Study

Currently, there is no resource that catalogues primary recordings of solo piano literature. While several books, such as David Dubal's *The Art of the Piano*[6] and David Burge's *Twentieth-Century Piano Music*,[7] provide selected discographies of notable twentieth-century performers, these resources noticeably omit prominent composer-pianists. Other discographies, such as the *Schwann* catalogues,[8] only document recordings that were still in production at the time of publication, making it difficult to find discontinued recordings. Thus, the importance of this study lies in its amalgamation of previously diffuse material into a single comprehensive resource. It also serves as a reference for performers and teachers of twentieth- and twenty-first-century music as well as those who are interested in how interpretive trends changed throughout the century.

The absence of a resource cataloguing composer-performers is not surprising. As Timothy Day notes, even record companies and libraries do not always provide a thorough catalogue of sound recordings:

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[6] David Dubal, *The Art of the Piano: Its Performers, Literature, and Recordings* (New Jersey: Amadeus Press, 2004).

[7] David Burge, *Twentieth-Century Piano Music* (New York: Schirmer Books, 1990), 273-76.

[8] *Schwann Opus*, v. 12, (Santa Fe, NM: Stereophile, 2001).

> In the documentation of reissues of old material no record company will ever list all the earlier issue numbers that would make the recording's history plain. Which in part explains why none of the world's major research libraries are able to provide scholars with the comprehensive and detailed catalogues of their holdings of sound recordings which they do, and are expected to do, with their collections of printed books and musical scores…[9]

The statement above appears to be accurate. Major libraries such as The Library of Congress, The British Library, and The William and Gayle Cook Music Library at Indiana University do not allow for searches featuring the same entry for both composer and performer. In some cases, one is unable to search by performer at all. This further demonstrates the need for a comprehensive resource that catalogues composers who have recorded their own piano compositions.

With the wealth of online resources available today, many pianists still remain unaware of extant primary recordings—even when recordings exist for the repertoire they are performing. Often, pianists and listeners turn to a canon of twentieth-century virtuoso performers, overlooking the wealth of composer-pianists who also recorded their own works. When audiences continually return to the same recordings of the repertoire, the notion of "definitive recordings" begins to emerge.

As the twentieth century progressed, definitive recordings were increasingly sought out for their "timeless" interpretations, which helped to initiate the trend toward Urtext scores. Edward Cone laments this trend, citing it as a factor in the twentieth century's fascination with the musical score as a sacred text:

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[9] Day, *A Century of Recorded Music,* 246.

> Our more knowledgeable audiences tend to regard a composition as a received text. Even if it is not played as one, it is heard as one. The performance is taken by the cognoscenti, not as a lived experience, but as the reverent reading of a sacred writing. Or, in less figurative language: the ideal performance is assumed to be no more and no less than the accurate and convincing presentation of a precomposed text.[10]

To be sure, Cone finds merit in attempting to recreate a composition in a form that comes as close as possible to a composer's ideal:

> In part, this point of view reflects an admirable desire, nourished by modern historical scholarship, to present the composition in a form as close as possible to its composer's original conception. But it also signifies a refusal to accept the further obligation to revitalize the composition as a dramatic gesture and thus to recreate it as the living experience that must have been basic to that conception.[11]

When presented with a catalogue of primary recordings in which composers themselves frequently deviate from their own scores, performers can become more aware of alternative interpretations, and they can begin to approach what Cone describes as the "dramatic gesture" of the composer.

Procedures

When compiling this document, a wide range of sources was consulted in order to provide the most comprehensive discography possible. Initially, a list of major twentieth- and twenty-first-century composers who possibly recorded their

[10] Edward Cone, *The Composer's Voice* (Berkeley: University of California Press, 1974), 116.

[11] Ibid., 118.

piano works was assembled. Standard keyboard literature textbooks, such as those by Stuart Gordon[12] and F. E. Kirby,[13] provided an overview of composers who were active during the recording era. David Burge's *Twentieth-Century Piano Music*[14] provided a more focused study of keyboard composers during the last century. Additional books by Jane Magrath,[15] Maurice Hinson,[16] John Gillespie,[17] and James Friskin/Irwin Freundlich[18] offered valuable sources of major twentieth-century composers who could have recorded their piano works.

Once a list of composers was compiled, both print and digital resources were examined in order to find primary recordings. Printed resources included piano roll catalogues, piano-related journals, composer bio-bibliographies, and dissertations on twentieth- and twenty-first-century piano music. Digital resources such as MusicBrainz,[19] freedb,[20] and Discogs[21] also provided avenues for researching primary recordings. As the discography reached into the twenty-first century, composers' personal websites as well as websites for classical record

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[12] Stuart Gordon, *A History of Keyboard Literature: Music for the Piano and Its Forerunners* (New York: Schirmer Books, 1996).

[13] F. E. Kirby, *Music for Piano: A Short History* (Portland, OR: Amadeus Press, 2003).

[14] Burge, *Twentieth-Century Piano Music*.

[15] Jane Magrath, *The Pianist's Guide to Standard Teaching and Performing Literature* (Van Nuys, CA: Alfred Publishing, 1995).

[16] Maurice Hinson and Wesley Roberts, *Guide to the Pianist's Repertoire, Fourth Edition* (Bloomington, Indiana: Indiana University Press, 2014).

[17] John Gillespie, *Five Centuries of Keyboard Music: An Historical Survey of Music for Harpsichord and Piano* (Belmont, CA: Wadsworth Publishing, 1965).

[18] James Friskin and Irwin Freundlich, *Music for the Piano: A Handbook of Concert and Teaching Material from 1580 to 1952* (New York: Dover, 1973).

[19] MusicBrainz, accessed August 29, 2016, https://musicbrainz.org/doc/About.

[20] Freedb, accessed August 29, 2016, freedb.org/en/.

[21] Discogs, accessed October 17, 2016, https://www.discogs.com/.

labels such as Deutsche Grammophon, Sony Classical, and Albany Records provided information about the most recent recordings that have been released.

Larry Sitsky's *The Classical Reproducing Piano Roll: A Catalogue-Index* offered the most comprehensive source of primary recordings captured on reproducing piano rolls.[22] Sitsky cautions, however, that his catalogue does not indicate if each piano roll has been reissued in a format that is accessible to modern listeners (e.g. LP, cassette, CD). For example, Alfred Henneman recorded his composition *Fabiola* for Ampico, but Sitsky does not indicate the availability of an audio recording.

This presented a dilemma regarding whether to include unreleased piano rolls in the discography. However, all piano rolls released by the three largest companies—Welte-Mignon, Duo-Art, and Ampico—were included. This included piano rolls that have yet to be released in a format that is accessible to modern listeners. The decision to include *all* rolls was merited based on recent advances in scanning technology, particularly at Stanford University, that allow every aspect of a piano roll (including expression, dynamics, and pedaling) to be converted into MIDI data. These MIDI files can then be replayed on an acoustic instrument equipped with the appropriate software.[23] Thus, the inclusion of these rolls will be valuable to future researchers wishing to produce recordings of previously unheard piano rolls.

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[22] Larry Sitsky, *The Classical Reproducing Piano Roll: A Catalogue-Index* (New York: Greenwood Press, 1990).

[23] "Piano Roll Scanner Project," Stanford University Libraries, accessed September 7, 2016, http://library.stanford.edu/blogs/stanford-libraries-blog/2015/11/piano-roll-scanner-project-prsp.

Limitations

This document is limited to recordings of solo piano repertoire performed by the composers themselves. While the document attempts to present an exhaustive discography of primary recordings, the breadth of twentieth- and twenty-first-century composers as well as the proliferation of the recording industry during the last century could have resulted in inadvertent omissions. However, all available resources were thoroughly researched in order to create the most comprehensive discography possible.

The discography includes only the most recent version of each primary recording. Record companies often remaster identical historical recordings once they enter public domain, which occurs fifty years after the original release.[24] Because record companies use proprietary in-house editing techniques, they can market these remastered recordings as newly copyrighted works. The result is a vast selection of slightly altered, reissued recordings of the same original, making the task of finding *all* recordings impractical. Thus, the most up-to-date recordings were used as a matter of practicality.

Furthermore, this study does not include recordings of arrangements, transcriptions, or cadenzas made by concert pianists. For example, while Horowitz frequently performed his arrangement of Liszt's *Hungarian Rhapsody No. 2*, this is not included in the discography. Often, however, famous performers in the early twentieth century also composed original music. Thus, lesser-known compositions, such as Josef Hofmann's *Elegy* and *Kaleidoscope*, are included.

[24] Day, *A Century of Recorded Music*, 132.

Recordings of jazz, ragtime, and popular singer-songwriter artists were also omitted. The decision to exclude ragtime music deserves a more detailed explanation. While prominent ragtime composer-pianists such as Scott Joplin did record their own compositions, they were primarily recorded on *player piano* (pianola) rolls as opposed to *reproducing piano* rolls. Reproducing piano rolls recorded details such as articulation, phrasing, and dynamics while pianola rolls simply captured pitches. The recording limitations of pianola rolls make it difficult to learn about a pianist's playing style. Because of the factors listed above, ragtime recordings were omitted from the discography. Chapter 3 provides a more detailed explanation about the differences between pianolas and reproducing pianos.

Recordings of prominent composers performing other composers' works are not included. Pianists such as Bartók, Rachmaninoff, and Prokofiev enjoyed prestigious careers as both performers and composers, recording their own works as well as the works of others. While secondary recordings made by prominent composer-pianists are not included, they offer fascinating insights into the piano repertoire, and interested readers can seek out these valuable resources.

Recordings by composers' students who became known for performing their teachers' works were also omitted. While Robert Matthew-Walker contends that recordings by the "disciples" (students) of composers "lend them an especial value for future generations,"[25] they were beyond the scope of this study. If one wishes to pursue these resources, two excellent CD releases containing

[25] Matthew-Walker, *The Recording of Johannes Brahms*, 24.

performances by students of Franz Liszt[26] and Clara Schumann[27] are recommended.

Finally, discussion of the recordings themselves lies outside the scope of a discographer's scholarly pursuit. Brian Rust states that discographies should not:

> Involve discussion of the merits and demerits of the actual sound recorded; discographers are not, or at least should not be critics. That is beyond their function. A discography is simply a work of reference to all the known recordings by…those coming within certain limits of style, category, period, or composition.[28]

Thus, the present discography simply aims to provide a comprehensive resource; listeners are free to make their own judgments about the performances.

Organization of the Study

This study is comprised of five chapters. Following the introduction, Chapter 2 provides a review of literature related to discographies. The chapter begins with a discussion of the evolution of discographic research as a field of serious academic study. Following this overview, the chapter presents information about pertinent piano-related discographies. These discographies are organized into music library reference collections, library special collections, journals, dissertations, books, and websites. Chapter 2 also contains information

[26] *Liszt Students Play Liszt*, Pierian 0039/40, 2010, CD.
[27] *Pupils of Clara Schumann*, Pearl GEMM 9904-9909, 1992, CD.
[28] Brian Rust, *Brian Rust's Guide to Discography* (Westport, CT: Greenwood Press, 1980), 3.

regarding the ways in which researchers have organized discographies for other specialized areas within music.

Chapter 3 describes early recording technology as it pertains to the piano. The discussion is comprised of two categories of technology: reproducing piano rolls and acoustic cylinders/discs. Limitations of early acoustic recordings and reasons many pianists chose to record on piano rolls are examined. Chapter 3 also addresses questions of authenticity and accuracy in piano roll recordings. To answer these questions, the chapter describes how piano rolls were recorded and edited so that readers and listeners can better understand which aspects of these recordings can be considered authentic and which aspects should be observed with caution.

The central component of the document is Chapter 4, which presents a discography of primary recordings from 1889-2015. Following the organization of discographies found in dissertations, books, and library reference sections, the present resource is organized alphabetically according to each composer's last name. Within the alphabetical listing of composers, titles of individual works are also alphabetized. While some discographies organize works by CD, this resource is intended to help pianists determine if specific works have been recorded. With this goal in mind, an alphabetical listing of compositions is justified.

Immediately following the discography is a rollography of composers who recorded their compositions for Welte-Mignon, Duo-Art, and Ampico. The term rollography is used to describe a collection of piano rolls. While the main

discography also includes piano rolls, entries in the rollography indicate that the recording has yet to be released in a modern format that is accessible to listeners. Compositions and composers in the rollography are organized in the same manner as the discography. Original piano roll numbers for each recording are also provided.

The concluding chapter provides a summary of the research and a discussion of important findings. Prominent compositional styles found during the creation of the discography are discussed, and notable compositions within each category are described. Chapter five concludes with suggestions for further research.

CHAPTER TWO

Related Literature

This chapter details the scholarly field of discographic research. It begins with a discussion of how discographies evolved from simple lists of recordings into a field of serious academic study. Following this introduction, the chapter presents pertinent discographies found in library reference collections and library special collections throughout the United States. Discographies found in piano-related journals, dissertations, and books comprise the next three sections. The concluding sections discuss important record company websites and notable discographies outside the realm of piano that informed the organization and content of the present discography.

History of Discography

Since the invention of the phonograph, amateur musicians, casual listeners, and serious scholars have been interested in collecting recorded media. The first official recording "lists" appeared in record company magazines as early as the 1890s, when recording technology was still in its infancy.[29] The primary function of these lists was to increase the public's awareness of new recordings available for purchase. Initially, each record company produced its own list of recordings. With the rapid expansion of the recording industry in the early

[29] David Hall, et al. "Discography." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed October 13, 2016, http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2282604.

twentieth century, however, it became impractical for individual record companies to continue publishing all available recordings.

In the 1930s, third-party magazines and books began to compile recording lists. According to Brian Rust, the earliest use of the term "discography" came in 1936 when Charles Delaunay published his *Hot Discography*, which detailed "hot" jazz records.[30] Throughout the 1940s and 1950s, the majority of scholarly discographies catalogued jazz music, a genre in which "recordings rather than scores or sheet music are the principle sources for study."[31] Typically, jazz records did not identify important information such as recording studios, performers, conductors, takes, and session numbers. Thus, jazz discographies focused on codifying this information in an attempt to standardize information for jazz scholars.

Scholarly discographies in the realm of classical music were still limited during the 1930s-1950s. Instead, classical music resources from this time are more accurately described as record guides. These guides were aimed at amateur connoisseurs who wished to build record collections. Magazines such as *High Fidelity*, *Stereo Review*, *The Gramophone*, *Fono-Forum*, and *Diapason* emerged, offering consumers critical reviews of classical recordings.[32] Some magazines filled niche markets by offering guides to low-priced recordings. William Schwann's *Long Playing Record Catalogue* appeared in 1949 and attempted to

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[30] Brian Rust, *Brian Rust's Guide to Discography* (Westport, CT: Greenwood Press, 1980), 15.

[31] Hall, "Discographies."

[32] Jerome F. Weber. "Discography." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 13, 2016, http://www.oxfordmusiconline.com/subscriber/article/grove/music/07843.

include all *available* classical recordings.[33] What these sources had in common was a desire to help consumers locate and acquire *available* recordings. They did not claim to document *all* recordings using a standardized process.

As classical music scholars and performers became interested in historical performance practice, more rigorous standards evolved. Discographies offered a way to locate important historical recordings that were unknown at the time. These recordings provided first-hand aural accounts about performance styles, and they also allowed performers to compare multiple interpretations of the same work. In this way, scholars and performers could learn how interpretive trends evolved through time and how an artist's interpretive style changed throughout his/her career. Thus, the field of scholarly classical discographies evolved to meet the growing needs of this population.

The early days of scholarly classical music discographies were plagued by inconsistencies in formatting, content, and style. In 1979, Michael Gray sought to codify the study of recordings as an academic pursuit by publishing an article in *Notes*, the journal of the Music Library Association. He observed that the field of discographic research was still in its infancy, and that the word itself could be defined in a variety of ways. Despite this, Gray asserted that all discographies should answer a basic set of questions: who, what, where, and when.[34]

Once a set of discographic standards was devised, the field grew considerably. Scholars began to publish discographies for a variety of specialized

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[33] Hall, "Discography."

[34] Michael H. Gray, "Discography: Its Prospects and Problems," *Notes* 35/3 (March 1979): 578-592.

topics, from African American composers to Irish classical music. In order to organize the burgeoning field of discographic research, David Edwin Cooper published the *International Bibliography of Discographies: A Reference Book for Record Collectors, Dealers, and Libraries*.[35] Shortly afterwards, Bowker Press published a definitive three-volume *Bibliography of Discographies* in 1977. For this resource, Michael Gray and Gerald Gibson collaborated to compile the first volume, which is devoted to classical music from 1925-1975.[36] Jazz and popular music occupy volumes two and three. Seeking to update the classical music volume, Michael Gray published a supplement in 1989 that encompassed discographies from 1976-1988.[37]

At the time, these reference books provided readers with a comprehensive list of all published discographies. One could search for discographies about a specific ensemble, genre, artist, or composer. Each entry contained a citation so one could easily find the original source of publication. While these resources provided the most comprehensive guides to discographies during the pre-internet era, they are now limited by their age.

Presently, several online open-source databases offer more comprehensive methods of searching for recordings. Freedb[38] represents the last version of the Compact Disc Database (CDDB) that remains free to the public. Eventually, the

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[35] David Edwin Cooper, *International Bibliography of Discographies: A Reference Book for Record Collectors, Dealers, and Libraries* (Littleton, CO: Libraries Unlimited, 1975).

[36] Michael H. Gray and Gerald D. Gibson, *Bibliography of Discographies*, vol. 1, *Classical Music 1925-1975* (New York: Bowker, 1977).

[37] Michael Gray, *Classical Music Discographies, 1976-1988* (Westport, CT: Greenwood Press, 1989).

[38] Freedb, accessed August 29, 2016, freedb.org/en/.

service was purchased by Gracenote, which developed a proprietary database that is no longer free. An e-mail inquiry to Gracenote requesting permission to access their database for research purposes was declined. Despite this setback, freedb still publishes the final version of their free database, which contains approximately two million CDs.

MusicBrainz provides a more powerful search alternative. This non-profit company considers itself a "community-maintained open source encyclopedia of music information."[39] Updated daily by contributors from around the world, this free database contains over twenty million tracks that are searchable by seventeen identifiers, including artist, work, and instrument. MusicBrainz has integrated Freedb's database into its system, making it the current authoritative resource for finding recordings. The service also cross-references all entries, which allows for comprehensive searches.

Discogs (short for discographies) is another open-source website that is "on a mission to build the biggest and most comprehensive music database and marketplace."[40] Over 312,000 people have uploaded album information into this database, resulting in over 7,700,000 recordings.[41] In addition to providing discographies, the website functions as a marketplace in which people can buy and sell recordings. Discogs presents a thorough catalogue of established

[39] "About," MusicBrainz, accessed August 29, 2016, https://musicbrainz.org/doc/About.

[40] "About Discogs," Discogs, accessed October 17, 2016, https://www.discogs.com/about.

[41] Ibid.

classical composers, and the website's cross-referenced entries allow for facile maneuvering among albums, artists, and genres.

While Wikipedia is not an authoritative source for academic research, the website's Discography WikiProject is worth noting in this related literature section. The project is "dedicated to improving Wikipedia's collection of over 2000 discography articles and lists."[42] While the vast majority of discographies are dedicated to pop music, well-known pianists such as Lang Lang and Horowitz are included. Despite these inclusions, more authoritative sources, such as those mentioned above, were used to corroborate any information found on this website.

The most recent development in the realm of scholarly discographies came in 2015, when the International Association of Sound and Audiovisual Archives (IASA) initiated an International Bibliography of Discographies: A Worldwide Collaborative Project.[43] This project aims to unite both institutions and private collectors in order to assemble the world's most comprehensive bibliography of discographies. Topics will be wide-ranging, with discographies devoted to specific regions, composers, genres, ensembles, etc. After curators review submissions from authors around the world, they hope to make all discographies—both current and out-of-print—available in PDF format.

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[42] "Wikipedia: WikiProject Discographies," Wikipedia, accessed September 16, 2016, https://en.wikipedia.org/wiki/Wikipedia:WikiProject_Discographies.

[43] "International Bibliography of Discographies: A Worldwide Collaborative Project," International Association of Sound and Audiovisual Archives, accessed September 19, 2016, http://www.iasa-web.org/international-bibliography-discographies-worldwide-collaborative-project.

Major Discographies in Library Reference Sections

The majority of university music libraries have reference sections that contain discographies about a variety of subjects. According to MusicRef, a website devoted to research in music and dance, the Library of Congress assigns discographies a call number based on the following system:[44]

ML156.2 – label-specific discographies or individual library holdings
ML156.4 – topical discographies (instrument, genre, etc.)
ML156.5 – composer discographies
ML156.7 – performer discographies

The absence of a section devoted to composer-performers is a conspicuous omission in the above classification system. The present document seeks to fill this void for the realm of solo piano literature.

While a composer-performer category does not exist, several discographies in the ML156-158 section provided valuable information that guided the content and organization of the present study. Of importance is Larry Sitsky's monumental work, *The Classical Reproducing Piano Roll: A Catalogue-Index*. This rollography, the term used to describe a collection of piano rolls, contains an exhaustive listing of classical piano rolls for every company that is known to have recorded using this medium.[45] Sitsky organizes the book into two volumes: *Composers* and *Pianists*, making it possible to conduct searches that were beneficial for this document.

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[44] "Discographies," MusicRef, accessed September 18, 2016, https://sites.lib.byu.edu/musref/refintro/discographies/.

[45] Larry Sitsky, *The Classical Reproducing Piano Roll: A Catalogue-Index* (New York: Greenwood Press, 1990).

Apart from piano-specific discographies, additional reference books in the ML 156-158 section were important for the present study. From 1949-2001, the *Schwann Catalogue* represented the gold standard for finding available classical recordings. While the catalogue initially focused on classical recordings, it also devoted small sections to other genres, such as popular music, jazz, and spoken word recordings. The magazine evolved throughout its existence, and by 1992, it split into Schwann *Opus* (classical) and Schwann *Spectrum* (popular). A publication called Schwann *Artist*, which organized recordings according to performer, also appeared annually.

Unfortunately, *Schwann* ceased publication of all catalogues in 2001 when its parent company was acquired at a bankruptcy auction. Many music libraries only contain the final volumes of the *Opus*[46] and *Artist*[47] catalogues, which were issued in 2001. Record listings were then integrated into the website AllMusic, which is owned by All Media Network, a conglomerate that also oversees websites devoted to cataloguing movies and video games.[48] Despite limitations due to their age, the *Schwann Catalogues* provided a valuable source of potential composer recordings for the present discography.

Several scholars have assembled discographies that contain music written by composers of a specific nationality. Axel Klein's discography of Irish art music allows for searches of Irish composers as well as Irish music written by

[46] *Schwann Opus*, v. 12, (Santa Fe, NM: Stereophile, 2001).
[47] *Schwann Artist*, v. 21 (Santa Fe, NM: Stereophile, 2001).
[48] AllMusic, accessed October 14, 2016, http://www.allmusic.com/.

non-Irish composers.[49] Other discographies, such as Carol Oja's index of works by twentieth-century American composers, provides a reference for composers who were active through the year 1982.[50] Alan Poulton's three-volume dictionary-catalogue of modern British composers contains information about premiere performances and first recordings for each composition listed.[51]

Some discographies seek to provide information about composers from under-represented groups. Aaron Cohen's book provides a discography of female composers that is indexed in a variety of ways, including composer's name, nationality, and instrument.[52] Craig Martin Gibbs assembled a definitive discography of black recording artists that includes an entire section devoted to composers who recorded their compositions on piano rolls. This book provides an invaluable resource for readers interested in ragtime, jazz, and popular styles.[53]

Library Special Collections

Several libraries around the country possess special collections that contain important historical recordings. Some special collections are large enough that scholars have compiled discographies to document them. At the

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[49] Axel Klein, *Irish Classical Recordings: A Discography of Irish Art Music* (Westport, CT: Greenwood Press, 2001).

[50] Carol Oja, *American Music Recordings: A Discography of 20th-Century U.S. Composers* (Brooklyn: Institute for Studies in American Music, 1982).

[51] Alan Poulton, *A Dictionary-Catalog of Modern British Composers*, 3 vols., (Westport, CT: Greenwood Press, 2000).

[52] Aaron I. Cohen, *International Discography of Women Composers* (Westport, CT: Greenwood Press, 1984).

[53] Craig Martin Gibbs, *Black Recording Artists, 1877-1926: An Annotated Discography* (Jefferson, NC: McFarland & Co., 2013).

University of Wisconsin-Madison, Rebecca Dodson created a descriptive discography of horn music based on Curtiss Blake's record collection, which he donated to the school in 1988. The resulting resource describes recordings of over 9,000 works for horn.[54]

The University of Maryland's *International Piano Archives at Maryland* (IPAM) contains an extensive collection of "piano recordings, books, scores, programs and related materials, including archival papers of many great keyboard artists."[55] As part of this collection, IPAM offers a "Buyer's Guide to Historic Piano Recordings Reissued on Compact Discs." While this resource focuses primarily on performers, several major composer-performers, such as Béla Bartók and Sergei Rachmaninoff are also represented.

Stanford University's Archive of Recorded Sound "contains over 400,000 items that span sound recording history…"[56] A large portion of Stanford's collection is comprised of piano rolls. As a result, they have partnered with the Department of Music to undertake the "Player Piano Project." This initiative grew out of a series of symposia hosted by Stanford called *Reactions to the Record*, which focused on what modern performers can learn from historical recordings. These symposia underscored the need to create an open-access resource that allows scholars and performers to study and hear piano rolls. The

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[54] Rebecca Margaret Dodson, "A Descriptive Discography of Horn Music Based on the Curtiss Blake Collection" (DMA diss., University of Wisconsin-Madison, 1997).

[55] Donald Manildi, "International Piano Archives at Maryland," last updated January 4, 2016, accessed July 20, 2016, http://www.lib.umd.edu/ipam.

[56] "Archive of Recorded Sound, At a Glance," Stanford University Libraries, accessed September 7, 2016, http://library.stanford.edu/libraries/ars/about.

project seeks to amass a large collection of piano and organ rolls as well as the requisite instruments for playing them.[57]

In addition to creating an open-access rollography, Stanford researchers began work on the "Piano Roll Scanner Project" in November 2015. This interdisciplinary initiative combines faculty, staff, and students from departments across the university. Currently, researchers are designing a scanner that converts information on piano rolls—including all expressive markings—into MIDI data. The project plans to make these MIDI recordings available to scholars and enthusiasts who are interested in early piano recordings.[58] The resulting resource will represent the largest collection of piano roll recordings that can be accessed without the availability of a replaying instrument.

The Library of Congress's National Jukebox provides streaming access to over 10,000 acoustic recordings made by the Victor Talking Machine Company between 1901-1925.[59] The project was made possible through an agreement with Sony Music Entertainment, which now owns the rights to Victor Recordings. While the site does not allow for searches according to both composer and performer, results can be refined based on genre (classical, popular, spoken word, etc.). After searching all available classical recordings, the author only discovered one piano recording that is pertinent to the current study: Gershwin's

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[57] "The Player Piano Project, About the Project," Stanford University Libraries, accessed September 7, 2016, https://library.stanford.edu/projects/player-piano-project/about-project.

[58] "Piano Roll Scanner Project," Stanford University Libraries, accessed September 7, 2016, http://library.stanford.edu/blogs/stanford-libraries-blog/2015/11/piano-roll-scanner-project-prsp.

[59] "About the National Jukebox," Library of Congress, accessed September 12, 2016, http://www.loc.gov/jukebox/about.

1924 recording of *Rhapsody in Blue* with the Paul Whiteman Concert Orchestra. Despite this, recordings by composer-performers on other instruments, such as cello and cornet, are included in the National Jukebox's database.

The Discography of American Historical Recordings (DAHR) at the University of California, Santa Barbara provides bibliographic access to over 138,000 recordings made during the 78 rpm era.[60] While the website seems to replicate Library of Congress's National Jukebox project, this initiative differs in that its primary function is to make bibliographic entries of extant recordings available—not the recordings themselves. The database is helpful for researchers who are searching according to specific criteria, such as composers, performers, or record companies.

Journals

Several piano-related journals have published discographies of notable twentieth-century pianists. *International Piano Quarterly* (now *International Piano*) publishes comprehensive discographies that are particularly valuable because they indicate whether a pianist recorded a particular composition multiple times throughout his/her career. While many pianists, such as Michelangeli,[61] Moiseiwitsch,[62] Sofronitsky,[63] and Gilels[64] only recorded works by other

[60] "Discography of American Historical Recordings," accessed September 9, 2016, http://adp.library.ucsb.edu/.

[61] Andrew F. Wilson, "Arturo Benedetti Michelangeli Discography," *International Piano* 5 (Summer 2001): 18-21.

[62] Farhan Malik, "Benno Moiseiwitsch: The Complete Discography," *International Piano Quarterly* 3 (Autumn 1999): 32-37.

composers, performers such as Josef Hofmann,[65] Dinu Lipatti,[66] John Ogdon,[67] and György Cziffra[68] did compose and record large-scale works for the instrument.

Classical Recordings Quarterly periodically publishes selected discographies of ensembles, recording artists, and composers. These articles function more like biographical recording reviews than comprehensive reference works. Of interest for the current study is John Wilbraham's article that details Ernő Dohnányi's recording career. While the article does not provide an easy-to-read list of recordings, it incorporates valuable critical discussion of his most important recordings.[69] Bryan Crimp published an addendum to this discography in the following issue, noting that Wilbraham omitted a crucial CD release that features Dohnányi's complete recordings for the HMV label.[70]

Classical Recordings Quarterly has published additional articles highlighting the recording careers of Richard Strauss, Moriz Rosenthal, and Samuil Feinberg. Carsten Schmidt provides a compelling portrait of Strauss as a

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[63] Farhan Malik, "Vladimir Sofronitsky: The Complete Discography," *International Piano Quarterly* 2 (Autumn 1998): 64-66.

[64] Ates Tanin, "Emil Gilels Discography," *International Piano Quarterly* 5 (Winter 2001): 28-35.

[65] Farhan Malik, "Josef Hofmann: The Complete Discography," *International Piano Quarterly* 2 (Spring 1999): 24-26.

[66] Mark Ainley, "Dinu Lipatti: The Complete Discography," *International Piano Quarterly* 2 (Summer 1999): 21-24.

[67] Michael Glover, "John Ogdon: The Complete Discography," *International Piano Quarterly* 1 (Spring 1998): 24-32.

[68] Farhan Malik and Donald Manildi, "György Cziffra: The Commercial Discography," *International Piano Quarterly* 4 (Winter 2000): 24-32.

[69] John Wilbraham, "The Piano Recordings of Ernő Dohnányi," *Classical Recordings Quarterly* 75 (Winter 2013): 8-13.

[70] Bryan Crimp, "More on Dohnányi's Piano Recordings," *Classical Recordings Quarterly* 76 (Spring 2014): 49-52.

pianist and asserts that he preferred piano rolls to contemporary acoustic cylinders and discs.[71] Jonathan Woolf reviewed Appian's release of Moriz Rosenthal's complete recordings, noting that in addition to being one of Liszt's most renowned pupils, he also recorded several of his own compositions.[72] Gregor Tassie asserts that Samuil Feinberg's twelve piano sonatas "are a major contribution to the piano repertoire" and that he should be remembered as both a composer and performer.[73]

The journal of the *Association for Recorded Sound Collections* frequently includes discographies on specialized topics. They have also published a set of guidelines for authors who wish to include discographies in the journal.[74] In 1982, Ifan Payne began a column titled, "The Way of Living: Reviews of Contemporary Composer Recordings."[75] This column reviewed newly released recordings of contemporary works made by the composers of these works. Unfortunately, after thoroughly researching this column and corresponding with the journal's editor, the author discovered that the column was discontinued after

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[71] Carsten Schmidt, "Richard Strauss and the Recording Media," *Classical Recordings Quarterly* 79 (Winter 2014): 10-15.

[72] Jonathan Woolf, "Moriz Rosenthal – The Complete Recordings," *Classical Recordings Quarterly* 68 (Spring 2012): 86-87.

[73] Gregor Tassie, "Samuil Feinberg – An Ascetic Genius of the Keyboard," *Classical Recordings Quarterly* 80 (Spring 2015): 35-39.

[74] Tim Brooks, "Guidelines for Discographies in the *ARSC Journal*," Association for Recorded Sound Collections, accessed September 11, 2016, http://www.arsc-audio.org/pdf/DiscographicalGuidelines.pdf.

[75] Ifan Payne, "The Way of Living: Reviews of Contemporary Composer Recordings," *Recorded Sound* 14/2 (1982): 84-92.

its second iteration. During its existence, none of the recordings featured composers performing as solo pianists.[76]

ARSC also publishes CD reviews of remastered historical recordings as well as discographies on specialized topics. For example, David Breckbill has reviewed a Marston CD release that includes performances by Grieg, Saint-Saëns, Pugno, and Diémer.[77] While piano transcriptions fall outside the scope of the present study, the journal has also published Glen Carruthers's discography of Bach transcriptions for solo piano, which contains over 160 transcriptions by 242 pianists.[78]

Discographies in Piano-Related Dissertations

Dissertations that discuss twentieth- and twenty-first-century piano literature frequently include selected discographies as appendices. Some of these discographies focus on composers of a specific nationality. Barbara Bailey studied the stylistic features of American solo piano music from 1956-1976. Her research yielded recordings by William Bolcom, David Burge, Robert Helps, John La Montaine, Robert Muczynski, George Walker, and David Ward-

[76] Ifan Payne, "The Way of Living: A Column of Contemporary Historical Recordings Performed By the Composers," *Association for Recorded Sound Collections* 15/1 (1983): 92-95.

[77] David Breckbill, review of *Legendary Piano Recordings: The Complete Grieg, Saint-Saëns, Pugno, and Diémer and Other G&T Rarities*, Marston 52054-2 (2 CDs), *Association for Recorded Sound Collections* 40/1 (2009): 109-113.

[78] Glen Carruthers, "A Discography of Bach Transcriptions for Solo Piano," *Association for Recorded Sound Collections* 29 (Spring 1998): 30-84.

Steinman.[79] Erik Tawaststjerna's dissertation examined Finnish piano music written after 1945. In addition to providing an overview of contemporary Finnish music, he analyzed the works of five prominent composers and included a discography of available recordings.[80] Vânia Pimentel produced an interpretive analysis of twentieth-century Brazilian toccatas and provided a discography that includes multiple primary recordings.[81]

Scholars have also traced the development of specific compositional genres. Linda Li-Bleuel compiled an annotated bibliography of the solo piano fantasy after 1956.[82] In a similar fashion, Paul Christianson created an annotated bibliography of twentieth-century solo piano toccatas written in the United States from 1900-1997.[83] Adam Wegrzynek surveyed twentieth-century Canadian piano sonatas and provided a discography of available recordings, several of which were made by the composers themselves.[84]

Some studies examine the recordings of prominent concert pianists whose solo compositions are less known. Anita Boyle catalogued the piano works of

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[79] Barbara Elliott Bailey, "A Historic and Stylistic Study of American Solo Piano Music Published from 1956 through 1976" (PhD diss., Northwestern University, 1980), 412-418.

[80] Erik T. Tawaststjerna, "An Abstract of Finnish Piano Music Since 1945" (PhD diss., New York University, 1982), 292-294.

[81] Vânia Pimentel, "The Piano Toccata by Brazilian Composers of the Twentieth Century: A Structural and Interpretive Analysis for Performance" (DMA document, University of Houston, 1998), 113.

[82] Linda Lynn Li-Bleuel, "The American Concert Solo Piano Fantasy After 1956: An Annotated Bibliography" (DMA diss., University of Georgia, 1998), 96.

[83] Paul Alan Christianson, "Twentieth-Century American Concert Solo Piano Toccatas Published from 1900 to 1997: An Annotated Bibliography" (DMA diss., University of Georgia, 1997), 109.

[84] Adam Wegrzynek, "A Survey of the Twentieth Century Piano Sonata in Canada" (DMA essay, University of Miami, 1999), 9-96.

Emil von Sauer, a pupil of Franz Liszt who gained international notoriety as both a composer and performer. As part of this catalogue, Boyle documented Sauer's recording legacy, which includes many of his own compositions.[85] Stephen Husarik analyzed the recorded legacy of Josef Hofmann, who wrote several large-scale works for solo piano in addition to pursuing a career as a concert artist. Appendix D of Husarik's dissertation contains all of Hofmann's available recordings.[86]

In addition to building a reputation as a preeminent teacher and concert pianist, Theodor Leschetizky also composed extensively. Robert Beard documented Leschetizky's compositions and provided an exhaustive discography of his works, many of which the composer recorded on piano rolls.[87] Franco Gurman examined Teresa Carreño's compositions and provided a discography that contains a 1905 piano roll recording. Gurman also noted that while Carreño gained recognition primarily as a performer, her compositions are an important contribution to solo piano literature.

Composer-pianists such as Alexander Tcherepnin, Dmitri Shostakovich, Aaron Copland, and Percy Grainger were equally known for their work in both mediums. Martha Wrenn provided a performance analysis of representative solo compositions by Tcherepnin and included a discography containing three albums

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[85] Anita Boyle, "Emil von Sauer: A Catalogue of His Piano Works" (DMA diss., Southern Baptist Theological Seminary, 1981), 43-47.

[86] Stephen Husarik, "Josef Hofmann (1876-1957), the Composer and Pianist, With An Analysis of Available Reproductions of His Performances" (PhD diss., University of Iowa, 1983), 426-435.

[87] Robert Scott Beard, "Theodor Leschetizky: Selected Works for Solo Piano—A Tape Performance Project" (DMA diss., University of Maryland, 1996), 121-124.

of primary recordings.[88] Denis Plutalov offered a critical evaluation of Shostakovich's *Twenty-Four Preludes and Fugues*, Op. 87 after comparing the composer's recorded performance with the printed score. Plutalov's discography lists information about the recording studios and sound engineers used during the production process.[89] He also provided a complete discography of Shostakovich's other primary recordings, which include solo, chamber, and concerto works.[90] Rinna Saun's dissertation on Copland's *Piano Variations* references a recording in which the composer performs both the *Piano Variations* and *Four Piano Blues*.[91] Keith Whitmore's document examines Percy Grainger's piano compositions. As part of this study, Whitmore includes a discography that contains Grainger's primary recordings.[92]

Dissertations that document the piano works of more recent composers frequently include discographies in their appendices. Both Ronald Lewis[93] and Jee-Young Shin provided discographies for works by Frederic Rzewski. While Ronald Lewis's 1992 discography is extensive, Shin's 2004 dissertation contains an additional recording of *Andante con Moto*, which was not written until after

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[88] Martha Wrenn, "The Solo Piano Music of Alexander Tcherepnin: A Performance Analysis of Three Representative Works" (DMA diss., University of Kentucky, 1998), 172.

[89] Denis V. Plutalov, "Dmitry Shostakovich's *Twenty-Four Preludes and Fugues*, Op. 87: An Analysis and Critical Evaluation of the Printed Edition Based on the Composer's Recorded Performance" (DMA document, University of Nebraska, 2010), 99-101.

[90] Ibid., 105-109.

[91] Rinna M. Saun, "The *Piano Variations* of Aaron Copland: An Analysis and Study for the Performer" (DMA diss., University of North Texas, 2003), 39.

[92] Keith Whitmore, "The Piano Music of Percy Grainger: An Analysis of Ten Original Works" (DMA document, University of Oklahoma, 2004), 111.

[93] Ronald Edwin Lewis, "The Solo Piano Music of Frederic Rzewski," (DMA document, University of Oklahoma, 1992), 133.

Lewis completed his document.[94] George Walker, a prominent African American pianist-composer who remained active throughout the twentieth century, is the focus of Everett Jones's doctoral document.[95] Nancy Tye described the pedagogical repertoire of Robert Starer and also included a discography that contains several primary recordings.[96] Eugene Flemm discussed Robert Helps's career as both a performer and composer. The selected discography in the appendix contains numerous recordings of Helps performing his own music.[97] Theresa Sanchez's dissertation includes a CD that contains Richard Cumming performing several of his own works.[98]

Bennett Lerner, a Steinway Artist and champion of twentieth-century American music, discussed the works of Roy Harris, Marc Blitzstein, Paul Bowles, and Irving Fine in his dissertation. The discography section contains primary recordings made by Blitzstein, Bowles, and Fine.[99] Stephanie Neeman's dissertation offers a pedagogical guide to Joel Hoffman's *each for himself?* While

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[94] Jee-Young Shin, "Synthesis of Various Elements in Selected Piano Works of Frederic Rzewski" (DMA diss., The City University of New York, 2004), 131.

[95] "Everett N. Jones III, "Intervallic Coherence in Four Piano Sonatas by George Walker: An Analysis" (DMA document, University of Cincinnati, 2005), 46.

[96] Nancy Mei Ling Tye, "Selected Intermediate-Level Solo Piano Music of Robert Starer: A Pedagogical and Performance Analysis" (DMA document, University of Oklahoma, 1995), 173, 180.

[97] Eugene W. Flemm, "The Solo Piano Music of Robert Helps" (DMA thesis, University of Cincinnati, 1990), 187.

[98] Theresa Sanchez, "A Study of the Twenty-Four Preludes for Solo Piano (1968) by Richard Cumming," (DMA Dissertation, University of Southern Mississippi, 1992), 110.

[99] Bennett Lerner, "Piano Pieces by Roy Harris, Marc Blitzstein, Paul Bowles, and Irving Fine: A Performing Edition" (DMA diss., The City University of New York, 2001), 187-188.

she noted that Hofmann did not record this work, he did record his *9 Pieces for Piano*.[100] Kristal Kim examined Emma Lou Diemer's solo piano works through 2010. The discography includes a 1946 recording of Diemer performing her *Chromatic Fantasy* at Eastman's Student Composition Symposium as well as a more recent recording of *Seven Pieces for Marilyn*.[101] Thora Dubois described the compositional process used in Barbara Pentland's solo piano output. As an appendix, she included a comprehensive discography of Pentland's works, one of which is a primary recording.[102] You Ju Lee focused on the solo piano works of Marga Richter in her dissertation. The accompanying discography contains a primary recording of Richter's *Requiem*.[103]

Chia Wei Lin's dissertation examined a different source of primary recordings: composer improvisations. After describing the history of piano improvisation, she recounted the role of improvisation in early twentieth-century concerts. She also discussed an improvisation by Josef Hofmann that was captured on record during a live concert. Hofmann used the improvisation to

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[100] Stephanie Neeman, "A Pedagogical Study of Joel Hoffman's *each for himself?*" (DMA document, University of Cincinnati, 2013), 141.

[101] Kristal Bang Kim, "Emma Lou Diemer's Solo Piano Works Through 2010: A Study of Pedagogy and Performance in the Context of 20th- and 21st-Century Music Making" (DMA document, University of Cincinnati, 2012), 190-191.

[102] Thora Solveig Asgeirson Dubois, "A Performance Analysis of Selected Works by Barbara Pentland for Solo Piano" (DMA document, University of Oklahoma, 1992), 191.

[103] You Ju Lee, "Marga Richter: A Biographical Sketch and Study of Her Piano Works with Emphasis on *Sonata for Piano*" (DMA diss., University of Georgia, 2000), 84.

connect a Chopin waltz with the *Andante spinato et grande polonaise brillante*.[104] Additional recorded improvisations by Elgar, Granados, Arensky, Albéniz, and Müller are analyzed and included in the discography.[105]

Discographies in Piano-Related Books

While no book has ever catalogued primary recordings made by composer-pianists, several piano-related books include selected discographies of prominent performers. John and Anna Gillespie's two-volume series, *Notable Twentieth-Century Pianists: A Bio-Critical Sourcebook*, describes the lives and careers of 100 notable pianists who were alive during the recording era. In addition to providing biographical information, the book includes selected discographies of important recordings made by each pianist included. Supplemental reference materials and descriptions of performing styles based on contemporary reviews are also incorporated. The resulting resource offers an impressive narrative of twentieth-century pianists.

The authors noted in their preface, however, "the final list of 100 pianists will not…please everyone."[106] Indeed, this resource highlights notable virtuoso performers at the expense of important composers who also cultivated extensive

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[104] Chia Wei Lin, "Hidden Histories of Piano Improvisation (1850-1930): Functions, Concepts, and Case Studies of Early Recordings" (PhD diss., University of California-Davis, 2014), 82.

[105] Ibid., 230.

[106] John Gillespie and Anna Gillespie, *Notable Twentieth-Century Pianists: A Bio-Critical Sourcebook* (Westport, CT: Greenwood Press, 1995), ix. Interested readers should also explore John and Anna Gillespie's *Piano Performance Video Recordings on VHS*. This filmography provides a list of video recordings by notable pianists.

performing careers. For example, Prokofiev, Scriabin, and Shostakovich were widely regarded as world-class performers and composers, yet they do not appear in this anthology.

David Dubal's *The Art of the Piano* continues the tradition of highlighting virtuoso pianists to the detriment of composer-performers. Dubal dedicated the first half of his book to providing brief biographies of prominent twentieth-century pianists. The second half is organized alphabetically by composer. Within each composer's entry, Dubal listed important compositions and provided a selected discography for each work. For example, the entry under Samuel Barber's Sonata in E-flat Minor references recordings by John Browning, Van Cliburn, and Vladimir Horowitz. Dubal did not attempt to provide an exhaustive discography; he included recordings that he felt best represented each composition.[107]

In *Twentieth-Century Piano Music*, David Burge included a four-page discography of works composed after 1945. The purpose of this appendix was not to provide a comprehensive list of recordings. Rather, it offered a source of further study for the composers and compositions Burge discussed throughout the book. While some recordings, such as those by William Albright, feature the composer as pianist, the majority of recordings listed in Burge's book showcase prominent pianists.[108]

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[107] David Dubal, *The Art of the Piano: Its Performers, Literature, and Recordings* (New York: Summit Books, 1989.

[108] David Burge, *Twentieth-Century Piano Music* (New York: Schirmer Books, 1990), 273-276.

Record Company Catalogues

While record companies' online catalogues are not intended to be scholarly academic resources, they essentially function as discographies because they offer the ability to search for recordings based on multiple parameters. These websites are often the only method of finding the most recent primary recordings. As a result, they were important in compiling the discography. This section includes several companies that specialize in remastering historical recordings as well as those that specialize in recording contemporary music. Citations for individual CD releases from these companies appear in the discography.

Several record companies specialize in offering recordings of contemporary music written by composers of a specific nationality. Composer Recordings, Inc. (CRI) was a "non-profit label devoted to works by American composers."[109] Founded in 1954 by musicians who wanted to promote new music by American composers, CRI released over 800 recordings during its existence. In 2006, New World Records bought the company, and they remain the current owner. Fortunately, New World Records has integrated CRI's releases into its catalogue, making online searches possible. Sounz.org is a website organized by the Centre for New Zealand Music. Its goal is to "champion the music of…New

[109] "CRI Update," New World Records, accessed September 13, 2016, http://www.newworldrecords.org/cri-nwr-2004-03.shtml.

Zealand…"[110] The website contains a searchable catalogue of recordings that have been written or performed by contemporary New Zealand musicians.

Record labels such as Marston specialize in remastering and releasing historical recordings. Marston's mission is to "preserve the great performances of the past and keep alive the traditions that were prevalent at the dawn of recording."[111] Notable CD releases include remastered versions of Edison cylinders as well as the complete recordings of Josef Hofmann and Ernst Levy. EMI has released the complete electrical recordings of Edward Elgar. Many of these recordings feature Elgar as a conductor, but the series also includes five piano improvisations. In 2008, EMI also released a 22-disc series titled *Composers in Person*. This series includes recordings made by thirty composers between 1926 and 1958. While many of the recordings feature composer-conductors, several are devoted to composer-pianists.

Record labels such as Pierian and Dal Segno have released piano roll performances by major composers. Pierian's *The Composer as Pianist* series features recordings by Ravel, Debussy, Scriabin, Granados, and Chaminade. Many of these piano rolls were replayed on instruments owned by Kenneth Caswell, an Austin, TX collector who is considered a world expert on reproducing pianos.[112] Dal Segno's *Masters of the Piano Roll* series features many of the same

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[110] "About Sounz," Sounz, accessed October 13, 2016, http://sounz.org.nz/finder/show/works?page=15&query=piano&quicklink=recording&sort_by=&special_subcategory=0.

[111] "About the Company," Marston, accessed July 27, 2016, http://www.marstonrecords.com/pages/about.

[112] Scott Cantrell, "Roll over Debussy," *WFAA.com*, July 30, 2006, accessed July 25, 2016,

recordings that are found on Pierian's CD. Due to variations between the pianos used for playback, however, these recordings offer different perspectives on the same repertoire.

Discographies Outside of Piano

Examining discographies outside the realm of piano can provide information about how music scholars utilize discographies in their research. The primary purpose of examining these resources was to gain insight into common ways of organizing discographies as well as to find potential sources of primary recordings. What follows is a description of important discographies that guided the creation of the present document.

Numerous discographies have been published for specialized keyboard instruments. For example, Ann Basart's discography of fortepiano recordings offers a tremendous resource for performers interested in period instruments.[113] In addition to organizing her book by composer, she also indexed entries by performer, record label, and fortepiano manufacturer.

Martin Elste's discography of modern harpsichord music is notable for its multi-faceted organization. While Elste organized the main resource by composer, he also indexed entries according to genre (e.g. concertos, chamber music, vocal music, etc.). Additionally, he provided a chronology of

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http://www.componisten.net/downloads/Debussy,%20Skryabin%20and%20Liszt%20piano%20rolls.pdf.

[113] Ann P. Basart, *The Sound of the Fortepiano: A Discography of Recordings on Early Pianos* (Berkeley, CA: Fallen Leaf Press, 1985).

compositions as well as a list of harpsichord manufacturers whose instruments were used for recording.[114] Readers interested in jazz, ragtime, and novelty piano recordings should examine Ross Laird's discography on the subject.[115]

Within the realm of jazz, *sessionographies* are sometimes used in place of *discographies* to better describe the location, date, and performers involved in various recordings. Douglas Leibinger combined a discography and sessionography into a comprehensive dissertation that presents a compelling chronological journey of jazz trombonist Jimmy Cleveland. In addition to providing information about the date and location of recordings, Leibinger's study interweaves biographical information about the artist, creating a clear narrative of his artistic career.[116] This format allows readers to understand multiple aspects of Cleveland's creative output, including musicians with whom he collaborated, cities in which he recorded, and clubs at which he performed.

Several scholars have created discographies for specific instrument combinations in order to help performers find available repertoire. Kimberly Ganong sought to highlight the oboe's role in the history of jazz. Her doctoral essay catalogues jazz recordings in which the oboe is featured.[117] Edward Bahr's discography provides a list of both solo and ensemble recordings featuring

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[114] Martin Elste, *Modern Harpsichord Music: A Discography* (Westport, CT: Greenwood Press, 1995).

[115] Ross Laird, *Tantalizing Tingles: A Discography of Early Ragtime, Jazz, and Novelty Syncopated Piano Recordings, 1889-1934* (Westport, CT: Greenwood Press, 1995).

[116] Douglas Leibinger, "Jazz Trombonist Jimmy Cleveland: A Bio-Discography and Analysis of His Solo Style" (DMA essay, University of Miami, 2005).

[117] Kimberly Everett Ganong, "A History and Discography of the Oboe in Jazz" (DMA essay, University of Miami, 2016).

trombone and euphonium.[118] This resource is especially helpful due to the method used to cross-reference entries. Readers can search according to album, title, instrument (trombone or euphonium), and performing forces (solo or ensemble).

Christopher Johnstone observed that voice teachers and vocal coaches often struggle to find suitable non-operatic repertoire for baritone voice and orchestra. Noting that non-operatic orchestral solos represent a significant portion of classical singers' income, Johnstone assembled a bibliography of appropriate works and included annotations of extant recordings.[119] Gabriel Delgado Morán sought to raise awareness about music for cello and piano written by twentieth-century Spanish composers. Her resulting catalogue provides a list of available recordings for each composition that is included.[120]

While no resource provides a catalogue of recordings by composer-pianists, researchers have compiled discographies of famous composer-conductors. Ming-Lun Lee's dissertation examines the relationship between Benjamin Britten and John Culshaw, a record producer for Decca, by providing a thorough discography of their collaborations. Lee also discussed several prominent composers' attitudes toward recording, including Bartók, Britten, and

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[118] Edward Bahr, "A Discography of Classical Trombone/Euphonium Solo and Ensemble Music on Long-Playing Records Distributed in the United States" (DMA document, University of Oklahoma, 1980).

[119] Christopher Johnstone, "Works for Baritone Voice and Orchestra: An Annotated Bibliography" (MM thesis, California State University, Long Beach, 2006), 1.

[120] Gabriel Delgado Morán, "A Catalogue of Twentieth-Century Spanish Music for Cello and Piano" (DMA monograph, Louisiana State University, 2002), 4-51.

Stravinsky. She suggested that many recordings made by composer-performers fail to "accurately realize the imagined sounds of their music"[121] due to the technical limitations of the executant.

[121] Ming-Lun Lee, "Britten Conducting Britten: A Study of the Recordings Produced with John Culshaw" (PhD. diss., SUNY Buffalo, 2013), 33.

CHAPTER THREE

Piano Recording Technology from 1889-1925

This chapter presents an overview of two recording mediums available to pianists between 1889-1925: acoustic cylinders/discs and reproducing pianos. The years chosen encompass Brahms's 1889 *Hungarian Rhapsody* recording through 1925, the year in which both Columbia and Victor Records introduced electrical recording technology.[122] By 1925, advances in electrical recording technology, particularly with respect to microphones and amplifiers, allowed for more vivid recordings that captured a broader range of frequencies. The result was a rapid decline in acoustic and piano roll recordings.

In addition to providing a discussion of the recording technology itself, this chapter also presents the advantages and limitations inherent in each recording medium. Indeed, notable pianists such as Rachmaninoff consistently recorded via both media,[123] which suggests that acoustic recordings and piano rolls each provided unique advantages not available in the other format. For modern listeners, historical recordings captured by either medium can sound distorted, and questions regarding fidelity and authenticity frequently arise. Thus, this chapter provides readers with the requisite knowledge for approaching acoustic and piano roll recordings in the subsequent discography.

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[122] "A Recorded Sound Timeline," compiled by the Recorded Sound Section of the Library of Congress, accessed September 7, 2016, https://www.loc.gov/today/pr/2013/files/recorded_sound_timeline.pdf.

[123] Barbara Bryner, "The Piano Roll: A Valuable Recording Medium of the Twentieth Century" (MA thesis, University of Utah, 2002), 31.

Acoustic Cylinder/Disc Recordings

When Thomas Edison walked into the offices of *Scientific American* magazine in December of 1877, the recording era officially began.[124] He showed the staff a small invention, which he called a phonograph. As Edison cranked a lever on the side of the machine, a cylinder wrapped in tin foil began to circulate, reproducing the sound of a human voice. While the machine presented many exciting possibilities, Edison quickly realized that foil-wrapped cylinders had little value because of their fragility, soft volume, and low fidelity.

Chichester Bell and Charles Tainter improved upon Edison's model by introducing a more robust wax cylinder in 1885.[125] While the wax cylinder represented an improvement, the hand-cranking mechanism still presented difficulties during playback. Variations in cranking speed resulted in distortions to the pitch, with faster speeds producing high-pitched sounds and slower speeds resulting in low-pitched sounds. In 1887, Edison finally stabilized the playback process by using a battery-powered crank.[126] The technology quickly became popular, and in 1890, the earliest commercial cylinder recordings went on sale in America.[127]

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[124] "The Talking Phonograph," *Scientific American* 37/25 (December 1877): 384-385.

[125] David L. Morton, *Sound Recording: The Life Story of a Technology* (Westport, CT: Greenwood Press, 2004), 16.

[126] Callie Taintor, "Chronology: Technology and the Music Industry," PBS, accessed September 7, 2016 http://www.pbs.org/wgbh/pages/frontline/shows/music/inside/cron.html.

[127] Timothy Day, *A Century of Recorded Music: Listening to Musical History* (New Haven: Yale University Press, 2000), 2.

The premise for recording on wax cylinders was simple. A person spoke or played directly into a large recording horn, which transmitted sound to a small diaphragm at the bottom of the horn. Attached to the diaphragm was a small stylus that vibrated according to the motion of the diaphragm. These vibrations were etched into the wax-coated cylinder as it rotated at a pre-determined speed. Provided the cylinder was replayed at the same speed used during the recording, a reasonably faithful reproduction of sound was possible.

Wax cylinders were costly to duplicate because each recording horn only produced one cylinder. For example, if a company needed to produce 100 cylinders of a particular piece, there were only two options: 1) musicians could perform the same piece in front of a single recording horn 100 times or 2) multiple recording horns could be placed in a recording studio, thereby generating several cylinders for each performance. When possible, companies obviously preferred the latter option; however, this solution was still unsatisfactory because it resulted in recordings of uneven quality. The location of each horn in relation to the performer produced slightly different recordings. Furthermore, even if an engineer could place five recording horns in a studio, musicians were required to perform the piece twenty times in order to generate 100 cylinders.

If recording was to become commercially viable and profitable, inventors needed to devise an alternative method for duplicating cylinders. Eventually, engineers discovered a way to create approximately 25 copies of a single recording before the wax impressions of the master cylinder wore out.[128] While

[128] Ibid., 2.

this produced a slightly larger output, high overhead costs and time constraints still prohibited large-scale commercialization.

In 1895, Emile Berliner revolutionized the recording industry when he introduced a flat disc that could be reproduced from a single master recording.[129] Berliner's method entailed creating a metal duplicate (matrix) of the original recording that could be used to stamp blank discs. These discs were then covered with Durinoid, a shellac that coated the record's grooves, thereby making them more durable for playback.[130] In addition to offering increased durability, discs provided improved audio quality. They were also easier to store than cylinders, making them increasingly popular among consumers.

Despite the advantages described above, acoustic discs still possessed limitations. Specifically, musicians using this medium were still hindered by limited recording times. During the earliest years of the 20th century, the average playing time on a single-sided acoustic disc was approximately two minutes, which was not an improvement over wax cylinders. Starting in the late 1920s, the limit reached approximately 4 ½ minutes.[131] But even with this improvement, it remained difficult to produce recordings of standard classical repertoire.

When classical music was recorded, cuts were made. For example, Josef Hofmann recorded Chopin's *Scherzo in B Minor* in 1923 with a performance time of 4:30. While the piece is significantly longer, the record company mandated

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[129] David J. Steffen, *From Edison to Marconi: The First Thirty Years of Recorded Music* (North Carolina: McFarland Publishers, 2005), 29.

[130] Neal Peres da Costa, *Off the Record: Performing Practices in Romantic Piano Playing* (Oxford: Oxford University Press, 2012), 7.

[131] Day, *A Century of Recorded Music*, 6.

cuts so they could fit the entire scherzo on a single-sided disc. Ferruccio Busoni remarked to his wife that, during one recording session, "They wanted the Faust waltz (which lasts a good ten minutes) but it was only to take four minutes!"[132] Time constraints on acoustic discs also influenced the way composers conceived new works. For example, Stravinsky wrote his *Serenade for Piano* in four movements so that each movement would fit on one side of a 10-inch disc.[133]

Sound Quality in Acoustic Recordings

Acoustic cylinder and disc recordings present numerous barriers for modern listeners when considering questions of sound quality. Due to their fragile nature, cylinder recordings wore out quickly, causing increasingly diminished sound quality with each additional playback. As a result, modern listeners will likely encounter cylinder recordings on LPs and CDs that have been remastered by sound engineers. While digital techniques allow for the removal of some scratching and hissing from the original recordings, the audio quality cannot be improved beyond the limitations of the recording device.

Piano recordings captured on acoustic cylinders and discs produced a less complex sound profile than recordings made by other instruments. Diaphragms were not sufficiently sensitive to record soft sounds or overtones, which resulted in recordings that sound hollow and monochromatic. The range of frequencies acoustic recording devices could capture was extremely limited compared to

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[132] Ibid., 8.

[133] Igor Stravinsky, *Stravinsky: An Autobiography* (New York: Simon and Schuster, 1936), 123-4.

modern standards. While the human ear can discern frequencies between 20-20,000 cycles per second, early acoustic recording devices could only pick up sounds between 168-2,000 cycles per second. Thus, recordings that contained notes outside the range of E3 to C7 resulted in extreme distortion.[134]

Sound engineers attempted to make the piano more conducive to acoustic recording. Technicians filed down the piano's felt hammers in order to produce a brassier, bolder sound. Instead of using a grand piano, studios preferred to use upright pianos with the front and back panels removed. These instruments were placed atop a wooden platform in order to increase their resonance. While this achieved a louder, clearer sound, it also necessitated a page-turner who stood next to the performer while holding the score.

Alex Ross describes early piano recordings as "muddled and muffled," citing this as the reason why classical music entered the age of recording at a disadvantage.[135] Rachmaninoff commented that his first recordings for the Edison Company in April 1919 sounded like "a Russian balalaika."[136] Instead, jazz recordings with brassy trumpet sounds and vocal recordings, where the performer could sing directly into the recording horn, were more effective. For acoustic classical recordings, Timothy Day concludes that while it is difficult to describe tone in absolute terms, it is possible to identify changes of tone color.[137]

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[134] Day, *A Century of Recorded Music*, 9.

[135] Alex Ross, "The Record Effect: How Technology Has Transformed the Sound of Music," *The New Yorker*, June 6, 2005, accessed August 31, 2016, http://www.newyorker.com/magazine/2005/06/06/the-record-effect.

[136] Sergei Rachmaninoff, "The Artist and the Gramophone" *The Gramophone* 8/95 (April 1931): 525.

[137] Day, *A Century of Recorded Music*, 10.

Apart from their poor sound quality, modern listeners are also faced with questions of performance tempo. When trying to discern a performer's tempo, the playback speed of a record is a crucial element. Yale Music Library notes that until approximately 1910, playback speeds of acoustic discs ranged from 72 to 86 rpm. This makes it difficult to determine appropriate playback speeds during the remastering process.[138] Classical recordings present a significant advantage in this realm, however. Because the original key of the piece is almost always known, sound engineers can adjust the playback speed during the remastering process until they reach the appropriate pitch-level of the recording. The resulting playback provides an accurate portrait of a performer's tempo and rubato.

Reproducing Pianos

Given the limitations associated with acoustic recording technology described above, it is not surprising that pianists sought an alternative means of recording their performances. Until the introduction of electrical recording techniques in 1925, reproducing pianos represented the only alternative to acoustic recording. Reproducing pianos offered two important benefits for performers: 1) the ability to capture a broader range of dynamics and expression and 2) the ability to record longer pieces of music.

Before continuing, it is important to establish the difference between *reproducing pianos* and *pianolas* (player pianos). *Pianolas* essentially functioned

[138] "The History of 78 RPM Recordings: A Brief Guide to Aid in Cataloging," Music Cataloging at Yale, accessed October 1, 2016, https://www.library.yale.edu/cataloging/music/historyof78rpms.htm.

as music boxes operated by a variety of cranking mechanisms that allowed pitches to be played at specific time intervals. As Kent Holliday notes, *reproducing pianos* employed a variety of sensors and a perforated piano roll that could capture expressive elements such as pedaling, articulation, and timing. He claims, "The representation by such an instrument actually conveys an individual pianist's interpretation of a musical composition."[139]

As a result, reproducing pianos were sometimes referred to as expression pianos. Manufacturers of the reproducing piano mechanism collaborated with popular piano makers of the time, such as Baldwin, Weber, and Knabe, to install their playback devices into these instruments. Some companies, such as Duo-Art, even began to build their own pianos. Reproducing pianos reached their peak popularity in 1925, the year in which the American company Aeolian produced over 192,000 instruments.[140]

The other advantage offered by reproducing pianos was the ability to record longer performances. The time constraints associated with acoustic discs disappeared in 1887 when M. Welte & Sons, a firm known for manufacturing mechanical musical instruments, introduced paper piano rolls. These rolls could store approximately thirteen minutes of music. Thus, Debussy's recording of the complete *Children's Corner* on a single piano roll represented a major

[139] Kent Holliday, *Reproducing Pianos Past and Present* (New York: The Edwin Mellen Press, 1989), 2.

[140] Day, *A Century of Recorded Music*, 13.

breakthrough because it would have required at least three sides of a gramophone record.[141]

Basic Recording and Replaying Mechanism

This section describes the recording and playback mechanisms of reproducing pianos. It also explains the proprietary editing techniques used by the "big three" reproducing piano companies: Welte-Mignon, American Piano Company (Ampico), and Duo-Art. This information will help clarify what modern listeners can learn from piano roll recordings.

It is astounding to think that a series of punched holes on a roll of paper could accurately capture the nuances of an artistic performance. Indeed, recording human expressivity via a mechanical process represented the crux of the recording process for reproducing piano companies. Before discussing the methods used by Welte-Mignon, Ampico, and Duo-Art to record *expression*, it is helpful to understand the basic *pitch* recording process, which was quite simple. A recording mechanism essentially acted as a typewriter that marked dots on a continuously moving roll of paper. Each dot corresponded to a specific note on the piano. The dots were then punched out, resulting in small holes that filled the length of the piano roll.

After the pitches were recorded, one needed a reproducing piano in order to play back the sound. These pianos contained an electric motor that generated a constant level of suction. During the playback process, this suction is directed to

[141] Holliday, *Reproducing Pianos Past and Present*, 4.

a tracker bar, which contains a hole for each note on the piano. The roll then passes over the tracker bar at a constant rate of speed. When holes on the piano roll align with holes on the tracker bar, the resulting suction causes a pneumatic to close, thereby activating the key.

The complexity of these instruments rivaled other mechanical inventions at the time. For example, Ampico's tracker bar alone contained over 700 valves.[142] Figure 3.1 depicts the top of Ampico's tracker bar along with a diagram that describes the function of each hole.

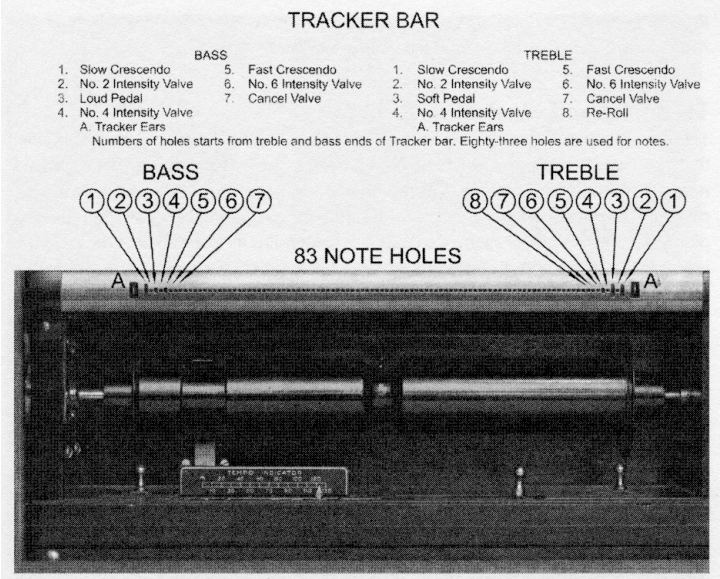


Figure 3.1: Ampico Tracker Bar[143]

[142] Nelson Barden, Jeffrey Morgan, and Richard Howe, "Fidelity and the Ampico," *AMICA Bulletin* 30/3 (May-June 1993): 172.

[143] Robert Willey, "The Editing and Arrangement of Conlon Nancarrow's Studies for Disklavier and Synthesizers," conlonnancarrow.org, accessed October 5, 2016, http://conlonnancarrow.org/symposium/papers/willey/willey.htm.

While individual pitches and the length of time one held them down could be captured easily, recording nuances in voicing and dynamics remained a challenge. Larry Givens contends that, "prior to 1926, the *dynamics*…were not recorded," but rather "inserted."[144] Companies hired experienced musicians who served as "recording masters." These employees tracked a performer's dynamics using a system of "hills and dales" that could later be translated into punched holes that were inserted into a roll.[145] In this way, it was possible to recreate dynamic shadings and pedaling effects through a complex system of air-driven pneumatics similar to those used for re-playing pitches. Various combinations of pneumatics created different effects, including smooth crescendos/decrescendos, sudden crescendos/decrescendos, and quick accents.

While all reproducing pianos function with the same goal—to capture an artist's interpretation—the recording and editing methods used by individual companies were different. Recording companies engaged in fierce advertising campaigns in which they boasted superior recording techniques that could more accurately capture every aspect of an artist's interpretation. Given the competition in the reproducing piano market, it is not surprising that each company's recording practices were carefully guarded secrets.

In order to understand fully the differences between each company's recording process, one would need to compare the recording instruments themselves. Unfortunately, while numerous museums and private collectors own

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[144] Larry Givens, *Re-Enacting the Artist: A Story of the Ampico Reproducing Piano* (New York: Vestal Press, 1970), 28.

[145] Holliday, *Reproducing Pianos Past and Present*, 102.

instruments capable of replaying piano rolls, the complex instruments used to record them are nonexistent. This makes it difficult to determine exactly how the recording process worked. One must rely on photographs, repair manuals, and first-hand accounts by recording technicians, which makes it difficult to separate fact and fiction. Some companies, such as Duo-Art and Ampico, kept detailed logs regarding the recording process, but others, such as Welte, did not. The following section offers a description of how the three largest companies recorded and edited their piano rolls. Armed with this information, readers will be better prepared to approach the discography in Chapter 4.

Welte-Mignon

Before M. Welte & Sons entered the market with its Welte-Mignon system in 1904, no company had satisfactorily devised a way to capture dynamics, expression, and pedaling. Of the three major reproducing piano companies, the lore surrounding M. Welte & Son's recording process is the most enigmatic. Because the company's patents are no longer available, scholars must rely on oral accounts about the Welte's recording methods. Oral descriptions, such as the following account provided by Richard Simonton below, place Welte's technology ahead of its competitors who entered the market almost a decade later. Not every claim can be verified, however, and modern scholars can only postulate about Welte's recording techniques.

Richard Simonton, an engineer noted for preserving many Welte-Mignon piano rolls and maintaining close connections with the company's founders,

claims Welte's technology could automatically record an artist's dynamics. Simonton described a system in which small vertical carbon rods were attached to the underside of each piano key. Beneath the keybed was a trough of mercury. When a key was struck, the carbon rods dipped into the trough of mercury, creating an electrical signal that was transmitted to a rubber ink roller. This ink roller marked the piano roll in real time.

According to Simonton, the pressure with which a key was struck varied the electrical signal produced.[146] Kent Holliday describes one account of the recording process, writing, "The harder a key was struck, the deeper the carbon rod plunged into the mercury,"[147] creating a stronger electrical signal. Strong electrical signals produced wide ink markings while weak signals produced narrow markings. The difference in thickness between markings offered a means of registering dynamic changes in the replaying mechanism.

Indeed, photographic evidence suggests the presence of a box mounted underneath the keybed of Welte's recording piano. Figure 3.2 depicts Ferruccio Busoni seated at the piano during a recording session in Welte's studio. To the right of Busoni's knees, one can see a rectangular box attached to the underside of the keyboard.

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[146] Richard Simonton, liner notes to *Great Masters of the Keyboard, Volume III: Leschetizky, D'Albert, Grieg, Nikisch, and Reger*, Columbia ML 4293, LP, 1950.

[147] Holliday, *Reproducing Pianos Past and Present*, 55.



Figure 3.2: Ferruccio Busoni Recording for Welte-Mignon

Simonton's description leads to one major objection among musicologists and piano technicians. Namely, his account contradicts the basic physics of a how a piano works. The dynamic level of a note is based on the *speed* at which a key is played, not the amount of *force* that is used. The key can only travel a pre-determined distance before it hits the keybed; it does not sink further with additional force.

Based on evidence from a Welte-Mignon service manual, Kent Holliday contends that Simonton's description cannot be true. The service manual presents a clear picture (reproduced below) of an original Welte-Mignon roll, with seismographic lines on either side of the roll indicating dynamic levels for each half of the piano. While the service manual does state these lines represent the amount of pressure used during the artist's performance, they are far from the ink markings Simonton described. Holliday concludes that the seismographic lines

were likely used to guide an editor as he inserted dynamics after the recording was made.[148]

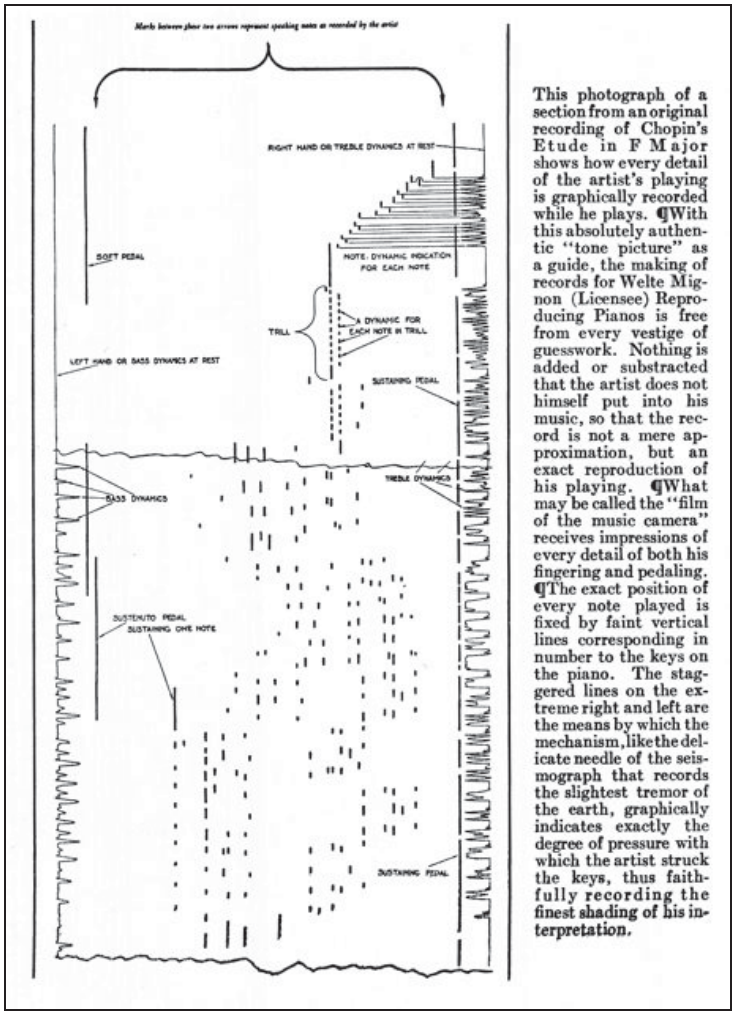


Figure 3.3: Excerpt from Welte-Mignon Service Manual[149]

Joseph Van Riper analyzes Welte's recording mystery from a business perspective. He admits that the sheer number of piano rolls Welte released during

[148] Holliday, *Reproducing Pianos Past and Present*, 56.
[149] Ibid., 78.

its first two years of operation was staggering, especially considering that Welte and Bockisch were the only two people involved in the recording process. He concludes that Welte's large catalogue of rolls would only have been possible under two conditions: 1) minimal editing or 2) a large workforce that Welte and Bockisch kept secret, ostensibly to maintain the façade of authenticity in their recordings.[150] Thus, Welte's large output supports the company's publicity campaign, which heralded their *laissez-faire* approach to editing.

While Welte claimed to capture expressive elements during each performance, scholars have not reached a definitive answer. One fact is certain: artists did not edit their rolls. Pianists were permitted to hear their recordings before they were released and rerecord if they were unhappy, but Welte did not allow extensive editing. In the public's view, Welte quickly gained a reputation for accurately reproducing recorded performances, and numerous artists who recorded for the company provided positive reviews of their piano rolls.[151]

Ampico

Ampico offered pianists an alternative to Welte-Mignon's recording process. Charles Stoddard developed the key components for Ampico's Model A reproducing piano, which was released in 1920 and became its most competitive

[150] Joseph Van Riper, "The Reproducing Piano: A Portrait of the Artist" (PhD diss., George Mason University, 2012), 91-92.

[151] *Library of Welte-Mignon Music Records* (New York: De Luxe Reproducing Roll Corporation, 1927), found in Timothy Day, *A Century of Recorded Music*, 13-14.

model.[152] Because the patents for Stoddard's design still exist, we can definitively say that it operated using a system of mercury cups under each key that activated a stylus and marked the piano roll. One set of mercury cups recorded pitches while a separate set, closer to the hammers, measured the speed at which the key was depressed. The information about the speed of the key was marked on a separate roll.

While this design seemed to solve the problem of capturing dynamics in real time, technicians at Ampico overwhelmingly reported that dynamic indications were inserted after the recording.[153] A former employee of Ampico once said that for piano rolls recorded before the late 1920s, it was more important that the artist "*believe* every expressive aspect of their playing was being recorded."[154] This was because many artists used the recording process to launch their careers, and they had to trust the rolls would capture their individual style of playing.

When listening to Ampico recordings, then, it is important to remember several factors pertaining to the recording, editing, and playback process. First, one must consider whether the recording was made on Ampico's Model A or Model B recording system. Ampico's Model A piano rolls were edited after the recording took place. It was not until Dr. Clarence Hickman engineered Ampico's Model B in 1926 that dynamics could be accurately captured in real time.[155] Unfortunately, the arrival of the electrical microphone in 1925 and the stock

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[152] Holliday, *Reproducing Pianos Past and Present*, 7.
[153] Van Riper, *The Reproducing Piano*, 108.
[154] Holliday, *Reproducing Pianos Past and Present*, 102.
[155] Ibid., 106.

market crash in 1929 crippled the demand for these expensive instruments, making them difficult for modern collectors and historians to find.

While the Model A piano rolls were undoubtedly edited, Ampico allowed artists to take part in the process. Artists and engineers fixed mistakes by using tape to cover holes that represented wrong notes. They would then punch new holes for the correct notes. Typically, the recording engineer fixed egregious errors without the help of the artist, but it was common for pianists and recording engineers to spend hours editing other aspects of the recording.

Ampico's recordings were known for their polished quality and ability to capture a wide range of expression. As seen in figure 3.1 above, the company used a system of pneumatics that allowed for two types of dynamic control: 1) smooth progressions (crescendos and decrescendos) and 2) fixed steps with a variety of intensities (accents).[156] Recording engineers used various permutations of these pneumatics to create a tremendous amount of dynamic variety, resulting in lifelike re-enactment of an artist's performance.

Part of the editing process also included the addition of note extensions, a process in which the editor made extra perforations to sustain melodic notes — even after the performer had released them. This resulted in a more legato, singing line during playback. Note extensions supplemented the primitive damper pedal sensors, which essentially recorded the pedal as being either "on" or "off." Large chords were also subjected to note extensions in an attempt to

[156] Barden, "Fidelity and the Ampico," 106.

recreate half-pedaling sounds.[157] While not all artists allowed or required this type of editing, it is important to know that it was possible. The only way to know if note-extensions were used is to examine proofs of the original roll.

Obtaining proper voicing of large chords also required extensive post-production editing. While all three piano companies designed a system to capture some outline of dynamics, the ability to distinguish melodic notes from accompaniment notes was considerably more difficult to record. In order to provide a partial solution to this problem, Ampico pianos contained two sets of expression pneumatics: one set controlled bass notes and the other controlled treble notes. Typically, the divide between registers occurred somewhere around E4. If all accompaniment notes remained in the lower half of the piano with a single melodic note in the upper half, no editing was required. If accompaniment notes extended into the upper half of the piano or if a melodic note was embedded in a chord, however, editors employed a technique called "setting back."

"Setting back" involved moving melodic notes slightly backwards on the roll so that they could be assigned their own dynamic markings. If all chord tones were perfectly aligned on the roll, they would have been subject to a single dynamic indication. While it initially seems like "setting back" notes would cause asynchronous playback in which the melody is heard slightly after the accompaniment, the physics of the reproducing piano's pneumatic system actually necessitated these adjustments. Pneumatics closed slightly faster for loud notes

[157] Ibid., 107-8.

than for soft notes. Thus, during playback, notes that were "set back" have the aural impression of being perfectly aligned with the accompaniment.[158]

Aeolian's Duo-Art System

The Aeolian Corporation's Duo-Art system entered the market in March of 1914 and quickly gained notoriety, particularly after the company partnered with Steinway.[159] Perhaps the most important feature of Aeolian's Duo-Art system that set it apart from Welte and Ampico was that it punched piano rolls in real time, allowing for immediate playback. Reginald Reynolds, the main editor for Duo-Art's London recording studio, described a system in which a large cable ran from underneath the keybed into a soundproof room where the perforating machine was situated. Inside the large cable were approximately 160 wires. Half of these wires went directly to the piano keys. The remaining wires were attached to sensors near the point at which the hammers contacted the strings.[160]

Aeolian's recording system captured dynamics in real time by employing a recording master who sat next to the piano and operated two dials. One of these dials controlled the dynamics of the thematic notes while the other dial controlled accompaniment notes. The recording master attempted to trace the performer's dynamics in real time. This process is clearly seen in figure 3.4 below, which depicts Reynolds operating the expressive dials while Ferruccio Busoni performs.

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[158] Ibid., 108.

[159] "The Reproducing Piano – Duo-Art," The Pianola Institute, accessed July 10, 2016, http://www.pianola.org/reproducing/reproducing_duo-art.cfm.

[160] Reginald Reynolds, "A Note on the Technique of Recording," *The Gramophone* (February 1924), reprinted in *The Pianola Journal* 10 (1998), 15.



Figure 3.4: Ferruccio Busoni Recording for Duo-Art[161]

W.C. Woods served as the recording master in Duo-Art's New York recording studio. He explained how he operated the two-dial machine, saying, "As [the artist] played, I traced his dynamics and phrasing, using a series of dials built into my desk with a musical score, previously prepared by the artist, before me."[162] This statement demonstrates the enormous role that recording masters played in the recording process. Because artists rehearsed their interpretations with the recording masters before each session, these workers had to be excellent musicians themselves.

While Duo-Art's system punched rolls in real time, artists were still permitted to change notes and expression until they were satisfied. W.C. Woods noted that there was almost always extensive editing, and many artists became intricately involved in the process. Woods stated that he and the artist "would spend long hours together, playing the roll over and over, changing inaccuracies

[161] "The Reproducing Piano – Duo-Art."

[162] W.C. Woods, quoted in Gregor Benko and William Santaella, "The Piano Roll Legacy," *High Fidelity* 17/7 (July 1967): 53.

in my dynamic indications, that could not be reproduced, and erasing the pianist's mistakes."[163] This statement by Woods underscores the tremendous role of recording masters in Duo-Art's recording process.

Questions of Authenticity

The authenticity of reproducing piano rolls is still hotly debated today. In a letter written for *International Classical Record Collector*, Gregor Benko contends, "there will probably always be debate, for the subject is enormously complicated."[164] Because each company's recording process remained a closely guarded secret, it is difficult to know for certain how their approaches to recording differed. This section offers an overview of what listeners can expect to learn from piano roll recordings.

Regardless of one's opinion about the authenticity of piano rolls, it is essential to acknowledge the role of recording masters, particularly at Duo-Art and Ampico. As mentioned above, recording masters worked long hours after each recording session, often with the artists themselves. Moiseiwitsch described this process, saying that while he was terrified to record for the unforgiving gramophone, when he recorded piano rolls, "he sat back in a chair and smoked and had a drink and would say: 'No, no, I want more crescendo there, too much

[163] Ibid., 53.

[164] Gregor Benko, "More on Piano Rolls," *International Classical Record Collector* 2/7 (Winter 1996): 81

accelerando' and the technician would punch the holes as Moiseiwitsch directed."[165]

Thus, editors "polished" artists' recordings by fixing wrong notes and inserting dynamics after a recording was made. Percy Grainger commented that his piano rolls sounded "not as he actually played, but as he would 'like to play.'"[166] While piano rolls might represent an idealized performance, hearing an artist's idealized performance is valuable in itself. One could even argue that modern recordings, which stitch together hundreds of takes to produce a seamless performance, represent the same kind of idealized performance.

Historians such as Edwin Good contend that while piano roll recordings are not true photographs of an artist's playing, they represent their playing "better than their phonograph recordings do."[167] This statement is plausible when one considers that many pianists preferred recording on reproducing pianos to the gramophone recording process that was also available. Kent Holliday claims that Rachmaninoff's tremendous range of sound and subtle pedaling effects simply could not have been captured with gramophone technology, which is why the composer chose to record both acoustically and with Ampico.[168]

Indeed, many artists openly praised their piano roll recordings. Josef Hofmann stated, "[My rolls] are my actual interpretations with all that implies."[169] Other artists, such as Walter Gieseking, signed statements of satisfaction on the

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[165] Day, *A Century of Recorded Music*, 15.

[166] Edwin M. Good, *Giraffes, Black Dragons, and Other Pianos* (Stanford: Stanford University Press, 1982), 273.

[167] Ibid., 234.

[168] Holliday, *Reproducing Pianos Past and Present*, 103.

[169] "The Piano Roll Legacy," 52.

rolls themselves.[170] Welte-Mignon's catalogue lists dozens of glowing reviews by recording artists. Josef Lhévinne claimed Welte-Mignon's rolls captured his "exact interpretation…with absolute accuracy as to tempo, touch, and tone quality."[171] Arthur Nikisch expressed disbelief that "the artist himself is not present and performing perfectly."[172] Yet this praise must be met with caution. Pianists earned royalties from their recordings and often used them to launch performing careers. Thus, there were significant financial incentives for endorsing the authenticity of their recordings.

Other sources, which held no promise of financial gain, suggest artists' sincere satisfaction with reproducing pianos. Edvard Grieg described Hupfeld's reproducing pianos in his diary, writing:

> Played 6 of my piano pieces at Hupfeld's on his 'Phonolist' electric piano. What this instrument does is unbelievable. The pianola, which impressed me yesterday, is nothing by comparison. […] I heard a Liszt Rhapsody played by Reisenauer, and it was indisputably Reisenauer's personal style. I am very anxious to hear my things replayed by the instrument.[173]

Grieg's diary entry could not have been motivated by financial motives, making it particularly valuable in the debate about piano roll authenticity.

Evidence suggests that contemporary audiences also found piano roll performances convincing. "Comparison concerts" in which piano rolls were

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[170] Holliday, *Reproducing Pianos Past and Present*, 116.
[171] Day, *A Century of Recorded Music*, 14.
[172] Ibid., 14.
[173] Finn Benestad, ed., *Edvard Grieg, Dagbøker, 1865, 1866, 1905, 1906 og 19077*, (Bergen: Bergen offentlige bibliotek, 1993), quoted in Oslo Arvid Vollsnes, "Grieg's Own Interpretations: Modern Use of Old Piano Recordings," *Studia Musicologica Norvegica* 19 (1993): 172.

played in lieu of a live performer were wildly popular in the early 20th century. During a comparison concert, an artist performed a piece that he/she had also recorded on a piano roll. Following the artist's performance, a piano roll of the same piece was played. For example, after Leopold Godowsky played a Los Angeles recital in 1919, an Ampico A system replayed the same Chopin Ballade he had just finished performing. A local newspaper critic wrote:

> Enthusiasm broke all bounds at the conclusion of the Chopin *Ballade in A-Flat*, and when the artist returned and bowed his appreciation of the plaudits, the great piano on the platform, as though supercharged with the vitality and magnetism of the soloist, suddenly began, apparently of its own volition, to reproduce note for note the number exactly as the pianist had given it.[174]

Other artists recorded concertos on piano rolls that were then played alongside an orchestra. These concerts are occasionally reenacted today. Interested readers can view the Stanford Symphony Orchestra accompanying Percy Grainger's piano roll performance of Grieg's Piano Concerto in A Minor, op. 16.[175]

Some scholars are less convinced. In spite of the affirmative testimonials described above, Gregor Benko has asserted, "The body of evidence suggesting that most of the old pianists hated their rolls is overwhelming…"[176] Indeed, not all artists gave satisfactory reviews of piano rolls. Arthur Rubenstein, who heard and loved Busoni's playing, listened to a remastered LP release of a Busoni piano roll in which he played a Chopin prelude and the Verdi-Liszt *Rigoletto*

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[174] Holliday, *Reproducing Pianos Past and Present*, 103.

[175] "Audio/Video," The Player Piano Project, accessed October 20, 2016, http://library.stanford.edu/projects/player-piano-project/audio-video.

[176] Benko, "More on Piano Rolls," 80.

paraphrase. He called it "…a caricature. A distortion. A falsification of his playing."[177]

More recent scholarship attributes this distaste for remastered recordings to errors made by modern piano technicians.[178] In addition to regulating the piano's action, technicians must fine-tune hundreds of valves associated with the reproducing mechanism. Modern piano technicians have not been trained to understand the complexities of reproducing pianos; they must rely on outdated service manuals and word-of-mouth descriptions. Without proper attention to detail, piano rolls can sound distorted. Gregor Benko commented on Gerald Stonehill's attempt to play Duo-Art rolls on a modern Steinway, calling it, "an enormous disservice…a disaster from almost every standpoint."[179] He goes further: "[these rolls] can be made to sound much more sensitive and can be reproduced far more accurately."[180] Thus, a great deal of authenticity lies in the hands of modern piano technicians preparing reproducing pianos for performance.

Beyond Reproducing Pianos

While reproducing pianos were popular for their ability to provide domestic entertainment without any technical or musical expertise, several historical events rendered them obsolete by 1930. Most importantly, the Great

[177] Harold Schonberg, "From Leschetizky to Gabrilowitsch – Twenty Pianists on Piano Rolls," *Hi-Fidelity* 14/3 (March 1964), quoted in Day, *A Century of Recorded Music*, 14.
[178] Benko, "More on Piano Rolls," 81.
[179] Ibid., 81.
[180] Ibid., 81.

Depression eliminated demand for these expensive instruments. When the economy recovered, advances in recording technology had outpaced mechanical reproducing pianos.

This surge in technology came about after advancements made for purposes of World War I. Specifically, breakthroughs in electrical microphones and amplifiers allowed for better recordings. David Dubal observes, "The technological breakthrough of electrical recording came in 1925."[181] In 1931, Rachmaninoff commented, "It is only the perfecting of electrical recording during the last three years [1928-1931] combined with recent astonishing improvements in the gramophones themselves that has given us piano reproduction of a fidelity, a variety and depth of tone that could hardly be bettered."[182] Artists were no longer forced to crowd around a gramophone horn that directed their sound to a recording stylus. Instead, microphones could pick up and amplify a wide range of frequencies.

Radio technology developed and refined during World War I also led to a shift in consumer demand. As radios became more affordable, more consumers purchased them, leading to a decline in reproducing piano sales. In addition to being more portable than pianos, radios offered a larger variety of programming at a fraction of the cost. Consumers no longer needed to purchase the latest piano

[181] David Dubal, *The Art of the Piano: Its Performers, Literature, and Recordings* (New Jersey: Amadeus Press, 2004), 8.

[182] Rachmaninoff, "The Artist and the Gramophone," 525.

rolls to stay current. As David Steffen notes, "Many listeners wondered why they should buy music when the radio gave it to them for free?"[183]

While the decline of reproducing pianos occurred rapidly, the recorded legacy left by pianists and composers during the instrument's lifetime is vast. Even though questions of fidelity and authenticity remain, piano rolls offer twentieth-century pianists an opportunity to develop new ideas and insights into past performing traditions. Jonathan Dobson and Timothy Day provide effective summaries of what modern listeners can learn from properly prepared piano rolls.

Dobson compares a piano roll recording to a "finely-drawn portrait" that lacks the "accuracy and subtlety of a photographic image."[184] In other words, they provide the "big picture," but he warns against making detailed assumptions about performance practice. Timothy Day concludes that piano rolls "can provide useful supplements to the evidence of performing styles captured on gramophone records."[185] With this knowledge in mind, listeners are better prepared to approach piano roll recordings in the subsequent discography. Ultimately, the author recommends that shrewd listeners study both acoustic and piano roll recordings when considering questions of authentic performance practice.

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[183] Steffen, *From Edison to Marconi*, 175.

[184] Jonathan Dobson, "Rolls Are Not So Rocky," *ICRC—International Classical Record Collector* 4 (Spring 1999): 112.

[185] Day, *A Century of Recorded Music*, 16.

CHAPTER FOUR

Discography of Primary Recordings

Introduction to the Discography

Drawing upon Michael Gray's call for discographic standards, the following discography answers the questions "who, what, where, and when."[186] For the current resource, this entails:

1) Composer
2) Works recorded
3) Date of original recording (if known)
4) Recording medium (if known)
5) Original release (if known)
6) Re-mastered CD release (if applicable)
7) Album title

Gray suggests that inclusion of information beyond these criteria should be determined by the type of discography as well as its intended purpose. For example, the present discography also provides recording times to help performers who are considering questions of tempo. Additionally, Gray suggests that discographies containing commercial recordings should provide record company catalogue numbers to help readers locate recordings. The present resource provides catalogue numbers for both original and remastered recordings when available.

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[186] Michael H. Gray, "Discography: Its Prospects and Problems," *Notes* 35/3 (March 1979): 580.

The discography is organized alphabetically according to each composer's last name. Within each composer's entry, titles of individual works are also alphabetized. For compositions whose titles begin with a number, the following system is used. When the number describes how many pieces are in a collection, the composition is alphabetized according to the first *word* in the title. For example, Bartók's *14 Bagatelles* are classified under the letter "B." When the number represents an integral part of a composition's title, such as Matthew Davidson's *400 Roncesvalles Avenue*, the entry will be "listed in numerical order at the beginning of the index, before the *A's*."[187]

In some cases, composers recorded the same work on multiple occasions. These recordings are arranged chronologically beginning with the earliest recording. When individual movements of larger works are present, the excerpts are listed under the title of the collection from which it is drawn. For example, Eugen D'Albert's "Gavotte and Musette" is listed under *Suite in D Minor*, and Alexander Tcherepnin's "Homage to China" is categorized under *5 Concert Etudes*. This system provides two benefits. First, it allows readers to see recording times for individual movements. Second, it offers a more in-depth view of lesser-known works. For example, an entry describing Judy Bailey's *Children's Suite* with a recording time of 29:53 offers little benefit for readers unfamiliar with the work. By listing the title of each movement, readers learn more about the work itself.

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[187] "Alphabetizing," *The Chicago Manual of Style 15th edition* (Chicago: University of Chicago Press, 2003). 776.

Discography of Primary Recordings

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Adès, Thomas	Darknesse Visible (7:14) Still Sorrowing, Op. 7 (9:55) Traced Overhead, Op. 15 *I. Sursum (0:46)* *II. Aetheria (2:14)* *III. Chori (8:39)*	1996	CD	EMI Classics (7243 5 69699 2 6)		Thomas Adès: Life Story
Adler, James	Fantasy Grotesque on a Medieval Theme (6:02) Fantasy on the Ballad of Sweeney Todd (5:48) 3 Piano Transitions *No. 1: Passacaglia (8:47)* *No. 2: Prelude and Toccata* *Prelude (1:59)* *Toccata (3:38)* *No. 3: Two Dances in One (Calypso cum Cakewalk) (3:40)*	2013	CD	Ravello Records (RR 7871)		James Adler & Friends
		2008		Albany Records (TROY 1014)		James Adler Plays Syncopated Rhythms
Albéniz, Isaac	3 Improvisations *No. 1: Allegro (2:22)* *No. 2: Tempo di Minuetto (2:14)* *No. 3: Allegretto (2:16)*	1903	Edison Cylinder	Ruperto Regordosa Planas (private collector)	G. Henle Verlag (HN 953)	Isaac Albéniz: Three Improvisations 1903
D'Albert, Eugen	4 Pieces for Piano, Op. 16 *No. 1: Waltz in A-Flat Major*	Ca. 1906-1913	Piano Roll	Welte-Mignon (413)	Recorded Treasures (GCP 771)	Great Composers/Pianists Perform Their Own Compositions
	No. 2: Scherzo in F-Sharp Major (3:47)	Ca. 1910-12	Acoustic	German Odeon (0-8206)	Columbia Masterworks (ML 4293)	Great Masters of the Keyboard, Volume III

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
D'Albert, Eugen (cont.)	*No. 2: Scherzo in F-Sharp Major*	Ca. 1906-1913	Piano Roll	Welte-Mignon (414)	Recorded Treasures (GCP 771)	Eugen d'Albert, Gabriel Fauré, Edvard Grieg, Wladimir de Pachmann
	No. 2: Scherzo in F-Sharp Major (2:16)	1916-1922	Acoustic	Grammophon	Arbiter (147)	The Centaur Pianist: Complete Studio Recordings 1910-28
	Serenade in B Major	Ca. 1906-1913	Piano Roll	Welte-Mignon (2962)	Recorded Treasures (GCP 771)	Eugen d'Albert, Gabriel Fauré, Edvard Grieg, Wladimir de Pachmann
	Suite in D Minor, Op. 1 *No. 4: Gavotte and Musette (3:46)*	Ca. 1910-12	Acoustic	German Odeon (0-8206)	Arbiter (147)	The Centaur Pianist: Complete Studio Recordings 1910-28
	No. 4: Gavotte and Musette (3:01)	1916-1922		Grammophon		
	No. 4: Gavotte and Musette (3:10)	Ca. 1923		German Vox		
Albright, William	Burnt Fingers (4:49)	January 20, 1973	Vinyl, LP, 12" disc, 33 1/3 rpm	Musical Heritage Society (MHS 4253)		Albright Plays Albright
	Dream Rags *No. 1: Sleepwalker's Shuffle (4:00)* *No. 2: Nightmare Fantasy Rag – A Night on Rag Mountain (9:18)* *No. 3: Morning Reveries (4:19)*					
	Grand Sonata in Rag *No. 1: Scott Joplin's Victory (7:53)* *No. 2: Ragtime Turtledove (4:04)* *No. 3: Behemoth Two-step (3:48)*					
	Onion Skin Rag (2:33)					
	On the Lamb (2:53)					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Albright, William (cont.)	Queen of Sheba Slow Drag and Stomp (5:40)	January 20, 1973	Vinyl, LP, 12" disc, 33 1/3 rpm	Musical Heritage Society (MHS 4253)		Albright Plays Albright
	Sleight of Hand (3:16)					
Ali-Zadeh, Franghiz	Music for Piano (6:42)	1997	CD	BIS (BIS 827)		Crossings
	Music for Piano (7:39)	2005		Nonesuch (79804-2)		Mugam Sayagi
Arensky, Anton	Essais sur les Rhythmes Oubliés, Op. 28: *No. 3: Ioniques (1:36)* *No. 5: Strophe Alcéene (1:37)*	December 20, 1894	Cylinder	Julius Block (private collector)	Marston (53011-2)	The Dawn of Recording: The Julius Block Cylinders
	Fountain of Bakhchisaray, The, Op. 46 *No. 1: An der Quelle in A (3:08)*	April 12, 1899				
	Improvisation in E-Flat (2:54)	November 24, 1893				
	Improvisation in A (2:31)					
	Morceaux Charactéristiques, Op. 36: *No. 3: Nocturne in D-Flat (2:33)*	November 25, 1894				
	No. 5: Consolation in D (2:17)	Not specified				
	No. 12: Intermezzo in F Minor (0:53)	November 25, 1894				
	No. 15: Le ruisseau dan la forête in G (3:03)	December 20, 1894				
	Unidentified Composition (3:30)	April 12, 1899				
Armstrong, Craig	Angelina (1:53)	2004	CD	Sanctuary Records (06076-84710-2)		Craig Armstrong Piano Works
	Delay (2:09)					
	Diffuse (1:17)					
	First Waltz (2:49)					
	Fugue (2:53)					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Armstrong, Craig (cont.)	Gentle Piece (2:55)	2004	CD	Sanctuary Records (06076-84710-2)		Craig Armstrong Piano Works
	Glasgow Love Theme (2:02)					
	Heatmiser 2 (4:02)					
	Hidden (1:50)					
	Hymn 3 (4:55)					
	In My Own Words (2:45)					
	Laura's Theme (2:37)					
	Leaving Paris (2:40)					
	Morning Breaks (1:38)					
	Satine's Theme (0:33)					
	Sunrise (10:13)					
	Theme from Orphans (1:47)					
	Weather Storm (3:50)					
Armstrong, Kit	Fantasy on B-A-C-H (10:26)	2013	CD	Sony Classical (88883747752)		Kit Armstrong: Bach, Ligeti, Armstrong
Ashley, Robert	Sonata (7:44)	February 25, 1961	Live Recording	ONCE Festival, Ann Arbor, MI	New World Records (80567-2)	Music from the ONCE Festival 1961-1966
Babajanian, Arno	Elegy in Commemoration of Aram Khachaturyan (4:02)	1978		Russian State Fund of TV and Radio Programs	Talents of Russia (RCD 16251)	Arno Babadjanyan: Composer and Pianist
	Four Pieces for Piano, Op. 1 *Prelude* *Vagarshapat Dance* *Exprompt (2:38)*	1965				
	Capriccio (4:16)	1953				
	Melody and Humoresque (4:05)	1978				

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Babajanian, Arno (cont.)	Polyphonic Sonata (10:24) *Prelude* *Fugue* *Toccata*	1978		Russian State Fund of TV and Radio Programs	Talents of Russia (RCD 16251)	Arno Babadjanyan: Composer and Pianist
	Six Pictures (11:47) *Improvisation* *Traditional* *Toccatine* *Intermezzo* *Chorals* *Sasoun Dance*	1965				
Bailey, Judy	Cakewalk Nostalgie (3:21)	2001	CD	Tall Poppies (TP 159)		The Spritely Ones
	Children's Suite (29:53) *Little Early Morning Song (4:23)* *Lonely Child (5:26)* *Now I'm Walkin' (2:43)* *Rocking Horse (4:57)* *Hide 'n' Seek (9:43)* *Lullaby (2:40)*					
	Fat Lady Waltz (6:37)					
	Spritely Ones, The (6:47)					
	Sunday Sequence (7:28)					
	Theme 3 (5:56)					
	Waltzing Matilda (1:52)					
Bartók, Béla	Allegro Barbaro (2:19)	May 11, 1929	78 rpm	HMV (AM 2622)	Pearl (GEMM 9166)	Bartók Plays Bartók: (Bartók at the Piano 1929-41)
	Allegro Barbaro (2:27)	1935	Live Radio Broadcast	Hilversum Radio	Hungaraton (HCD 12334)	Bartók Recordings from Private Collections I

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Bartók, Béla (cont.)	14 Bagatelles, Op. 6 *No. 2: Allegro giocoso (0:45)*	May 11, 1929	78 rpm	HMV (AM 2622)	Pearl (GEMM 9166)	Bartók Plays Bartók: (Bartók at the Piano 1929-41)
	No. 2: Allegro giocoso (0:45)	1941-42		Continental (4006)		
	No. 7: Allegretto molto capriccioso (1:53)	January 1, 1912	Cylinder	Private Collection	Hungaraton (HCD 12334)	Bartók Recordings from Private Collections I
	No. 10: Allegro (2:06)	1912				
	3 Burlesques, Op. 8c *No. 2: Kicsit azottan (A Bit Drunk) (1:58)*	May 11, 1929	78 rpm	HMV (AM 2622)	Pearl (GEMM 9166)	Bartók Plays Bartók: (Bartók at the Piano 1929-41)
	10 Easy Piano Pieces *No. 5: Evening in Transylvania (2:35)*	1928	Piano Roll	Welte-Mignon (7768)	Hungaraton (HCD 12326)	Bartók at the Piano I
	No. 5: Evening in Transylvania (2:33)	May 11, 1929	78 rpm	HMV (AN 469)	Pearl (GEMM 9166)	Bartók Plays Bartók: (Bartók at the Piano 1929-41)
	No. 5: Evening in Transylvania (2:27)	1935	Live Radio Broadcast	Hilversum Radio	Hungaraton (HCD 12334)	Bartók Recordings from Private Collections I
	No. 5: Evening in Transylvania (2:47)	1945		Released by Vox	Hungaraton (HCD 12329)	Bartók at the Piano VI
	No. 10: Bear Dance (1:57)	January 1, 1912	Cylinder	Private Collection	Hungaraton (HCD 12334)	Bartók Recordings from Private Collections I

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Bartók, Béla (cont.)	*No. 10: Bear Dance (1:32)*	May 11, 1929	78 rpm	HMV (AN 469)	Pearl (GEMM 9166)	Bartók Plays Bartók: (Bartók at the Piano 1929-41)
	No. 10: Bear Dance (1:39)	1935	Live Radio Broadcast	Hilversum Radio	Hungaraton (HCD 12334)	Bartók Recordings from Private Collections I
	No. 10: Bear Dance (1:49)	Ca. 1945		Released by Vox	Hungaraton (HCD 12326)	Bartók at the Piano VI
	For Children Volume I: *No. 3: Quasi Adagio (0:53)* *No. 4: Pillow Dance (0:46)* *No. 6: Study for the Left Hand (0:41)*					
	No. 10: Children's Dance (0:31)	January 1, 1912	Cylinder	Private Collection	Hungaraton (HCD 12334)	Bartók Recordings from Private Collections I
	No. 10: Children's Dance (0:42) *No. 12: Allegro (1:17)* *No. 13: Ballade (0:54)* *No. 15: Allegro moderato (0:30)* *No. 18: Soldier's Song (1:06)* *No. 19: Allegretto (0:39)* *No. 21: Allegro robusto (0:46)*	Ca. 1945	Live Radio Broadcast		Hungaraton (HCD 12326)	Bartók at the Piano VI

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Bartók, Béla (cont.)	Volume II: *No. 22: Revelry (Country Tune) (0:40)*[188]	Ca. 1910	Cylinder	Private Collection	Hungaraton (HCD 12334)	Bartók Recordings from Private Collections I
	No. 26: Moderato (0:41) *No. 30: Jeering Song (0:36)* *No. 31: Andante tranquillo (1:30)* *No. 34: Allegretto (0:31)* *No. 35: Con moto (0:27)*	Ca. 1945	Live Radio Broadcast		Hungaraton (HCD 12326)	Bartók at the Piano VI
	3 Hungarian Folk Tunes *No. 1: Leszallott a pava (The Peacock): Andante tranquillo rubato (1:03)* *No. 2: Janoshidi vasarban (At the Janoshida Fairground): Allegro non troppo, un poco rubato (1:16)* *No. 3: Feher liliomszal (White Lily): Maestoso (1:33)*	1941-42	78 rpm	Continental (4008)	Pearl (GEMM 9166)	Bartók Plays Bartók: (Bartók at the Piano 1929-41)
	15 Hungarian Peasant Songs, "Old Dance Tunes" *No. 6: Ballade (2:51)*	1928	Piano Roll	Welte-Mignon (7768)	Hungaraton (HCD 12326)	Bartók at the Piano I
	No. 7: Allegro (0:44) *No. 8: Allegretto (0:31)* *No. 9: Allegretto (0:14)* *No. 10: L'istesso tempo (0:27)* *No. 12: Allegretto (0:37)* *No. 14: Allegro (0:34)* *No. 15: Allegro - Più vivo - Poco più meno vivo (1:26)*			Welte-Mignon (7791)		

[188] The liner notes incorrectly list this under volume three.

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Bartók, Béla (cont.)	15 Hungarian Peasant Songs, "Old Dance Tunes" *No. 7: Allegro (0:44)* *No. 8: Allegretto (0:28)* *No. 9: Allegretto (0:14)* *No. 10: L'istesso tempo (0:40)* *No. 12: Allegretto (0:39)* *No. 14: Allegro (0:23)* *No. 15: Allegro - Più vivo - Poco più meno vivo (1:20)*	1936	78 rpm	Patria (MRE 63)	Pearl (GEMM 9166)	Bartók Plays Bartók: (Bartók at the Piano 1929-41)
	Improvisations on Hungarian Peasant Songs *No. 1: Molto moderato (1:24)* *No. 2: Molto capriccioso (1:10)*	1941-42		Continental (4007)		
	No. 4: Allegretto Scherzando (1:40)[189]	January 31, 1932	Live Radio Broadcast	Frankfurt am Main	Hungaraton (HCD 12334)	Bartók Recordings from Private Collections I
	No. 6: Allegro moderato, molto capriccioso (1:26) *No. 7: Sostenuto, rubato (1:54)* *No. 8: Allegro (1:58)*	1941-42	78 rpm	Continental (4007)	Pearl (GEMM 9166)	Bartók Plays Bartók: (Bartók at the Piano 1929-41)
	9 Little Piano Pieces *No. 6: Dal (Air) (1:01)* *No. 8: Csorgo - tanc (Tambourine) (1:03)*	1936		Patria (MR 64)		
	No. 9: Preludio - All'ungherese (3:47)	1941-42		Continental (4006)		

[189] The liner notes incorrectly list this as No. 1.

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Bartók, Béla (cont.)	Mikrokosmos Book III: *No. 94: Tale (1:01)* Book IV: *No. 97: Notturno (1:53)* *No. 100: In the Style of a Folk Song (0:47)* *No. 108: Wrestling (0:58)*	1940	33 rpm, 12" Vinyl	Columbia (ML 4419)	Pearl (GEM 0179)	Bartók Plays Bartók: Mikrokosmos / Sonata for Two Pianos and Percussion
	No. 109: From the Island of Bali (fragment) (1:11)	January 13, 1939	78 rpm	Babits/Makai Private Collection	Hungaraton (HCD 12334)	Bartók Recordings from Private Collections I
	No. 109: From the Island of Bali (2:04) *No. 113: Bulgarian Rhythm (1:10)* *No. 114: Theme and Inversion (1:18)* *No. 116: Melody (1:43)* *No. 118: Triplets in 9/8 Time (0:53)* *No. 120: Fifth Chords (0:58)*	1940	33 rpm, 12" Vinyl	Columbia (ML 4419)	Pearl (GEM 0179)	Bartók Plays Bartók: Mikrokosmos / Sonata for Two Pianos and Percussion
	Book V: *No. 124: Staccato (1:10)*	1937	78 rpm	Columbia (DB 1790)	Pearl (GEMM 9166)	Bartók Plays Bartók: (Bartók at the Piano 1929-41)
	No. 125: Beating (1:18) *No. 126: Change of Time (0:42)* *No. 128: Peasant Dance (1:18)* *No. 129: Alternating Thirds (0:50)* *No. 130: Village Joke (0:48)* *No. 131: Fourths (0:59)* *No. 133: Syncopation (1:01)*	1940	33 rpm, 12" Vinyl	Columbia (ML 4419)	Pearl (GEM 0179)	Bartók Plays Bartók: Mikrokosmos / Sonata for Two Pianos and Percussion

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Bartók, Béla (cont.)	*No. 136: Whole-Tone Scale (1:46)*	1940	33 rpm, 12" Vinyl	Columbia (ML 4419)	Pearl (GEM 0179)	Bartók Plays Bartók: Mikrokosmos / Sonata for Two Pianos and Percussion
	No. 138: Bagpipe (fragment) (1:11)	January 13, 1939	78 rpm	Babits/Makai Private Collection	Hungaraton (HCD 12334)	Bartók Recordings from Private Collections I
	No. 138: Bagpipe (1:25) *No. 139: Merry Andrew (0:55)* Book VI: *No. 140: Free Variations (1:29)* *No. 141: Subject and Reflections (1:24)* *No. 142: From the Diary of a Fly (1:19)* *No. 143: Divided Arpeggios (2:07)* *No. 144: Minor Seconds (4:13)*	1940	33 rpm, 12" Vinyl	Columbia (ML 4419)	Pearl (GEM 0179)	Bartók Plays Bartók: Mikrokosmos / Sonata for Two Pianos and Percussion
	No. 146: Ostinato (2:08)	1937	78 rpm, 10" Vinyl	Columbia (DB 1790)	Pearl (GEMM 9166)	Bartók Plays Bartók: (Bartók at the Piano 1929-41)
	No. 147: March (1:56)	1940	33 rpm, 12" Vinyl	Columbia (ML 4419)	Pearl (GEM 0179)	Bartók Plays Bartók: Mikrokosmos/Sonata for Two Pianos and Percussion
	No. 148: First Dance in Bulgarian Rhythm (fragment) (1:45)	January 13, 1939	78 rpm	Babits/Makai Private Collection	Hungaraton (HCD 12334)	Bartók Recordings from Private Collections I
	No. 148: First Dance in Bulgarian Rhythm (2:04) *No. 149: Second Dance in Bulgarian Rhythm (1:03)*	1940	33 rpm, 12" Vinyl	Columbia (ML 4419)	Pearl (GEM 0179)	Bartók Plays Bartók: Mikrokosmos/ Sonata for Two Pianos and Percussion

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Bartók, Béla (cont.)	*No. 150: Third Dance in Bulgarian Rhythm (1:18)* *No. 151: Fourth Dance in Bulgarian Rhythm (1:30)* *No. 152: Fifth Dance in Bulgarian Rhythm (1:15)* *No. 153: Sixth Dance in Bulgarian Rhythm (1:56)*	1940	33 rpm, 12" Vinyl	Columbia (ML 4419)	Pearl (GEM 0179)	Bartók Plays Bartók: Mikrokosmos/ Sonata for Two Pianos and Percussion
	Petite Suite *No. 1a: Slow Melody (2:15)* *No. 1b: Wallachian Dance (0:52)* *No. 2: Whirling Dance (0:46)* *No. 3: Quasi pizzicato (1:20)* *No. 4: Ukrainian Song (0:58)*	1941-42	78 rpm	Continental (4005)	Pearl (GEMM 9166)	Bartók Plays Bartók: (Bartók at the Piano 1929-41)
	No. 5: Bagpipes (0:57)	1936		Patria (MR 64)		
	No. 5: Bagpipes (1:00)	1941-42		Continental (4005)		
	3 Rondos on Slovak Folk Tunes *No. 1: Andante (2:53)*	1936		Patria (MR 64)		
	No. 1: Andante (3:02)	1941-42		Continental (4006)		
	2 Rumanian Dances, Op. 8a *No. 1: Allegro Vivace (4:01)*	May 11, 1929		HMV (AN 469)		
	No. 1: Allegro Vivace (fragment) (2:20)	1935	Live Broadcast	Hilversum Radio	Hungaraton (HCD 12334)	Bartók Recordings from Private Collections I
	Rumanian Folk Dances	Ca. 1915	Cylinder	Private Collection		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Bartók, Béla (cont.)	*No. 1: Jocul cu bâtâ (fragment) (0:32)*[190] *No. 3: Pe loc (0:50)* *No. 4: Buciumeana (0:38)* *No. 5: "Poarga" românescâ (0:33)* *No. 6: Mâruntel (0:53)*	Ca. 1915	Cylinder	Private Collection	Hungaraton (HCD 12334)	Bartók Recordings from Private Collections I
	Rumanian Folk Dances *No. 1: Jocul cu bâtâ (0:53)* *No. 2: Brâul (0:28)* *No. 3: Pe loc (0:47)* *No. 4: Buciumeana (1:16)* *No. 5: "Poarga" românescâ (0:28)* *No. 6: Mâruntel (0:53)*	1928	Piano Roll	Welte-Mignon (7767)	Hungaraton (HCD 12326)	Bartók at the Piano I
	7 Sketches *No. 3: Lento (1:28)*	Ca. 1910	Cylinder	Private Collection	Hungaraton (HCD 12334)	Bartók Recordings from Private Collections I
	No. 6: In Valachian Style (0:39)	January 1, 1912				
	Sonatina (3:41)	1928	Piano Roll	Welte-Mignon (7785)	Hungaraton (HCD 12326)	Bartók at the Piano I
	Suite, Op. 14 *I. Allegro (1:45)* *II. Scherzo (1:44)* *III. Allegro molto (1:57)* *IV. Sostenuto (2:23)*	May 11, 1929	78 rpm	HMV (AN 468)	Pearl (GEMM 9166)	Bartók Plays Bartók: (Bartók at the Piano 1929-41)
	Suite, Op. 14 *I. Allegro (1:47)* *II. Scherzo (1:44)* *III. Allegro molto (1:56)*			HMV (Test Recording)	Hungaraton (HCD 12326-31)	Bartók at the Piano I

[190] This cylinder recording is 2:34, but the distortion renders the piece unrecognizable after 0:32.

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
	IV. Sostenuto (2:32)					
Benjamin, George	Piano Sonata *I. Vivace (7:10)* *II. Lento (6:21)* *III. Allegro straziando (8:59)*	March 29, 1980	LP, 45 rpm, 12" disc	Nimbus (NI 45009)	Nimbus (NI 5713)	George Benjamin: Shadowlines, Viola, Viola, Three Studies, Piano Sonata
	Three Studies for Solo Piano *I. Fantasy on Iambic Rhythm (12:47)* *II. Meditation on Haydn's Name (3:16)* *III. Relativity Rag (5:36)*	February 8, 1986				
Berg, Christopher	3 Short Piano Pieces *Prelude* *Greek Dance* *Winter Night Music*	Ca. 1970s	33 1/3 rpm, LP	Opus One (Number 52)		Christopher Berg, Stephen Chatman, Michael Mauldin, Mary Jeanne Van Appledorn, Andrew Violette—Untitled
Bernstein, Leonard	7 Anniversaries *For Aaron Copland (1:17)* *For My Sister, Shirley (1:02)* *In Memoriam: Alfred Eisner (2:37)* *For Paul Bowles (1:07)* *In Memoriam: Nathalie Koussevitzky (2:23)* *For Sergei Koussevitzky (1:42)* *For William Schuman (0:34)*	September 17, 1947	78 rpm	RCA Victor	BMG Classics (09026-60915-2)	Leonard Bernstein: The Early Years
Bernstein, Seymour	Belinda the Chipmunk *Hello World! (2:07)* *On the Trapeze (1:11)* *Curiosity (1:33)* *Hesitation (0:39)* *All in a Day's Work (0:48)* *Thank You (1:37)* *Heaven Is a Jar of Birdseed (1:12)*		CD	Hal Leonard		Seymour Bernstein Performs His Own Compositions

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Bernstein, Seymour (cont.)	*Smiles on a Summer's Day (1:16)* *Friends Forever (1:21)* *Snuggling (1:19)* *A Kiss for Belinda (1:17)* *I'll Think of You (3:32)*		CD	Hal Leonard		Seymour Bernstein Performs His Own Compositions
	Birds Book One: *The Purple Finch (0:44)* *The Hummingbird (0:24)* *The Woodpecker (0:19)* *The Sea Gull (0:25)* *The Chickadee (0:19)* *The Vulture (1:34)* *The Penguin (0:41)* *The Eagle (0:51)* Book Two: *Myna Bird (0:38)* *The Swan (1:40)* *The Robin (0:22)* *The Owl (1:34)* *Roadrunner (0:29)* *Condor (1:04)* *The Nightingale (1:30)* *The Guinea Hen (0:54)* *Phoenix (2:21)*					
	Concerto "For Our Time" *Gathering (2:55)* *Lament for Vietnam (4:07)* *Jubilation (4:00)*					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Bernstein, Seymour (cont.)	Earth Music Series Book IV: *Distant Tom-Toms (0:40)* *Cathedral Bells (0:40)* *Sunrise (0:42)* *Sunset (0:41)* *Tenderness (0:45)* *Seascape (1:01)* *Floating Leaves (0:54)* *Clapping Hands (0:34)*		CD	Hal Leonard		Seymour Bernstein Performs His Own Compositions
	Insects *The Carpenter Ant (1:03)* *The Mosquito (1:02)* *The Cockroach (1:05)* *The Dying Moth (4:11)* *The Humbug (1:17)* *The Praying Mantis (1:54)* *The Centipede (1:48)* *The Black Fly (1:02)*					
	Köchel and Sheila *Fetching (4:23)* *Strolling with Daddy (2:18)* *King and Queen of the Ladder (1:19)* *The Master at the Piano (2:10)* *Parting (2:12)*					
	Lullaby for Carrieann (3:55)					
	Moodscapes *Tongue in Cheek (0:30)* *The Sentimental Yodeler (0:57)* *Happy-Go-Lucky (0:32)*					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Bernstein, Seymour (cont.)	*The Elegant Toreador (0:57)* *No Regrets (0:52)* *The Loch Ness Monster (0:31)* *Bitter-Sweet (0:59)* *Mimicry (0:23)* *The Old Indian (1:06)* *Farewell Waltz (1:32)*					
	New Pictures At An Exhibition (Owen Lewis, narrator) *The Reclining Woman (4:13)* *At the Moulin Rouge-The Dream (4:19)* *Mezzetin (1:51)* *Chez Chagall-The Twittering Machine-Chagall Revisited-Echoes of Klee (3:52)* *The Madonna (2:58)* *Redemption (2:41)* *Guernica-Epilogue (7:03)*		CD	Hal Leonard		Seymour Bernstein Performs His Own Compositions
	Raccoons Book One: *Swoosh and Crash (1:08)* *Silvery Path (1:00)* *Waiting in the Dark (1:57)* *Betty (1:12)* *Friendship (1:09)* *Crunch! Smack! Gulp! Gulp! (0:56)* *All Together (0:46)* *Sticky Marshmallows (0:53)* *Farewell (2:06)* Book Two: *Welcome Home (2:07)*					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Bernstein, Seymour (cont.)	*King of the Stairs (1:19)* *Dining with Mama (0:46)* *Contentedness (0:34)* *Penelope on the Bird Feeder (0:48)* *Naughty Frisky Climbs a Tree (0:52)* *I'm Sorry (1:17)* *It's Time You Knew (1:10)* *Visiting in the Rain (1:09)* *Time to Say Good Bye (2:02)*		CD	Hal Leonard		Seymour Bernstein Performs His Own Compositions
	Toccata Française (4:30)					
	Trees *The Young Maple (1:33)* *The Willow (1:10)* *The Magnolia (1:29)* *The Dying Birch (2:16)* *The Sequoias (2:12)*					
Blais, Mimi	The Cats/The Black Cat Blues (5:19)	1998	CD	Disques Port-Royal (PR-2208-2)		Taxi!
	Courte valse pour Rosie (2:34)	2006		Orange Music (OMCD-5543)		Life Is a Dream
	Funky Rag (2:26)	1992		Tragart (MRB 001)		Ragtime
	Hope and the Blues (4:56)	2006		Orange Music (OMCD-5543)		Life Is a Dream
	Interludes *No. 1* *No. 2*	2015		Tragart (MRB 104)		Interlude

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Blais, Mimi (cont.)	*No. 3* *No. 4*	2015	CD	Tragart (MRB 104)		Interlude
	La Dinde (The Turkey) (2:19)	2000		Disques Port-Royal (PR-2213-2)		Old Rags New Rags
	La vie est un rêve – L'envolée (1:35)	2006		Orange Music (OMCD-5543)		Life Is a Dream
	Le Blues à Rémi	2015		Tragart (MRB 104)		Interlude
	Le Rag-à-Nat (The Monkey Rag) (1:45)	2000		Disques Port-Royal (PR-2213-2)		Old Rags New Rags
	Le retour des oies blanches (7:38)	2006		Orange Music (OMCD-5543)		Life Is a Dream
	Ma Douce Amie – A Sweet Tiny Rag (5:26)	1992		Tragart (MRB 001)		Ragtime
	Mimi, ma biche (4:20)	1998		Disques Port-Royal (PR-2208-2)		Taxi!
	On My Way Back to Montreal, I Got the Blues for Memphis Blues (4:59)					
	Ricardo (4:20)	2004		Orange Music (OMCD-5533)		Sunday Morning
	Sunday Morning Blues (5:45)					
	Thème de grands-doigts	2006		Orange Music (OMCD-5543)		Life Is a Dream

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Blake, Howard	Walking in the Air	December 8, 2012	Live Recording	Telegraph UK		Video Recording[191]
Blitzstein, Marc	Show (excerpts) *Variation III (4:24)* *Three-Four Dance (2:39)* *Finale (2:00)*	1947-48	Vinyl, LP, 78 rpm	Concert Hall Society (Album B9)	Naxos (9.81214)	American Composers at the Piano (1947)
Bolcom, William	California Porcupine	1971	LP, 33 1/3 rpm	Jazzology (JCE-72)		Jazz Piano Heritage Series – Volume 22: Bolcom Plays His Own Rags
	Epitaph for Louis Chauvin					
	12 Etudes (24:47) *No. 1: Slowly, mysteriously* *No. 2: Flowing, underground* *No. 3: Sonorously* *No. 4: With contained expression* *No. 5: Tranquil* *No. 6: Scherzino – variations* *No. 7: Fast and declamatory* *No. 8: Softly, very slowly* *No. 9: Tremolando* *No. 10: Gestures* *No. 11: Very rhythmic, light* *No. 12: Apotheosis – slow, with majesty*			Advance Recordings (FGR 14S)		William Bolcom/Phil Winsor: New Piano Music

[191] "Watch *The Snowman* Composer Howard Blake Play *Walking in the Air,*" *The Telegraph UK*, December 8, 2012, accessed February 15, 2017, http://www.telegraph.co.uk/topics/christmas/9729655/Watch-The-Snowman-composer-Howard-Blake-play-Walking-in-the-Air.html.

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Bolcom, William (cont.)	Gardenia	1971	LP, 33 1/3 rpm	Jazzology (JCE-72)		Jazz Piano Heritage Series – Volume 22: Bolcom Plays His Own Rags
	Garden of Eden Rag Suite *Old Adam* *The Eternal Feminine* *The Serpent's Kiss – Rag Fantasy* *Through Eden's Gates* *Lost Lady* *California Porcupine*					
	3 Ghost Rags *The Graceful Ghost Rag (4:05)*			Nonesuch (H-71257)	Nonesuch (79619)	Teresa Sterne – A Portrait
	Glad Rag			Jazzology (JCE-72)		Jazz Piano Heritage Series – Volume 22: Bolcom Plays His Own Rags
	Incineratorag					
	Last Rag					
	Lost Lady					
	Seabiscuits (3:12)			Nonesuch (H-71257)		Heliotrope Bouquet: Piano Rags 1900-1970
	Tabby Cat Walk			Jazzology (JCE-72)		Jazz Piano Heritage Series – Volume 22: Bolcom Plays His Own Rags
Boulez, Pierre	Troisième Sonate (20:42)	August 30, 1959	Live Recording	Internationales Musikinstitut Darmstadt	NEOS (NEOS 11632)	Darmstadt Aural Documents: Box 4 – Pianists
Bowles, Paul	Café sin nombre	1937	78 rpm	New Music Quarterly Recordings (1414)		Bowles, Paul
	Huapango No. 2 (El sol)					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Budd, Harold	Perhaps *Templar (9:35)* *Tong War (5:42)* *Quandari (16:55)* *Vari (4:51)* *Nec Spero (2:03)* *Moss Landing (4:40)* *Chualar (2:23)* *Atl Atl (2:54)* *Nec Metus (8:10)* *Drita (2:36)* *Monument (4:53)* *Reini (7:15)* *Ghost Cloud (1:24)*	December 8, 2006	Initial Release: Digital Only	Samadhisound	Root Strata (RS 096)	Harold Budd – Perhaps
	Preludes for Solo Piano [excerpt] (11:32)	March 14, 1980	Live Recording	The Kitchen, NYC	Orange Mountain Music (OMM 070)	Pianos in the Kitchen
Burge, David	Eclipse II (3:03)	1966	Vinyl, LP	Advance Recordings (FGR-3)		David Burge Plays New Piano Music
	Sources IV					
Cage, John	Amores for Prepared Piano and Percussion *No. 1: Solo for Prepared Piano (1:28)* *No. 4: Solo for Prepared Piano (4:28)*	1961	Vinyl, LP	Time Records (S/8000)	Wergo (WER 6928 2)	Earle Brown Contemporary Sound Series, Volume 1
	Cheap Imitation *I. (7:14)* *II. (8:27)* *III. (20:30)*	March 7, 1976	LP, 33 1/3 rpm, 12" disc	Cramp Records (CRSLP 6117)	Ampersand (ampere 03)	John Cage: Cheap Imitation

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Cage, John (cont.)	Music for Piano (6:14)	January 21, 1959	Live Recording	Rotonda del Pellegrini	Alga Marghen (VA 11NMN.031)	Rumori Alla Rotonda
Carreño, Teresa	Kleiner Walzer "Mi Teresita" (3:22)		Piano Roll	Welte-Mignon (371)	Tacet (980)	Sonderedition für die Villa Teresa Coswig
	Spanish Dance			Ampico (50832F)	Allegro (AL 30)	The Master Pianists
Carreño-Tagliapietro, Teresita	Petite Berceuse (1:30)		Piano Roll	Welte-Mignon (1153)	Tacet (980)	Sonderedition für die Villa Teresa Coswig
Casella, Alfredo	Children's Pieces "Pezzi Infantili," Nos. 1-6 (5:16) *No. 1: Preludio* *No. 2: Valse diatonique* *No. 3: Canone* *No. 4: Bolero* *No. 5: Omaggio a Clementi* *No. 6: Siciliana*	1925	Piano Roll	Welte-Mignon (7295)	Pierian (0024)	The Caswell Collection, Volume 7: Alfredo Casella and Ottorino Respighi
	Children's Pieces "Pezzi Infantili," Nos. 7-11 (5:55) *No. 7: Giga* *No. 8: Minuetto* *No. 9: Carillon* *No. 10: Berceuse* *No. 11: Galop Finale*			Welte-Mignon (7296)		
	Inezie, Op. 32 (4:41) *No. 1: Preludio* *No. 2: Serenata* *No. 3: Berceuse*			Welte-Mignon (7357)		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Castiglioni, Niccolò	Inizio di movimento per pianoforte (2:09)	September 13, 1958	Live Recording	Darmstadt	Col Legno (WWE 31895)	Internationale Ferienkurse für Neue Musik, Vol. 2
Chaloff, Julius	Compositions for Piano, Op. 14 *No. 1: Souvenirs lointains*		Piano Roll	Ampico (63281G)	Chaloff School of Music (CH 5771)	Julius Chaloff Plays for the Ampico
Chaminade, Cécile	American March, Op. 131 (3:09)	1921	Piano Roll	Duo-Art British (012)	Dal Segno (DSPRCD 012)	The Great Female Pianists Vol. 2: Cécile Chaminade & Genevieve Pitot
	Autumn Leaves, Op. 146 (3:28)			Duo-Art British (066)		
	L'Enjôleuse "The Flatterer," Op. 50 (2:46)	November 28, 1901	Acoustic	Gramophone & Typewriter Limited (5557)	Naxos Historical (8.112054)	Legends of the Piano: Acoustic Recordings 1901-1924
	6 Études de concert, Op. 35 *No. 2: Autumn (5:18)*	1921	Piano Roll	Duo-Art British (094)	Dal Segno (DSPRCD 012)	The Great Female Pianists Vol. 2: Cécile Chaminade & Genevieve Pitot
	Étude romantique, Op. 132 (5:06)			Duo-Art British (091)	Pierian (42)	Cécile Chaminade: The Composer as Pianist
	Fauns, Op. 60 (3:29)			Duo-Art British (046)	Dal Segno (DSPRCD 012)	The Great Female Pianists Vol. 2: Cécile Chaminade & Genevieve Pitot
	Gavotte No. 5, Op. 162 (3:54)			Duo-Art British (0203)		
	Guitar, Op. 32 (3:06)			Duo-Art (64800) & British (011)		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Chaminade, Cécile (cont.)	L'Ondine, Op. 101 (2:37)	1921	Piano Roll	Duo-Art British (061)	Pierian (42)	Cécile Chaminade: The Composer as Pianist
	Romances sans paroles, Op. 76 *No. 2: Elevation (2:47)*			Duo-Art British (0297)	Dal Segno (DSPRCD 012)	The Great Female Pianists, Vol. 2: Cécile Chaminade & Genevieve Pitot
	Valse brilliante, Op. 80, no. 3 (5:37)			Duo-Art British (0207)		
Chasins, Abram	3 Chinese Pieces *No. 1: A Shanghai Tragedy (4:08)* *No. 2: Flirtation in a Chinese Garden (1:50)* *No. 3: Rush Hour in Hong Kong (1:32)*	1924-31	Piano Roll	Duo-Art (71739)	Nimbus Records (NI 8811)	The New Golden Era
				Duo-Art (71729)		
Cherkassky, Shura	Prélude Pathetique (2:21)	1916-29	Piano Roll	Duo-Art (66928)	Dal Segno (DSPR 051)	The Great Pianists, Volume 11: Shura Cherkassky, Leopold Godowsky
	Prélude Pathetique (2:25)	March 20, 1924	Acoustic	Victor (45394A)	Biddulph Recordings (LHW 034)	The Young Shura Cherkassky
	Prélude Pathetique (2:44)	February 20, 1982	Live Recording	Decca (433651)		Shura Cherkassky Live – Encores Volume 3
Chesky, David	Brazil Dances *Dance No. 6 (3:34)* *Dance No. 7 (3:25)* *Dance No. 8 (3:14)*	2015	Binaural+ [192]	Chesky Records (JD 377)		Brazil Dances

[192] "Binaural + Series," Chesky Records, accessed January 28, 2017, http://www.chesky.com/content/binaural-series.

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Chesky, David (cont.)	Chôro for Piano No. 20 (7:17)	September 4-6, 1995	CD	Chesky Records (JD 139)		The Fantasies for Solo Piano
	Chôro for Piano No. 21 (5:56)					
	Etude No. 1 (3:01)		Binaural+	Chesky Records (JD 377)		Brazil Dances
	Fantasy No. 1 (9:52)	September 4-6, 1995	CD	Chesky Records (JD 139)		The Fantasies for Solo Piano
	Fantasy No. 2 (12:13)					
	Fantasy No. 3 (11:12)					
	Fantasy No. 4 (9:53)					
	Fantasy No. 5 (12:37)					
	New York Rags *No. 1: The New Yorker (1:53)* *No. 2: The Bernstein (2:06)* *No. 3: The Duke (2:06)* *No. 4: Times Square (2:39)* *No. 5: Fourth Street (2:26)* *No. 6: Third Avenue (2:21)* *No. 7: Broadway Boogie Woogie (2:12)* *No. 8: Fifth Avenue (2:12)* *No. 9: Grand Central Morning (2:14)* *No. 10: Seventh Avenue (2:27)* *No. 11: The Circle at Fifth (2:21)* *No. 12: The Park Avenue Rag (2:21)* *No. 13: The Thanksgiving Day Parade Rag in 7/4 (2:07)* *No. 14: Kids You're Late for School Rag (2:09)*	2012	Binaural+	Chesky Records (CD 359)		The New York Rags

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Chesky, David (cont.)	*No. 15: The Manhattan Blues Variation Rag (2:17)* *No. 16: Penn Station (1:59)* *No. 17: The J Walker Rag (2:24)* *No. 18: The Coney Island Rag (3:16)*	2012	Binaural+	Chesky Records (CD 359)		The New York Rags
Chiti, Gian Paolo	Abendgebet (4:30)	1976	Vinyl, LP	Cinevox (cxcl 107)		Contemporanea
	Abendmusik (4:40)			Angel's Kiss Records (AK-LP 77702)		Il Fascino Discreto Del Pianoforte
	Adagio e Cantabile (3:34)					
	Arabesque (3:38)					
	Classico (4:03)			Edipan (MPS 3023)		Poliedro
	Dancing and Flying (6:00)	2011	CD	Musik Fabrik (8857677616 29)		Piano Magazine
	Deep Sorrow (2:40)					
	Elegiaco (2:05)		Vinyl, LP	Edipan (MPS 3023)		Poliedro
	Ground (3:45)	2011	CD	Musik Fabrik (8857677616 29)		Piano Magazine
	High Expectations (4:27)					
	Ideale (3:00)		Vinyl, LP	Edipan (MPS 3023)		Poliedro
	Impressionistico (3:12)					
	Intermezzo, Op. 5 (3:35)			Angel's Kiss Records (AK-LP 77702)		Il Fascino Discreto Del Pianoforte

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Chiti, Gian Paolo (cont.)	In the Game (4:31)	2011	CD	Musik Fabrik (8857677616 29)		Piano Magazine
	Mazurca, Op. 3 (3:50)		Vinyl, LP	Angel's Kiss Records (AK-LP 77702)		Il Fascino Discreto Del Pianoforte
	Morgenlied (4:05)					
	Naturalistico (3:55)			Edipan (MPS 3023)		Poliedro
	Never Ending Question, The (3:48)	2011	CD	Musik Fabrik (8857677616 29)		Piano Magazine
	Nostalgico (3:25)		Vinyl, LP	Edipan (MPS 3023)		Poliedro
	Notturno, Op. 2 (5:55)			Angel's Kiss Records (AK-LP 77702)		Il Fascino Discreto Del Pianoforte
	Proposition (3:40)	2011	CD	Musik Fabrik (8857677616 29)		Piano Magazine
	Reverie (3:42)		Vinyl, LP	Angel's Kiss Records (AK-LP 77702)		Il Fascino Discreto Del Pianoforte
	Romanza Senza Parole (2:50)			Edipan (MPS 3023)		Poliedro
	Rondo, Op. 1 (3:05)			Angel's Kiss Records (AK-LP 77702)		Il Fascino Discreto Del Pianoforte

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Chiti, Gian Paolo (cont.)	Second Coming, The (6:57)	2011	CD	Musik Fabrik (8857677616 29)		Piano Magazine
	Sentimentale (4:25)		Vinyl, LP	Edipan (MPS 3023)		Poliedro
	Sincopato (3:23)					
	Slow Back (6:48)	2011	CD	Musik Fabrik (8857677616 29)		Piano Magazine
	Somewhat Glamourous (4:34)					
	Spiritoso (3:50)		Vinyl, LP	Edipan (MPS 3023)		Poliedro
	Unending Delay (4:33)	2011	CD	Musik Fabrik (8857677616 29)		Piano Magazine
	Unusual Blues (5:39)					
	Walzer, Op. 4 (2:42)		Vinyl, LP	Angel's Kiss Records (AK-LP 77702)		Il Fascino Discreto Del Pianoforte
Chua, Sonny	Assorted Fairies (14:28)	2000	CD	Move Records (MD 3230)		Theme and Deviations: The Piano Music of Sonny Chua
	Dance, Dance, Dance (4:34)	1990		Move Records (MCD 042)		The Team of Pianists: Hamilton

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Chua, Sonny (cont.)	Genesis (9:13)	2000	CD	Move Records (MD 3230)		Theme and Deviations: The Piano Music of Sonny Chua
	Jamaican Fumble (2:20)					
	Scenes of Childhood (29:53)					
	Siesta (3:30)					
	Sonatina (9:58)					
	Theme and 12 Deviations (6:34)					
	Transylvanian Romp (1:55)					
Conrad, Tony	Untitled Pieces (7:54)	1979	Live Recording	The Kitchen, NYC	Orange Mountain Music (OMM-0015)	From the Kitchen Archives – New Music New York 1979
Copland, Aaron	Four Piano Blues	1949	78 rpm	Decca/London, (DK 2372)	New World Records (NW 277)	Aaron Copland: Works for Piano 1926-1948
	Piano Variations	1945		Columbia (68320/D)		
Cowell, Henry	Aeolian Harp (1:32)	1947-48	Vinyl, LP, 78 rpm	Concert Hall Society (Album B9)	Naxos (9.81214)	American Composers at the Piano (1947)
	Aeolian Harp (1:30)	July 16, 1956	LP, 33 1/3 rpm, 12" disc	Composers Recordings Inc. (CRL 109)	New World Records (NWCR 670)	The Composer-Performer: Forty Years of Discovery
	Aeolian Harp (1:34)	1963	Vinyl, LP	Folkways Records (FM 3349)	Smithsonian Folkways (SF 40801)	Henry Cowell – Piano Music
	Anger Dance (1:52)					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Cowell, Henry (cont.)	Banshee, The (1:53)	July 16, 1956	LP, 33 1/3 rpm, 12" disc	Composers Recordings Inc. (CRL 109)	New World Records (NWCR 670)	The Composer-Performer: Forty Years of Discovery
	Banshee, The (2:31)	1963	Vinyl, LP	Folkways Records (FM 3349)	Smithsonian Folkways (SF 40801)	Henry Cowell – Piano Music
	Dynamic Motion and Encores *Dynamic Motion (3:13)* *Encore No. 1: What's This (0:57)* *Encore No. 2: Amiable Conversation (0:52)*					
	Encore No. 3: Advertisement (1:11)	1947-48	Vinyl, LP, 78 rpm	Concert Hall Society (Album B9)	Naxos (9.81214)	American Composers at the Piano (1947)
	Encore No. 3: Advertisement (1:00)	1956	LP, 33 1/3 rpm, 12" disc	Composers Recordings Inc. (CRL 109)		Music of Cowell, Pinkham, and Hovhaness
	Encore No. 3: Advertisement (1:08) *Encore No. 4: Antimony (3:02)*	1963	Vinyl, LP	Folkways Records (FM 3349)	Smithsonian Folkways (SF 40801)	Henry Cowell – Piano Music
	Exultation (1:48)					
	Fabric (1:22)					
	Fairy Answer (2:51)					
	Harp of Life (4:18)					
	Jig (1:45)	1947-48	Vinyl, LP, 78 rpm	Concert Hall Society (Album B9)	Naxos (9.81214)	American Composers at the Piano (1947)
	Jig (2:10)	1963	Vinyl, LP	Folkways Records (FM 3349)	Smithsonian Folkways (SF 40801)	Henry Cowell – Piano Music

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Cowell, Henry (cont.)	Lilt of the Reel (2:04)	1956	LP, 33 1/3 rpm, 12" disc	Composers Recordings Inc. (CRL 109)		Music of Cowell, Pinkham, and Hovhaness
	Lilt of the Reel (1:58)	1963	Vinyl, LP	Folkways Records (FM 3349)	Smithsonian Folkways (SF 40801)	Henry Cowell – Piano Music
	Sinister Resonance (2:15)	1956	LP, 33 1/3 rpm, 12" disc	Composers Recordings Inc. (CRL 109)		Music of Cowell, Pinkham, and Hovhaness
	Sinister Resonance (2:07)	1963	Vinyl, LP	Folkways Records (FM 3349)	Smithsonian Folkways (SF 40801)	Henry Cowell – Piano Music
	Snows of Fujiyama (2:20)					
	Tides of Manaunaun, The (2:19)	1956	LP, 33 1/3 rpm, 12" disc	Composers Recordings Inc. (CRL 109)		Music of Cowell, Pinkham, and Hovhaness
	Tides of Manaunaun, The (2:26)	1963	Vinyl, LP	Folkways Records (FM 3349)	Smithsonian Folkways (SF 40801)	Henry Cowell – Piano Music
	Tiger (3:28)					
	Trumpet of Angus Og, The (3:24)					
	Voice of Lir (3:06)					
Cziffra, György	Fantasy Roumaine	December 1957		EMI (CZS7 67366-2; 66162-2)	EMI (13251)	Georges Cziffra: Ses enregistrements studio 1956-1986
	Improvisation	May 1962		EMI (91715-3)	TOLW (3760)	Georges Cziffra: Recitals à la BBC
	Improvisation on Themes from William Tell	1958	LP, 33 1/3 rpm, 12" disc	Angel (ANG 35610)		Georges Cziffra: Paraphrases, Transcriptions, and Improvisations

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Cziffra, György (cont.)	Réminiscences de Johann Strauss (7:37)				EMI (13251)	Georges Cziffra: Ses enregistrements studio 1956-1986
Davidson, Matthew	400 Roncesvalles Avenue	1995	CD	Mastersound (DFCDI-220)		Voodoo Queen: Piano Rags, Jazz and Blues
	6 Chorale Preludes *Ach Gott, Wie Manches Herzeleid (1:44)* *Christ Unser Herr Zum Jordan Kam (1:36)* *Christ Unser Herr Zum Jordan Kam (alternate setting) (2:17)* *Lass, O Herr, Dein Ohr Sich Neigen (1:20)* *Valet Will Ich Dir Geben (1:35)* *Wachet Auf, Ruft Uns Die Stimme (2:17)*	2008		Capstone Records (CPS-8795)		Talencourt
	3 Elusive Rags *Mystery Rag (4:00)* *Elegiac Rag (3:50)* *Transylvanian Tickler (2:11)*	1994		Mastersound (DFCDI-216)		The Graceful Ghost: Contemporary Piano Rags
	In the Land of Wonderful Dreams *No. 1: St. Charles in the Rain* *No. 2: As October Leaves Fall on Huntington and State* *No. 3: Sugar's Nightmare*	1996		Mastersound (DFCDI-222)		Sugar's Nightmare - Piano Rags to Jazz 1898-1995
	No. 5: Foggy Bottom	2001		Capstone Records (CPS-8694)		Whippin' the Keys: 75 Years of Novelty Piano Ragtime
	Nicklettes, A Piano Suite for Children *No. 1: The Pennsylvania Monument (1:01)* *No. 2: Houses on the Fox River (0:37)*	2000		Capstone Records (CPS-8675)		Stolen Music: New Compositions by Matthew Davidson

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Davidson, Matthew (cont.)	*No. 3: Ghosts in the Mont Clare (1:20)* *No. 4: Barbed Wire from Niwot (1:12)* *No. 5: Faulkner Alley (1:03)* *No. 6: The Elgin Queen (0:57)* *No. 7: Lafayette Square (1:41)*	2000	CD	Capstone Records (CPS-8675)		Stolen Music: New Compositions by Matthew Davidson
	Pad Thai and Sala	1995		Mastersound (DFCDI-220)		Voodoo Queen: Piano Rags, Jazz and Blues
	Pleasant Point - Rag Verismo					
	Voo Doo Queen					
Davis, Anthony	A Walk Through the Shadow (7:35)	April 10, 1983	Live Recording	The Kitchen, NYC	Orange Mountain Music (OMM 70)	Pianos in the Kitchen
Debussy, Claude	Children's Corner: (15:28) *Doctor Gradus ad Parnassum* *Jimbo's Lullaby* *Serenade for a Doll* *The Snow is Dancing* *The Little Shepherd* *Golliwogg's Cake-Walk*	1913	Piano Roll	Welte-Mignon (2733a-b)	Tacet (166)	The Welte-Mignon Mystery Vol. XII: Debussy and Ravel
	D'un cahier d'esquisses (4:42)			Welte-Mignon (2734)		
	Estampes: *La soirée dans Grenade (5:16)*			Welte-Mignon (2735)		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Debussy, Claude (cont.)	Préludes, Livre I: *Danseuses de Delphes (3:09)*	1913	Piano Roll	Welte-Mignon (2738a)	Tacet (166)	The Welte-Mignon Mystery Vol. XII: Debussy and Ravel
	Le vent dans la plaine (2:09)			Welte-Mignon (2739)		
	La cathédrale engloutie (5:31)			Welte-Mignon (2738b)		
	La danse de Puck (2:29)			Welte-Mignon (2738c)		
	Minstrels (1:44)			Welte-Mignon (2739)		
	La plus que lente (3:17)			Welte-Mignon (2736)	Melodiya (MEL 1002063)	Debussy Plays Debussy; Ravel Plays Ravel
Dello Joio, Norman	Prelude to a Young Dancer (3:52)	1947-48	Vinyl, LP, 78 rpm	Concert Hall Society (Album B9)	Naxos (9.81214)	American Composers at the Piano (1947)
	Prelude to a Young Musician (3:57)					
Del Tredici, David	Fantasy Pieces *No. 1: Adagio (1:56)* *No. 2: Poco Allegretto (1:37)* *No. 3: Allegro Minacciando (…Diabolique) (1:25)* *No. 4: Largo (4:34)*	1987		Eras Recording Studio	New World Records (NWCR 721)	Gay American Composers
	Opposites Attract (4:21)	November 9, 1996	CD	New World Records (NWCR 864)		Solo Flights

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Diemer, Emma Lou	Chromatic Fantasy	1946	Analog reel to reel tape	Eastman Audio Archives		Eastman School of Music Student Composition Symposium
	7 Pieces for Marilyn ("A Little of This and That") *No. 1: A Little Sad (1:40)* *No. 2: A Little Fugue (1:26)* *No. 3: A Little Drumming (2:51)* *No. 4: A Little Ragtime (1:42)* *No. 5: A Little Imagination (3:02)* *No. 6: A Little Passacaglia (2:21)* *No. 7: A Little Finale (1:41)*	2011	CD	Troy (1302)		Recent Chamber Music from Composer Emma Lou Diemer
Diémer, Louis	Caprice de concert in D, Op. 12, from Chant du Nautonier (3:15)	1904	Acoustic	Gramophone and Typewriter Limited (2977Fii) 35542	Marston (52054-2)	Legendary Piano Recordings: The Complete Grieg, Saint-Saëns, Pugno, and Diémer
	Caprice de concert in D, Op. 12, from Chant du Nautonier (3:05)	1906		Gramophone and Typewriter Limited (60840) 35542		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Diémer, Louis (cont.)	Grand valse de concert in D-flat, Op. 37 (2:34)	1904	Acoustic	Gramophone and Typewriter Limited (2976Fii) 35543	Marston (52054-2)	Legendary Piano Recordings: The Complete Grieg, Saint-Saëns, Pugno, and Diémer
	Grand valse de concert in D-flat, Op. 37 (2:47)	1906		Gramophone and Typewriter Limited (60810) 35543		
Distler, Jed	Anthem at Woodstock, The (3:51)	October 27, 1999	CD	New World Records (NWCR 864)		Solo Flights
	Woman Who Danced, The (7:57)	October 21, 1998				
Dohnányi, Ernő	Etudes de Concert, Op. 28 *No. 4 in B-flat Minor (5:38)*	January 1960	Vinyl, LP	Everest (SDBR 3061)	Philips (422 308-2)	Ernst von Dohnányi Plays Dohnányi
	No. 5 in E Major		Piano Roll	Ampico (65591H)	Argo (DA 43)	The Golden Age of Piano Virtuosi
	No. 5 in E Major (3:36) *No. 6 (Capriccio) in F Minor (2:30)*	January 1960	Vinyl, LP	Everest (SDBR 3061)	Philips (422 308-2)	Ernst von Dohnányi Plays Dohnányi
	Gavotte and Musette (3:12)	September 13, 1905	Piano Roll	Welte-Mignon (500)	Tacet (145)	The Welte Mignon Mystery Vol. VI: Ernst von Dohnányi
	Gavotte and Musette (3:12)	August-September 1956	LP, 33 1/3 rpm, 12" disc	His Master's Voice (ALP 1552-53)	Appian (APR 7038)	Dohnányi Plays Dohnányi: The Complete HMV Solo Piano Recordings 1929-56

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Dohnányi, Ernő (cont.)	Humoresques in the Form of a Suite, Op. 17 *No. 1: March*	1936	78 rpm	Edison Bell (5675)		Dohnányi "March Humoresque" Op. 17, no. 1; Beethoven *Andante favori* in F Minor
	No. 1: March (3:21)	March 1, 1959	Live Recording	The Florida State University	Testament (SBT2 1505)	Ernö Dohnányi Plays Beethoven, Schubert, Dohnányi
	No. 3: Pavane from the 16th Century with Variations (4:58) *Pavane: Allegretto, quasi andante* *Variation 1: Dolce* *Variation 2: Poco più mosso* *Variation 3: Scherzando* *Variation 4: Meno mosso, ma agitato* *Variation 5: Tranquillo*	August-September 1956	LP, 33 1/3 rpm, 12" disc	His Master's Voice (ALP 1552-53)	Appian (APR 7038)	Dohnányi Plays Dohnányi: The Complete HMV Solo Piano Recordings 1929-56
	No. 4: Pastorale		78 rpm	Hungarian HMV (AN 443)		
	Pastorale on the Hungarian Christmas Song "An Angel from Heaven" (4:33)	November 23, 1929			Appian (APR 7038)	Dohnányi Plays Dohnányi: The Complete HMV Solo Piano Recordings 1929-56
	Pastorale on the Hungarian Christmas Song "An Angel from Heaven" (5:02)	August-September 1956	LP, 33 1/3 rpm, 12" disc	His Master's Voice (ALP 1552-53)		
	3 Pieces, Op. 23 *No. 1: Aria (4:01)* *No. 2: Valse Impromptu (3:44)*	January 1960	Vinyl, LP	Everest (SDBR 3061)	Philips (422 308-2)	Ernst von Dohnányi Plays Dohnányi

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Dohnányi, Ernő (cont.)	*No. 3: Capriccio (3:03)*	August 19, 1956	Live Recital	Edinburgh Festival	Testament (SBT2 1505)	Ernö Dohnányi Plays Beethoven, Schubert, Dohnányi
	No. 3: Capriccio (3:12)	January 1960	Vinyl, LP	Everest (SDBR 3061)	Philips (422 308-2)	Ernst von Dohnányi Plays Dohnányi
	4 Pieces, Op. 2 *No. 3: Intermezzo in F Minor (6:05)*	August-September 1956	LP, 33 1/3 rpm, 12" disc	His Master's Voice (ALP 1552-53)	Appian (APR 7038)	Dohnányi Plays Dohnányi: The Complete HMV Solo Piano Recordings 1929-56
	No. 4: Capriccio in B Minor (5:53)	September 13, 1905	Piano Roll	Welte-Mignon (502)	Tacet (145)	The Welte Mignon Mystery Vol. VI: Ernst von Dohnányi
	6 Pieces, Op. 41 (16:19) *No. 1: Impromptu* *No. 2: Scherzino* *No. 3: Canzonetta* *No. 4: Cascades* *No. 5: Ländler* *No. 6: Cloches*	November 18, 1946		Previously unpublished	Appian (APR 7038)	Dohnányi Plays Dohnányi: The Complete HMV Solo Piano Recordings 1929-56
	6 Pieces, Op. 41 (16:01) *No. 1: Impromptu* *No. 2: Scherzino* *No. 3: Canzonetta* *No. 4: Cascades* *No. 5: Ländler* *No. 6: Cloches*	August-September 1956	LP, 33 1/3 rpm, 12" disc	His Master's Voice (ALP 1552-53)		
	6 Pieces, Op. 41 *No. 2: Scherzino (2:29)* *No. 4: Cascade (2:58)*	March 1, 1959	Live Recording	The Florida State University	Testament (SBT2 1505)	Ernö Dohnányi Plays Beethoven, Schubert, Dohnányi

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Dohnányi, Ernő (cont.)	4 Rhapsodies Op. 11 *No. 1 in G Minor (7:47)*	1921	Piano Roll	Ampico (5676)	Eleced (PAA-006)	Piano Music: Ampico Piano Rolls in the 21st Century
	No. 1 in G Minor	1951	LP, 33 1/3 rpm, 12" disc	Remington (RLP-199-43)		Ersnt von Dohnányi Plays Dohnányi and Schumann
	No. 2 in F-Sharp Minor (6:35)	1921	Piano Roll	Ampico (59973H)	Eleced (PAA-006)	Piano Music: Ampico Piano Rolls in the 21st Century
	No. 2 in F-Sharp Minor	1951	LP, 33 1/3 rpm, 12" disc	Remington (RLP-199-43)		Ersnt von Dohnányi Plays Dohnányi and Schumann
	No. 2 in F-Sharp Minor (6:12)	August 19, 1956	Live Recital	Edinburgh Festival	Testament (SBT2 1505)	Ernö Dohnányi Plays Beethoven, Schubert, Dohnányi
	No. 2 in F-Sharp Minor (6:27)	January 1960	Vinyl, LP	Everest (SDBR 3061)	Philips (422 308-2)	Ernst von Dohnányi Plays Dohnányi
	No. 3 in C Major (4:10)	February 18, 1936	Live Broadcast		Testament (SBT2 1505)	Ernö Dohnányi Plays Beethoven, Schubert, Dohnányi
	No. 3 in C Major	1951	LP, 33 1/3 rpm, 12" disc	Remington (RLP-199-43)		Ersnt von Dohnányi Plays Dohnányi and Schumann
	No. 4 in E-Flat Minor (7:08)	1921	Piano Roll	Ampico (5677)	Eleced (PAA-006)	Piano Music: Ampico Piano Rolls in the 21st Century
	No. 4 in E-Flat Minor	1951	LP, 33 1/3 rpm, 12" disc	Remington (RLP-199-43)		Ersnt von Dohnányi Plays Dohnányi and Schumann
	Ruralia Hungarica for Piano, Op. 32a *No. 1: Allegretto, molto tenero (2:07)*	January 1960	Vinyl, LP	Everest (SDBR 3061)	Philips (422 308-2)	Ernst von Dohnányi Plays Dohnányi

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Dohnányi, Ernő (cont.)	*No. 3: Andante poco molto (6:21)* *No. 4: Vivace (2:55)* *No. 5: Allegro grazioso (1:44)*	January 1960	Vinyl, LP	Everest (SDBR 3061)	Philips (422 308-2)	Ernst von Dohnányi Plays Dohnányi
	No. 6: Adagio non troppo (6:23)	August-September 1956	LP, 33 1/3 rpm, 12" disc	His Master's Voice (ALP 1552-53)	Appian (APR 7038)	Dohnányi Plays Dohnányi: The Complete HMV Solo Piano Recordings 1929-56
	No. 7: Molto vivace (1:56)	January 1960	Vinyl, LP	Everest (SDBR 3061)	Philips (422 308-2)	Ernst von Dohnányi Plays Dohnányi
	3 Singular Pieces, Op. 44 *No. 1: Burletta (2:29)* *No. 2: Nocturne: Cats on the Roof (3:31)*	August-September 1956	LP, 33 1/3 rpm, 12" disc	His Master's Voice (ALP 1552-53)	Appian (APR 7038)	Dohnányi Plays Dohnányi: The Complete HMV Solo Piano Recordings 1929-56
	Suite in the Old Style, Op. 24 (14:46) *Prélude* *Allemande* *Courante* *Sarabande* *Menuet* *Gigue*					
	Valses Nobles (after Schubert) (6:40)					
	Variations on a Hungarian Folksong, Op. 29 (9:09) *Theme: Rubato* *Variation 1: Dolce, legato* *Variation 2: Vivace* *Variation 3: Andante* *Variation 4: Vivace* *Variation 5: Tranquillo* *Variation 6: Leggiero* *Variation 7: Allegro* *Variation 8: Vivace*					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Dohnányi, Ernő (cont.)	*Variation 9: L'istesso tempo, ma poco a poco più vivace* *Variation 10: Andante rubato*	August-September 1956	LP, 33 1/3 rpm, 12" disc	His Master's Voice (ALP 1552-53)	Appian (APR 7038)	Dohnányi Plays Dohnányi: The Complete HMV Solo Piano Recordings 1929-56
	Variations on a Hungarian Folksong, Op. 29 (8:42)	August 19, 1956	Live Recital	Edinburgh Festival	Testament (SBT2 1505)	Ernö Dohnányi Plays Beethoven, Schubert, Dohnányi
	Winterreigen, Op. 13 (24:32) *No. 1: Widmung* *No. 2: Marsch der lustigen Brüder* *No. 3: An Ada* *No. 4: Freund Victor's Mazurka* *No. 5: Sphärenmusik* *No. 6: Valse amiable* *No. 7: Um Mitternacht* *No. 8: Tolle Gesellschaft* *No. 9: Morgengrauen* *No. 10: Postludium*	August-September 1956	LP, 33 1/3 rpm, 12" disc	His Master's Voice (ALP 1552-53)	Appian (APR 7038)	Dohnányi Plays Dohnányi: The Complete HMV Solo Piano Recordings 1929-56
Eckhardt-Gramatté, Sophie Carmen	Caprice No. 2 "Gute Ruh"		Vinyl, LP	Discopaedia (WRC1-1597)		E. Gré Plays E. Gré – A Documentary of the Composer, Violinist & Pianist (Record II)
	Caprice No. 3 "Aufschrei"					
	Caprice No. 4 "Wohin"					
	Caprice No. 5 "Meeresmuschelperlchen"					
	Piano Sonata No. 2 "Biscaya Suite" *I. (First few bars)* *II. (First few bars)* *III. Andante (After the Storm)* *IV. Allegro Con Brio*	1969		Discopaedia (WRC1-1596)		E. Gré Plays E. Gré – A Documentary of the Composer, Violinist & Pianist (Record I)

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Eckhardt-Gramatté, Sophie Carmen (cont.)	Piano Sonata No. 3 *I. Lento* *II. Vive e Marcato (Ländlicher Tanz)* *III. Largo Sostenuto* *IV. Spanischer Tanz*		Vinyl, LP	Discopaedia (WRC1-1596)		E. Gré Plays E. Gré – A Documentary of the Composer, Violinist & Pianist (Record I)
	Piano Sonata No. 5 *I. Gay, Grotesque & Rhythmical* *II. Frei Phantasierend* *III. Vivo ma non troppo*			Discopaedia (WRC1-1597)		E. Gré Plays E. Gré – A Documentary of the Composer, Violinist & Pianist (Record II)
	Piano Sonata No. 6 *I. Prestissimo e molto preciso (Mode Ancien)* *II. Moderato (Mode Moderne)* *III. Vivo Assai e marcato (Mode Néoclassique)*					
Einaudi, Ludovico	Al Di Là Del Vetro (5:00)	March 3, 2003	CD	BMG/Ricordi (82876576512)		La Scala: Concert 03/03/03
	Al Di Là Del Vetro (6:13)	July 10, 2003		BMG UK & Ireland (82876 550892)		Echoes: The Einaudi Collection
	Alta Pressione (3:37)	1999		Ricordi (743216577729)		Fuori Dal Mondo
	Ancora (12:10)	2004		Decca (475 629-2)	Ponderosa Music & Art (043)	Una Mattina
	Bella Notte (5:14)	2001		BMG/Ricordi (74321887952)	BMG UK & Ireland (82876 550892)	Echoes: The Einaudi Collection

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Einaudi, Ludovico (cont.)	Bella Notte (5:17)	March 3, 2003	CD	BMG/Ricordi (82876576512)		La Scala: Concert 03/03/03
	Berlin Song (4:27)	2009		Decca (271 7286)	Decca (4764490)	Islands: Essential Einaudi
	Cadenza (2:10)	1999		Ricordi (743216577729)		Fuori Dal Mondo
	Cadenza (2:11)	July 10, 2003		BMG UK & Ireland (82876 550892)		Echoes: The Einaudi Collection
	Canzone Africana 4 (7:34)	2001		BMG/Ricordi (74321887952)		I Giorni
	Como un Fiore (4:22)			Decca (475 629-2)	Ponderosa Music & Art (043)	Una Mattina
	Day Dreaming (1:30)	1999		Ricordi (743216577729)		Fuori Dal Mondo
	Dietro Casa (3:50)	2004		Decca (475 629-2)	Decca (4764490)	Islands: Essential Einaudi
	Dietro L'Incanto (4:47)	June 1996		BMG/Ricordi (74321397022)		Le Onde
	Discovery At Night (4:26)	2013		Ponderosa Music & Art (105)		Ludovico Einaudi: In a Time Lapse
	Distacco (2:08)	1999		Ricordi (743216577729)		Fuori Dal Mondo
	Divenire (6:44)	2006		Decca (475 8102)	Decca (4764490)	Islands: Essential Einaudi

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Einaudi, Ludovico (cont.)	Dolce Droga (3:38)	2004	CD	Decca (475 629-2)	Ponderosa Music & Art (043)	Una Mattina
	Fairytale (4:01)	2003		Universal (472 802-2)	Decca (4764490)	Islands: Essential Einaudi
	Fuori Dal Mondo (5:00)	1999		Ricordi (743216577729)		Fuori Dal Mondo
	Fuori Dal Mondo (5:23)	March 3, 2003		BMG/Ricordi (82876576512)		La Scala: Concert 03/03/03
	Fuori Dalla Notte (5:01)	1999		BMG/Ricordi (743216577729)	BMG UK & Ireland (82876 550892)	Echoes: The Einaudi Collection
	Fuori Dalla Notte (4:59)	March 3, 2003		BMG/Ricordi (82876576512)		La Scala: Concert 03/03/03
	Giorni Dispari (5:52)					
	I Due Fiumi (4:22)	2001		BMG/Ricordi (74321887952)		I Giorni
	I Due Fiumi (6:08)	March 3, 2003		BMG/Ricordi (82876576512)		La Scala: Concert 03/03/03
	I Giorni (5:59)	2001		BMG/Ricordi (74321887952)	BMG UK & Ireland (82876 550892)	Echoes: The Einaudi Collection
	I Giorni (6:23)	March 3, 2003		BMG/Ricordi (82876576512)		La Scala: Concert 03/03/03
	I Giorni (6:53)	2011		Decca (4764490)		Islands: Essential Einaudi
	Inizio (3:27)	2001		BMG/Ricordi (74321887952)		I Giorni

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Einaudi, Ludovico (cont.)	Interludio 1 (3:43)	1999	CD	Ricordi (743216577729)		Fuori Dal Mondo
	Interludio 3 (4:00)					
	In Un'Altra Vita (5:21)	2001		BMG/Ricordi (74321887952)		I Giorni
	In Un'Altra Vita (6:54)	March 3, 2003		BMG/Ricordi (82876576512)		La Scala: Concert 03/03/03
	Julia (5:13)	1999		BMG/Ricordi (74321 707172)		Eden Roc
	Julia (4:52)	March 3, 2003		BMG/Ricordi (82876576512)		La Scala: Concert 03/03/03
	Lady Jane (3:53)					
	La Linea Scura (4:57)	June 1996		BMG/Ricordi (74321397022)	BMG UK & Ireland (82876 550892)	Echoes: The Einaudi Collection
	La Linea Scura (5:07)	March 3, 2003		BMG/Ricordi (82876576512)		La Scala: Concert 03/03/03
	La Nescita Delle Cose Segrete (4:23)	2001		BMG/Ricordi (74321887952)		I Giorni
	La Nescita Delle Cose Segrete (4:39)	March 3, 2003		BMG/Ricordi (82876576512)		La Scala: Concert 03/03/03
	La Profondità Del Buio (3:53)	June 1996		BMG/Ricordi (74321397022)		Le Onde
	Leo (5:09)	2004		Decca (475 629-2)	Ponderosa Music & Art (043)	Una Mattina
	Le Onde (5:03)	June 1996		BMG/Ricordi (74321397022)	BMG UK & Ireland (82876 550892)	Echoes: The Einaudi Collection

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Einaudi, Ludovico (cont.)	Le Onde (5:21)	March 3, 2003	CD	BMG/Ricordi (82876576512)		La Scala: Concert 03/03/03
	Le Onde (5:38)	2011		Decca (4764490)		Islands: Essential Einaudi
	Limbo (4:29)	2001		BMG/Ricordi (74321887952)	BMG UK & Ireland (82876 550892)	Echoes: The Einaudi Collection
	Limbo (5:38)	March 3, 2003		BMG/Ricordi (82876576512)		La Scala: Concert 03/03/03
	Lontano (4:52)	June 1996		BMG/Ricordi (74321397022)		Le Onde
	L'Ultima Volta (4:27)					
	Melodia Africana 1 (2:18)	2001		BMG/Ricordi (74321887952)		I Giorni
	Melodia Africana 1 (2:28)	March 3, 2003		BMG/Ricordi (82876576512)		La Scala: Concert 03/03/03
	Melodia Africana 2 (2:07)	2001		BMG/Ricordi (74321887952)		I Giorni
	Melodia Africana 3 (4:20)				BMG UK & Ireland (82876 550892)	Echoes: The Einaudi Collection
	Melodia Africana 3 (4:48)	2011		Decca (4764490)		Islands: Essential Einaudi
	Monday (5:55)	2006		Ponderosa Music & Art (035)		Divenire

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Einaudi, Ludovico (cont.)	Moto Perpetuo (2:34)	1999	CD	Ricordi (743216577729)		Fuori Dal Mondo
	Nefeli (4:15)			BMG/Ricordi (74321 707172)	BMG UK & Ireland (82876 550892)	Echoes: The Einaudi Collection
	Nefeli (4:26)	March 3, 2003		BMG/Ricordi (82876576512)		La Scala: Concert 03/03/03
	Nefeli (4:32)	2011		Decca (4764490)		Islands: Essential Einaudi
	Nightbook (5:53)	2009		Decca (4763639)	Decca (4764490)	
	Nuvole Blanche (5:58)	2004		Decca (475 629-2)		
	Nuvole Nere (5:00)				Ponderosa Music & Art (043)	Una Mattina
	Oltremare (11:00)	2006		Ponderosa Music & Art (035)		Divenire
	Ombre (5:25)	June 1996		BMG/Ricordi (74321397022)		Le Onde
	Onde corte (3:28)					
	Ora (7:73)	2004		Decca (475 629-2)	Ponderosa Music & Art (043)	Una Mattina
	Passaggio (4:49)	June 1996		BMG/Ricordi (74321397022)	BMG UK & Ireland (82876 550892)	Echoes: The Einaudi Collection

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Einaudi, Ludovico (cont.)	Passaggio (5:52)	1999	CD	Ricordi (743216577729)		Fuori Dal Mondo
	Passaggio (5:52)	March 3, 2003		BMG/Ricordi (82876576512)		La Scala: Concert 03/03/03
	Passaggio (6:00)	2011		Decca (4764490)		Islands: Essential Einaudi
	Password (4:50)	March 3, 2003		BMG/Ricordi (82876576512)		La Scala: Concert 03/03/03
	Primavera (7:26)	2006		Decca Europe (480 0067)	Decca (4764490)	Islands: Essential Einaudi
	Promessa (2:18)	1999		Ricordi (743216577729)		Fuori Dal Mondo
	Quel Che Resta (4:22)	2001		BMG/Ricordi (74321887952)		I Giorni
	Questa Notte (5:15)	June 1996		BMG/Ricordi (74321397022)	BMG UK & Ireland (82876 550892)	Echoes: The Einaudi Collection
	Questa Notte (5:53)	March 3, 2003		BMG/Ricordi (82876576512)		La Scala: Concert 03/03/03
	Questa Notte (5:43)	2011		Decca (4764490)		Islands: Essential Einaudi
	Questo Volta (4:33)	2004		Decca (475 629-2)	Ponderosa Music & Art (043)	Una Mattina
	Ritornare (8:52)	2006		Ponderosa Music & Art (035)		Divenire

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Einaudi, Ludovico (cont.)	Samba (4:14)	2001	CD	BMG/Ricordi (74321887952)		I Giorni
	Sotto Vento (7:04)	June 1996		BMG/Ricordi (74321397022)		Le Onde
	Stella Del Mattino (2:13)	2001		BMG/Ricordi (74321887952)		I Giorni
	Stella Del Mattino (2:31)	March 3, 2003		BMG/Ricordi (82876576512)		La Scala: Concert 03/03/03
	Tracce (4:00)	June 1996		BMG/Ricordi (74321397022)		Le Onde
	Una Mattina (3:22)	2004		Decca (475 629-2)	Ponderosa Music & Art (043)	Una Mattina
	Viaggio 2 (6:26)	1999		Ricordi (743216577729)		Fuori Dal Mondo
	White Night (3:01)	March 3, 2003		BMG/Ricordi (82876576512)		La Scala: Concert 03/03/03
	White Night (2:48)	July 10, 2003		BMG UK & Ireland (82876 550892)		Echoes: The Einaudi Collection
Elgar, Edward	5 Improvisations *No. 1: (3:33)* *No. 2: (4:17)* *No. 3: (3:51)* *No. 4: (4:36)* *No. 5: (4:18)*	November 6, 1929	Electric, 78 rpm	HMV (RLS 713)	Warner Classics (5099909569454)	The Elgar Edition: The Complete Electrical Recordings of Sir Edward Elgar, Disc 8

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Enescu, George	Suite No. 1 in G Minor, Op. 3 *I. Prélude (3:49)* *II. Fugue (3:32)* *III. Adagio (3:48)*	1967	Vinyl, LP 10”	Electrecord (ECD 1151)	Philips (426100)	George Enescu & Dinu Lipatti
	Suite No. 2 in D Major, Op. 10 *II. Sarabande (6:05)* *III. Pavane (4:33)*					
De Falla, Manuel	Piezas Españolas *No. 1: Aragonesa (2:53)* *No. 2: Cubana (3:37)* *No. 3: Montañesa* *No. 4: Andaluza*	1912	Piano Roll	Welte-Mignon (2770)	Dolphin (TCC38-FD199)	The Condon Collection: Rarities Volume 2 (1845-1974)
		1913		Welte-Mignon (2771)	International Joker Production (SM 1180)	I Tesori Del Pianoforte Interpretati da Grandi Compositori
Fauré, Gabriel	Barcarolle in A Minor, Op. 26 (4:30)	1913	Piano Roll	Welte-Mignon (2773)	La Voix de Son Maître (2C 153-12.845/6)	Gabriel Fauré: Album du Cinquantenaire
	Pavane, Op. 50 (4:18)			Welte-Mignon (2772)	Dolphin (TCC38-FD199)	The Condon Collection: Rarities Volume 2 (1845-1974)
	9 Préludes, Op. 103 *No. 3 in G Minor (2:50)*			Welte-Mignon (2774)	La Voix de Son Maître (2C 153-12.845/6)	Gabriel Fauré: Album du Cinquantenaire
	Romances sans paroles, Op. 17 *No. 3: Andante moderato*			Ampico (66531H)	Allegro (1573)	Famous Composers Play Their Own Compositions

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Feinberg, Samuil	Suite No. 1, Op. 11 (4:09) *No. 1: Leggiero e cantando* *No. 2: Con moto* *No. 3: Affanato* *No. 4: Tranquillo e cantabile*	1929	78 rpm	Polydor (27114)	Arbiter (118)	Samuil Feinberg: First Recordings 1929-1948)
	Suite No. 2, Op.25 (6:00) *No. 1: Non troppo vivace* *No. 2: Allegretto vivace* *No. 3: Animato semplice* *No. 4: Presto* *No. 5: Allegretto*	1939			Melodiya (MEL 01005)	Samuil Feinberg; Concerto No. 2; Suite No. 2
Feldman, Morton	Extensions 3 (7:55)	1977	Live Recording	West German Radio	Edition RZ (RZ 1010)	Morton Feldman
	Intermission 5 (3:42)	1978				
Fine, Irving	Music for Piano *Waltz-Gavotte (2:50)* *Variations (6:54)*	May 22, 1956	33 1/3 rpm, 12" disc	Fasset (SD 106)	New World Records (NWCR 670)	The Composer-Performer: Forty Years of Discovery
					New World Records (NWCRL 106)	Music of Henry Brant and Irving Fine
Finnissy, Michael	3 Dukes Went A-Riding (3:57)	1998	CD	Métier (MSVCD 92010)		Michael Finnissy: Folklore
	Australian Sea Shanties, Set 2 *No. 1: (1:30)* *No. 2: (1:27)*					
	Autumnall (5:28)	1989		NMC Recordings (NMCD 002)		Michael Finnissy Plays Weir, Skempton, Newman

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Finnissy, Michael (cont.)	English Country-Tunes *Part 1: "Green Meadows" (10:55)* *Part 2: "Midsummer Morn" (5:25)* *Part 3: "I'll Give My Love A Garland" (10:09)* *Part 4: "May and December" (6:49)* *Part 5: "Lies and Marvels" (4:08)* *Part 6: "The Seeds of Love" (4:00)* *Part 7: "My Bonny Boy" (6:54)* *Part 8: "Come Beat the Drums and Sound the Fifes" (4:29)*	1986	CD	Etcetera (KTC 1091)		Michael Finnissy – English Country-Tunes
	Folklore II (29:38)	1998		Métier (MSVCD 92010)		Michael Finnissy: Folklore
	Freighttrain Bruise (2:51)	1989		NMC Recordings (NMCD 002)		Michael Finnissy Plays Weir, Skempton, Newman
	How dear to me (4:31)	1998		Métier (MSVCD 92010)		Michael Finnissy: Folklore
	Kemp's Morris (6:18)	1989		NMC Recordings (NMCD 002)		Michael Finnissy Plays Weir, Skempton, Newman
	Lylyly li (8:25)	1998		Métier (MSVCD 92010)		Michael Finnissy: Folklore
	Michael's Strathspey (1:18)	1989		NMC Recordings (NMCD 002)		Michael Finnissy Plays Weir, Skempton, Newman
	My Love Is Like a Red Rose (3:40)	1998		Métier (MSVCD 92010)		Michael Finnissy: Folklore

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Finnissy, Michael (cont.)	Polskie Tance, Op. 32 *No. 1: Kujawiak – Kozak (0:25)* *No. 2: Kozak – Drobny (0:36)* *No. 3: Kujawiak (0:59)* *No. 4: Zbojnicki (0:55)*	1998	CD	Métier (MSVCD 92010)		Michael Finnissy: Folklore
	Reels (8:06)	1989		NMC Recordings (NMCD 002)		Michael Finnissy Plays Weir, Skempton, Newman
	Short but…(3:38)					
	Stanley Stokes, East Street 1836 (5:40)					
	Svatovac (0:46)	1998		Métier (MSVCD 92010)		Michael Finnissy: Folklore
	Terekkeme (3:20)					
	Vieux Noel, Op. 59, No. 2 (1:03)					
	Willow Willow (2:34)					
Fitkin, Graham	Blue (7:12)	February 1994	CD	Argo (444 112-2)	Decca (473 434-2)	The British Music Collection: Graham Fitkin
	The Cone Gatherers in 3 Parts *Part One (6:27)* *Part Two (2:02)* *Part Three (2:40)*	1990		Factory Classical (FACD 346)	Green Fetish Records (GFCD 990901)	Flak
	Fervent (15:03)	February 1994		Argo (444 112-2)	Decca (473 434-2)	The British Music Collection: Graham Fitkin
	From Yellow to Yellow (1:35)	1990		Factory Classical (FACD 346)	Green Fetish Records (GFCD 990901)	Flak
	Piano Piece Early ’89 (4:09)					
	Piano Piece Mid ’89 (2:23)					
	Piano Piece Late ’89 (2:40)					
	Piano Piece ’90 (1:58)					
	Piano Piece '91 (2:11)	February 1994		Argo (444 112-2)	Decca (473 434-2)	The British Music Collection: Graham Fitkin
	Piano Piece Very Early '92 (1:42)					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Fitkin, Graham (cont.)	Piano Piece Early ’92 (1:36)	February 1994	CD	Argo (444 112-2)	Decca (473 434-2)	The British Music Collection: Graham Fitkin
	Piano Piece Mid '92 (2:26)					
	Piano Piece Late '92 (2:16)					
	Piano Piece Very Late '92 (2:33)					
	Piano Piece '93 (3:39)					
Forge, Frank La	Romance in G-Flat Major	May 2, 1925	78 rpm	Victor (45494)		Romance/Frank La Forge
	Valse de concert					Valse de concert/Frank La Forge
Foss, Lukas	Fantasy Rondo (8:13)	1947-48	Vinyl, LP, 78 rpm	Concert Hall Society (Album B9)	Naxos (9.81214)	American Composers at the Piano (1947)
Françaix, Jean	Cinq portraits de jeunes filles *I. La Capricieuse (1:47)* *II. La Tendre (2:05)* *III. La Prétentieuse (1:56)* *IV. La Pensive (2:00)* *V. La Moderne (4:18)*	May 1980	LP	Wergo (WER 60872)	Wergo (WER 6956)	Jean Françaix – 100
Frank, Gabriela Lena	Adoracion para Angelitos (2:57)	2011	CD	Naxos Streaming (8.559645)		Gabriela Lena Frank: Hilos (Threads), Danza de los Saqsampillos, Adagio para Amantani, Quijotadas
	The Armadillo's Charango (2:38)					
Fricke, Florian	Spirit of Peace Part 1 (3:34)	1982	Vinyl, LP	Celestial Harmonies (CEL 008/009)		In the Gardens of Pharao/Aguirre
	Spirit of Peace Part 2 (7:27)					
	Spirit of Peace Part 3 (9:45)					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Friedberg, Carl	Improvisation "Remembrance" (2:46)	August 2, 1949	Live Recital	Julliard	IPAM Records (1102-03)	Master Pianist: The Artistry of Carl Friedberg
Friedman, Ignaz	5 Causeries, Op. 10 *No. 5: Elle Danse (2:46)*	1923-28	Piano Roll	Ampico (66051H) & Duo-Art (56830)	Dal Segno (DSPR 054)	The Great Pianists, Vol. 14: Ignaz Friedman
	No. 5: Elle Danse (2:30)	September 6, 1926	Matrix WA2594-4	English Columbia (D1558)	Naxos (8.110684)	Great Pianists: Friedman, v. 1
	No. 5: Elle Danse (2:37)	March 1, 1927	Matrix WA2594-8	English Columbia (D1558)	Naxos (8.110686)	Great Pianists: Friedman, v. 2
	3 Pieces, Op. 33 *No. 3: Music Box (2:16)*	March 2, 1927	Matrix WA4968	English Columbia Catalogue (D1651)		
	Scènes Enfantines, Op. 22 *No. 2: Serenade du Pierrot* *No. 4: Marquis et Marquise*	1928	Piano Roll	Duo-Art (7188)	Nimbus Records (NI 8802)	The Polish Virtuoso
	No. 4: Marquis et Marquise (2:36)	June 3, 1927	Matrix WT154	Australian Columbia (03504)	Naxos (8.110686)	Great Pianists: Friedman, v. 2
	6 Viennese Dances *No. 1: (3:28)*	1923-28	Piano Roll	Duo-Art (6410-3)	Dal Segno (DSPR 054)	The Great Pianists, Vol. 14: Ignaz Friedman
	No. 2: (2:40)			Duo-Art (6419-3)		
	No. 3: (3:57)			Duo-Art (6515-4)		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Friedman, Ignaz (cont.)	*No. 4: (3:57)*	1923-28	1923-28	Duo-Art (7076-3)	Dal Segno (DSPR 054)	The Great Pianists, Vol. 14: Ignaz Friedman
	8 Vignettes *No. 6: Minuetto Vecchio (3:00)*			Duo-Art (6495-3)		
Friml, Rudolf	Amour coquet	1928	78 rpm	Victor Red Seal (C-9)		The Music of Rudolf Friml
	Amour coquet (3:42)	September 28, 1964			Supraphon (SU 3267-2911)	Friml Plays Friml
	Donkey Serenade	1966	LP, 33 1/3 rpm, 12" disc	Longines Symphonette Society (LW-207)		Rudolf Friml Selects His Personal Favorites
	Egyptian Dance (3:25)	September 28, 1964			Supraphon (SU 3267-2911)	Friml Plays Friml
	Improvisation	1928	78 rpm	Victor Red Seal (C-9)		The Music of Rudolf Friml
	Improvisations on Donkey Serenade (6:13)	September 28, 1964			Supraphon (SU 3267-2911)	Friml Plays Friml
	Prague Improvisation (9:33)					
	Rhapsodic Improvisation (5:52)					
Gabrilowitsch, Ossip	Caprice Burlesque, Op. 3, No. 1		Piano Roll	Welte-Mignon (297)	Recorded Treasures (GCP 771)	Great Composers/Pianists Perform Their Own Compositions
Ganz, Rudolph	4 Klavierstücke, Op. 24 *No. 3: Peasant Dance*		Piano Roll	Welte-Mignon (3048)	Recorded Treasures (GCP 771)	Great Composers/Pianists Perform Their Own Compositions

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Ganz, Rudolph (cont.)	Marche Fantastique		Pathé Disc (25 cm)	Pathé (27035)		Rudolph Ganz: Marche Fantastique/Tango in D
Gargiulo, Julian Lawrence	After Your Departure, Op. 5 (7:03)	2010	CD	Julian Lawrence Gargiulo (884501270946)		mostlyjulian
	An Italian in Athens (3:28)	2014		Julian Gargiulo (888295113816)		Roll Over Beethoven
	Dismembering You (3:58)	2011		Julian Lawrence Gargiulo (884501548212)		No Smoking
	Flight of the iPhone (4:10)	2014		Julian Gargiulo (888295113816)		Roll Over Beethoven
	Halloween (4:57)	2011		Julian Lawrence Gargiulo (884501548212)		No Smoking
	Lullaby (after Bach's Prelude, BWV 846 and Brahms' Lullaby) (2:10)	2014		Julian Gargiulo (888295113816)		Roll Over Beethoven
	Mission Impossible (2:30)					
	Nikita's Little Feet (3:20)					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Gargiulo, Julian Lawrence (cont.)	No Smoking (1:59)	2011	CD	Julian Lawrence Gargiulo (884501548212)		No Smoking
	Petite Suite *Prelude (2:48)* *Intermezzo (2:12)* *Puerto Rican Day Parade (2:03)*	2010		Julian Lawrence Gargiulo (884501270946)		mostlyjulian
	Piano Sonata No. 1, Op. 6 *I. Moderato spinto (3:33)* *II. Allegretto (2:57)* *III. Adagietto (6:34)*					
	Pour una Cabeza (2:26)	2014		Julian Gargiulo (888295113816)		Roll Over Beethoven
	Security Waltz (7:09)	2011		Julian Lawrence Gargiulo (884501548212)		No Smoking
	Toccatina (2:18)	2014		Julian Gargiulo (888295113816)		Roll Over Beethoven
	Waltz in Four 'Hijacked' (3:54)	2010		Julian Lawrence Gargiulo (884501270946)		mostlyjulian

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Gerou, Tom	Sonata No. 1 “Circe Invidiosa” (7:45)	2015	CD	Alfred (44534)		Circe Invidiosa
Gershwin, George	3 Preludes *No. 1: Allegro ben ritmato e deciso (1:18)* *No. 2: Andante con moto e poco rubato (2:34)* *No. 3: Allegro ben ritmato e decisio (1:01)*	June 8, 1928	Electric, 78 rpm	Columbia (50107-D)	Pearl (GEMM 9483)	George Gershwin Plays George Gershwin
Ghandar, Ann	Little Suite (4:12)	2001	CD	Tall Poppies (TP 145)		Ann Ghandar: Piano Music
	Photophoresis (3:55)	1991		Jade Records (JAD 1024)		Ossia: Australian Composers, Volume 1
	Ragtime Suite *Rainy Day Rag (1:57)*	2001		Tall Poppies (TP 145)		Ann Ghandar: Piano Music
Gibson, John	Anach Cuain		CD	The Contemporary Music Center of Ireland		The John Gibson Collection
	I See His Blood Upon the Rose					
	Mass for Peace					
	Music Box, The					
	Nijinksy	1994		Self-Publisehd (JG 001)		Reflections in the Water
	Nocturne					
	Nocturne for John					The John Gibson Collection: Volume 2
	6 Preludes	1994		Self-Publisehd (JG 001)		Reflections in the Water
	Slow Dance in 3 and 4					
	Wedding Waltz, The					The John Gibson Collection: Volume 2

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Girón, Adolfo	Canto de amor	January 11, 1926	78 rpm, 10" disc	Victor (78547)		Canto de amor/Adolfo Girón
	Granada					Granada/Adolfo Girón
	Vals capricho		78 rpm, 12" disc	Victor (68749)		Vals capricho/Adolfo Girón
	Vals español					Vals español/Adolfo Girón
Glass, Philip	Etudes for Piano Volume 1: *No. 1: (3:27)* *No. 2: (4:55)* *No. 3: (4:54)* *No. 4: (4:39)* *No. 5: (5:44)* *No. 6: (4:55)* *No. 7: (5:29)* *No. 8: (4:52)* *No. 9: (3:31)* *No. 10: (6:21)*	2003	CD	Orange Mountain Music (OMM-0009)		Etudes for Piano, Vol. 1
	Glassworks *Opening (6:18)*	1982	Vinyl, LP	CBS (FM 37265)	Sony Masterworks (MK 37265)	Glassworks
	Mad Rush (12:04)	1983	Live Recording	The Kitchen, NYC	Orange Mountain Music (OMM-70)	Kitchen Archives No. 5: Pianos in the Kitchen

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Glass, Philip (cont.)	Mad Rush (13:44)	1989	CD	Sony Masterworks (MK 45576)		Philip Glass: Solo Piano
	5 Metamorphoses *Metamorphosis One (5:39)* *Metamorphosis Two (7:19)* *Metamorphosis Three (5:30)* *Metamorphosis Four (7:00)* *Metamorphosis Five (5:03)*					
	Wichita Sutra Vortex (6:05)					
Glazunov, Alexander	3 Pieces for Piano, Op. 49 *No. 1: Prelude (2:25)*	1910	Piano Roll	Welte Mignon (1937)	Tacet (203)	The Welte Mignon Mystery Vol. XIX: Alexander Glazunov
	Prelude and 2 Mazurkas, Op. 25 *Prelude (4:06)*			Welte-Mignon (1938)		
	Sonata No. 1, Op. 74 *II. Andante (6:49)*			Welte-Mignon (1939)		
	Sonata No. 2, Op. 75 *I. Moderato (7:35)*			Welte-Mignon (2156)		
	II. Scherzo (6:05)			Welte-Mignon (2157)		
	III. Allegro (7:50)			Welte-Mignon (2158)		
Godowsky, Leopold	Gute Nacht from *Winterreise* (Schubert-Godowsky) (4:46)	September 11, 1926	Acoustic	Brunswick Recordings (50133)	Marston (53008-2)	The Complete Leopold Godowsky, Vol. 3

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Godowsky, Leopold (cont.)	Home, Sweet Home (Bishop-Godowsky) (3:44)	May 24th, 1921	Acoustic	Brunswick Recordings (5667)	Marston (52046-2)	The Complete Leopold Godowsky, Vol. 1
	Java Suite *The Gardens of Buitenzorg (3:14)*	Ca. 1935		Private Recording	Marston (53008-2)	The Complete Leopold Godowsky, Vol. 3
	Miniatures *Humoresque (2:27)*	June 2nd, 1920	Acoustic	Brunswick Recordings (3877)	Marston (52046-2)	The Complete Leopold Godowsky, Vol. 1
	Hunter's Call (1:02) *Military March (1:36)*	April 7th, 1921		Brunswick Recordings (5240)		
	Morgengruss from *Die schöne Müllerin*" (Schubert-Godowsky) *(*4:33) Alternate Take (4:13)	September 11th, 1926		Brunswick Recordings (50133)	Marston (53008-2)	The Complete Leopold Godowsky, Vol. 3
	The Star-Spangled Banner (Smith-Godowsky) (2:07)	December 7th, 1920		Brunswick Recordings (4653)	Marston (52046-2)	The Complete Leopold Godowsky, Vol. 1
Goossens, Eugène	2 Studies, Op. 38 *No. 1: Volkslied (2:21)*		Piano Roll	Duo-Art British (033)	Dolphin (TCC38-FD199)	The Condon Collection: Rarities Volume 2 (1845-1974)
Grainger, Percy	American Folk Music Settings *No. 1: Spoon River (2:07)*	1923	Piano Roll	Duo-Art (66170)	Nimbus (NI 8809)	Grand Piano – Percy Grainger Plays Grainger
	British Folk Music Settings *No. 2: Sussex Mummers Christmas Carol (4:16)* *No. 4: Shepherd's Hey (2:09)*	1915		Duo-Art (57120) Duo-Art (5661-4)		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Grainger, Percy (cont.)	*No. 6: Irish Tune From County Derry (3:31)*	1915	Piano Roll	Duo-Art (5679-5)	Everest (X-913)	Percy Grainger Plays Grainger
	No. 19: Molly on the Shore (3:17)	1920		Duo-Art (6284-5)	Nimbus (NI 8809)	Grand Piano – Percy Grainger Plays Grainger
	No. 22: Country Gardens (2:56)	1919		Duo-Art (6149-4)		
	Colonial Song (6:38)	1915		Duo-Art (5666-4)		
	Danish Folk Music Settings *No. 8: Jutish Melody (7:17)*	1928		Duo-Art (7274-4)		
	Eastern Intermezzo			Duo-Art (69970)	Philips (6514294)	Grainger Plays Grainger
	In a Nutshell *Gay But Wistful (2:30)*	1918		Duo-Art (6072-4)	Nimbus (NI 8809)	Grand Piano – Percy Grainger Plays Grainger
	Mock Morris			Duo-Art (5688-4)	Philips (6514294)	Grainger Plays Grainger
	Music Room Tit-Bits *No. 3: Walking Tune (3:44)*	1916		Duo-Art (5735-4)	Nimbus (NI 8809)	Grand Piano – Percy Grainger Plays Grainger
	Sea Shanty Settings *No. 1: One More Day, My John (1:54)*	1918		Duo-Art (6030-4)		
	Zanzibar Boat Song (3:40)			Duo-Art (6824-3)		
Granados, Enrique	Goyescas *No. 1: Los Requierbos (8:01)* *No. 2: Coloquio en la Reja (11:12)*	1913	Piano Roll	Welte-Mignon (2783) Welte-Mignon (2784)	Tacet (139)	The Welte Mignon Mystery Vol. I: Enrique Granados

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Granados, Enrique (cont.)	*No. 3: El fandango de candil (6:20)*	1913	Piano Roll	Welte-Mignon (2785)	Tacet (139)	The Welte Mignon Mystery Vol. I: Enrique Granados
	No. 4: Quejas o la Maja y el Ruisenor (7:07)			Welte-Mignon (2786)		
	No. 4: Quejas o la Maja y el Ruisenor (5:26)	May 1916		Duo-Art (5763-4)	Nimbus Records (NI 8813)	The Composer Plays: George Gershwin, Enrique Granados, Sergey Prokofiev, Igor Stravinsky
	El Pelele (4:26)			Duo-Art (57620)		
	El Pelele (Improvisation) (3:02)	Ca. 1912	Acoustic	Odeon (68651)	Naxos Historical (8.112054)	Legends of the Piano: Acoustic Recordings 1901-1924
	Reverie (Improvisation) (4:21)	May 1916	Piano Roll	Duo-Art (5756)	Nimbus Records (NI 8813)	The Composer Plays: George Gershwin, Enrique Granados, Sergey Prokofiev, Igor Stravinsky
	2 Spanish Dances, Op. 37 *No. 1: Danza Lenta (4:04)*	Released April 1919		Duo-Art (6133-3)		
	12 Spanish Dances *No. 2: Orientale (3:53)*	May 1916		Duo-Art (57570)		
	No. 5: Andaluza (4:02)	1913		Welte-Mignon (2780)	Tacet (139)	The Welte Mignon Mystery Vol. I: Enrique Granados
	No. 5: Andaluza (4:03)	May 1916		Duo-Art (57580)	Nimbus Records (NI 8813)	The Composer Plays: George Gershwin, Enrique Granados, Sergey Prokofiev, Igor Stravinsky

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Granados, Enrique (cont.)	*No. 7: Valenciana (4:55)*	1913	Piano Roll	Welte-Mignon (2779)	Tacet (139)	The Welte Mignon Mystery Vol. I: Enrique Granados
	No. 7: Valenciana (4:24)	May 1916		Duo-Art (57600)	Nimbus Records (NI 8813)	The Composer Plays: George Gershwin, Enrique Granados, Sergey Prokofiev, Igor Stravinsky
	No. 10: Danza Triste – Melancólica (3:08)	Ca. 1912	Acoustic	Odeon (68650)	Naxos Historical (8.112054)	Legends of the Piano: Acoustic Recordings 1901-1924
	No. 10: Danza Triste – Melancólica (4:04)	1913	Piano Roll	Welte-Mignon (2778)	Tacet (139)	The Welte Mignon Mystery Vol. I: Enrique Granados
	No. 10: Danza Triste – Melancólica (3:12)	May 1916		Duo-Art (57590)	Nimbus Records (NI 8813)	The Composer Plays: George Gershwin, Enrique Granados, Sergey Prokofiev, Igor Stravinsky
	Valse Poeticos (11:20)	1913		Welte-Mignon (2781)	Tacet (139)	The Welte Mignon Mystery Vol. I: Enrique Granados
Greenberg, Jacob	Lied ohne Worte nach Rilke (4:31)	Ca. 2010	CD	New Focus Recordings (FCR 110)		Solitary

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Grieg, Edvard	4 Humoreskes, Op. 6 *No. 2 in G-Sharp Minor* (1:45)	May 2, 1903	Acoustic	Gramophone & Typewriter Limited (2150F) 35516	Marston (52054-2)	Legendary Piano Recordings: The Complete Grieg, Saint-Saëns, Pugno, and Diémer
	Lyric Pieces, Op. 43 *No. 1: Butterfly (1:58)*			Gramophone & Typewriter Limited (2145F) 35509		
	No. 1: Butterfly (1:58)	1905-1906	Piano Roll	Welte-Mignon (1275)	Tacet (179)	The Welte Mignon Mystery Vol. XV: Mahler, Reinecke, Grieg
	No. 4: Little Bird (1:33)			Welte-Mignon (1277)		
	No. 6: To Spring (1:55)	May 2, 1903	Acoustic	Gramophone & Typewriter Limited (2147F) 35510	Marston (52054-2)	Legendary Piano Recordings: The Complete Grieg, Saint-Saëns, Pugno, and Diémer
	Lyric Pieces, Op. 54 *No. 2: Gangar (Norwegian Peasants' March) (2:02)*			Gramophone & Typewriter Limited (2144F) 35513		
	Lyric Pieces, Op. 65 *No. 6: Wedding Day at Troldhaugen (2:03)*			Gramophone & Typewriter Limited (2149F) 35515		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Grieg, Edvard (cont.)	Lyric Pieces, Op. 71 *No. 7: Remembrances (2:24)*	May 2, 1903	Acoustic	Gramophone & Typewriter Limited (2152F) 35511	Marston (52054-2)	Legendary Piano Recordings: The Complete Grieg, Saint-Saëns, Pugno, and Diémer
	Scenes of Country Life, Op. 19 *No. 2: Bridal Procession (3:00)*			Gramophone & Typewriter Limited (2151F) 35517		
	No. 2: Bridal Procession (3:18)	1905-1906	Piano Roll	Welte-Mignon (1276)	Tacet (179)	The Welte Mignon Mystery Vol. XV: Mahler, Reinecke, Grieg
	Sonata in E Minor, Op. 7 *III. Alla menuetto (2:42)*	May 2, 1903	Acoustic	Gramophone & Typewriter Limited (2146F) 35514	Marston (52054-2)	Legendary Piano Recordings: The Complete Grieg, Saint-Saëns, Pugno, and Diémer
	IV. Finale. Molto allegro – abridged (2:41)			Gramophone & Typewriter Limited (2153F) 35512		
Griffes, Charles	Roman Sketches, Op. 7 *No. 1: The White Peacock (4:29)*		Piano Roll	Duo-Art (64930)	New World Records (NW 310-11)	Collected Works for Piano: With the First Issue of a Historical Piano-Roll by the Composer

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Grünfeld, Alfred	Der Lebemann "Dinner Waltz" (3:14)	1905	Piano Roll	Welte-Mignon (193)	Tacet (220)	The Welte Mignon Mystery Vol. XXI: Alfred Grünfeld
	Romance in D-Flat Major, Op. 42 (5:20)			Welte-Mignon (191)		
	Romance, Op. 45, no. 1 (5:20)			Welte-Mignon (243)		
	Valse Mignon, Op. 51, no. 4 (1:52)			Welte-Mignon (190)		
Guarnieri, Camargo M.	Oito Ponteios *No. 43: Grandioso (1:42)* *No. 44: Desconsolado (1:39)* *No. 45: Com Alegria (1:54)* *No. 46: Íntimo (1:58)* *No. 47: Animado (1:42)* *No. 48: Confidencial (2:20)* *No. 49: Torturado (2:22)* *No. 50: Lentamente et triste (2:52)*	1959-1969			Soarmec (S 008)	Um concerto, um canto, uma sonata, cinco poemas, oito ponteios e uma homenagem a Villa-Lobos
Gulda, Friedrich	Aria (4:25)	November 19, 1990	Live Recording	Philharmonie am Gasteig	Sony (52499)	Gulda Non-Stop
	For Paul (4:06)	1984	CD	Philips (412115)		Gulda Plays Gulda
	For Rico (3:30)					
	For Rico (3:01)	November 19, 1990	Live Recording	Philharmonie am Gasteig	Sony (52499)	Gulda Non-Stop
	Prelude and Fugue *Prelude: 1:54* *Fugue: 2:31*	1969	LP, 33 1/3 rpm, 12" disc	MPS Records (MPS 15 225)	Deutsche Grammophon (477 8020)	Gulda Plays Bach

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Gulda, Friedrich (cont.)	Prelude and Fugue (4:14)	February 1984	CD	Philips (412115)		Gulda Plays Gulda
	Prelude and Fugue (3:58)	November 19, 1990	Live Recording	Philharmonie am Gasteig	Sony (52499)	Gulda Non-Stop
	Sonatina *I. Entrée (6:28)* *II. Ballad (7:09)* *III. Shuffle (5:07)*	February 1984	CD	Philips (412115)		Gulda Plays Gulda
	III. Shuffle (4:28)	December 1966			Süddeutsche Zeitung (Klavier Kaiser 1)	Klavier Kaiser: 14 Grosse Pianisten
	Variations on "Light My Fire" (13:28)	February 1984	CD	Philips (412115)		Gulda Plays Gulda
	Wintermeditation (21:14)	February 1984		Philips (412114)		Beethoven: Sonata No. 32; Gulda: Wintermeditation
Hamelin, Marc-André	Con Intimissimo Sentimento *No. 1: Ländler I (2:21)* *No. 4: Album Leaf (2:11)*	August 2008	CD	Hyperion (CDA 67789)		Marc-André Hamelin: Études
	No. 5: Music Box (2:01)	2000		Danacord (DACOCD 559)		Rarities of Piano Music At 'schloss Vor Husum (2000)
	No. 5: Music Box (2:00)	August 2008		Hyperion (CDA 67789)		Marc-André Hamelin: Études
	No. 6: After Pergolesi (3:58)	2000		Danacord (DACOCD 559)		Rarities of Piano Music At 'schloss Vor Husum (2000)
	No. 6: After Pergolesi (3:48) *No. 7: Berceuse (in tempore belli) (2:34)*	August 2008		Hyperion (CDA 67789)		Marc-André Hamelin: Études

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Hamelin, Marc-André (cont.)	12 Études in All the Minor Keys *No. 1: A Minor (Triple Étude after Chopin) (2:04)*	1992	CD	Danacord (DACOCD 399)		Rarities of Piano Music At 'schloss Vor Husum (1992)
	No. 1: A Minor (Triple Étude after Chopin) (2:15) *No. 2: E Minor (Coma Berenices) (2:52)*	November 2009		Hyperion (CDA 67789)		Marc-André Hamelin: Études
	No. 3: B Minor (After Paganini-Liszt) (5:00)	February 2001		Hyperion (CDA 67275)		Kaleidoscope
	No. 3: B Minor (After Paganini-Liszt) (4:58) *No. 4: C Minor (Étude à mouvement perpétuellement semblable after Alkan) (4:00)* *No. 5: G Minor (Toccata grottesca) (4:37)*	November 2009		Hyperion (CDA 67789)		Marc-André Hamelin: Études
	No. 6: D Minor (Esercizio per pianoforte--Omaggio à Domenico Scarlatti) (3:21)	February 2001		Hyperion (CDA 67275)		Kaleidoscope
	No. 6: D Minor (Esercizio per pianoforte--Omaggio à Domenico Scarlatti) (3:31) *No. 7: E-Flat Minor (After Tchaikovsky--for the left hand alone) (5:01)* *No. 8: B-Flat Minor (Erlkönig--after Goethe) (4:44)*	November 2009		Hyperion (CDA 67789)		Marc-André Hamelin: Études
	No. 9: F Minor (After Rossini) (3:47) *No. 10: F-Sharp Minor (After Chopin) (1:59)*	January 1998		Hyperion (CDA 67050)	Hyperion (CDA 67789)	
	No. 11: C-Sharp Minor (Minuetto) (6:27)	November 2009		Hyperion (CDA 67789)		
	No. 12: A-Flat Minor (Prelude & Fugue) (5:47)	1987-89		Danacord (DACOCD 299)		Rarities of Piano Music At 'schloss Vor Husum From the 1987 and 1988 Festival

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Hamelin, Marc-André (cont.)	*No. 12: A-Flat Minor (Prelude & Fugue) (5:47)*	December 1992	CD	Doberman-Yppan (DO 137)		Louise Bessette & Marc-André Hamelin
	No. 12: A-Flat Minor (Prelude & Fugue) (6:11)	January 1998		Hyperion (CDA 67050)		The Composer-Pianists
	No. 12: A-Flat Minor (Prelude & Fugue) (6:10)	November 2009		Hyperion (CDA 67789)		Marc-André Hamelin: Études
	Little Nocturne (2:15)	May 15, 2009				
	Theme and Variations (Cathy's Variations) *Theme: Con semplicità, eleganza e tenerezza (1:55)* *Variation 1: Più mosso, corrente (1:06)* *Variation 2: L'Istesso tempo (ma cantabile) (1:28)* *Variation 3: Molto più moderato (poco rubato) (2:55)* *Variation 4: Poco animato ma cantabile e senza prestezza (1:41)* *Envoi: A capriccio (1:32)*	November 2009		Hyperion (CDA 67789)		Marc-André Hamelin: Études
Harvey, Michael Kieran	Addict (7:02)	December 14, 1994	CD	Astra (CD 1)		Threnody: Michael Kieran Harvey
	Elektra (8:56)	1992		Move Records (MD 3329)		Elektra/Michael Kieran Harvey Collection
	48 Fugues for Frank *No. 1: Greggery Peccary, Pentagon Afternoon (7:50)*	2010		Move Records (MD 3339)		48 Fugues for Frank: A Homage to Frank Zappa

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Harvey, Michael Kieran (cont.)	*No. 2: The Girl in the Magnesium Dress (7:07)* *No. 3: Jazz from Hell (7:18)* *No. 4: Tink Runs Amok (6:20)* *No. 5: Civilization Phaze III (4:36)* *No. 6: G-Spot Tornado (3:46)* *No. 7: St. Etienne: Guitar Solo (6:16)* *No. 8: Ruth is Sleeping (4:58)* *No. 9: The Black Page (5:13)* *No. 10: Baby Snakes (6:02)*	2010	CD	Move Records (MD 3339)		48 Fugues for Frank: A Homage to Frank Zappa
	Makzurka (3:02)	2011		Move Records (MD 3368)		Psychosonata
	Piano Sonata No. 1 (23:14)	2006		Move Records (MD 3315)		Broadway Boogie
	Pink Nautilus (3:30)	2004		Move Records (MD 3288)		Rabid Bay
	Psychosonata (27:41)	2012		Move Records (MD 3368)		Psychosonata
	The Ride of the Little Star (0:45)	2014		Move Records (MD 3405)		70 More Variations on "Twinkle Twinkle Little Star": From Composers Around the World
	Toccata DNA (8:08)	February 1995		Astra (CD 1)		Threnody: Michael Kieran Harvey

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Hauschka (Volker Bertelmann)	Agdam (4:55)	2014	CD	Temporary Residence Limited (TRR 232)		Abandoned City
	Barkerville (3:55)					
	Brooklyn (2:39)	2009		Secret Furry Hole (SFH 005)		Hauschka – Small Piecees
	Chat Noir (4:25)	2011		Arbouse Recordings (arbou028)		Erik Satie & Les Nouveaux Jeunes
	Craco (3:32)	2014		Temporary Residence Limited (TRR 232)		Abandoned City
	Early in the Park (3:04)	2010		FatCat (130701)		Foreign Landscapes
	Elizabeth Bay (5:40)	2014		Temporary Residence Limited (TRR 232)		Abandoned City
	Femmeassise (4:04)	2007		FatCat (FAT 1306)		Room to Expand
	Fernpunkt (3:03)	2005		Karaoke Kalk (karaoke kalk cd 31)		Hauschka – The Prepared Piano
	Firn (3:21)	2005				
	Fjord (3:38)	2007		FatCat (FAT 1306)		Room to Expand
	Flingern (4:16)	2009		Secret Furry Hole (SFH 005)		Hauschka – Small Piecees

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Hauschka (Volker Bertelmann) (cont.)	Gingko Tree (3:26)	2005	CD	Karaoke Kalk (karaoke kalk cd 31)		Hauschka – The Prepared Piano
	Ginsterweg (3:58)	2011		Warner Classics (6001169275 69)		Hauschka: Snowflakes and Carwrecks
	Kein Wort (3:04)	2005		Karaoke Kalk (karaoke kalk cd 31)		Hauschka – The Prepared Piano
	Kindelsberg (3:03)	2011		Warner Classics (6001169275 69)		Hauschka: Snowflakes and Carwrecks
	Kleine Dinge (4:05)	2007		FatCat (FAT 1306)		Room to Expand
	Kouseiji (2:17)	2010		FatCat (130701)		Foreign Landscapes
	Kreuzung (3:59)	2005		Karaoke Kalk (karaoke kalk cd 31)		Hauschka – The Prepared Piano
	La Seine (4:02)					
	Long Walk (4:35)					
	Morning (2:22)					
	Mount Hood (4:15)	2010		FatCat (130701)		Foreign Landscapes
	Old Man Playing Boules (3:22)	2007		FatCat (FAT 1306)		Room to Expand
	One Wish (5:21)					
	Paddington (3:58)					
	Pripyat (7:20)	2014		Temporary Residence Limited (TRR 232)		Abandoned City
	Sanzhi Pod City (3:56)					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Hauschka (Volker Bertelmann) (cont.)	Sehnsucht (2:57)	2009	CD	Secret Furry Hole (SFH 005)		Hauschka – Small Piecees
	So Close (12:40)	2011		Serein (SERE 11.4)		Hauschka – Youyoume
	So Far (3:50)					
	Stromness (5:34)	2014		Temporary Residence Limited (TRR 232)		Abandoned City
	Thames Town (4:00)					
	Traffic (4:11)	2005		Karaoke Kalk (karaoke kalk cd 31)		Hauschka – The Prepared Piano
	Twins (4:44)					
	Two Stones (2:47)					
	Unknown (2:43)	2009		Secret Furry Hole (SFH 005)		Hauschka – Small Piecees
	Where Were You (4:45)	2005		Karaoke Kalk (karaoke kalk cd 31)		Hauschka – The Prepared Piano
	Wohin (3:00)	2009		Secret Furry Hole (SFH 005)		Hauschka – Small Piecees
	Zahnluecke (3:45)	2007		FatCat (FAT 1306)		Room to Expand
Helps, Robert	3 Hommages *Hommage à Fauré (3:56)* *Hommage à Rachmaninov (2:17)* *Hommage à Ravel (4:30)*	1989		Morrisound Recording, Inc.	New World Records (NWCR 649)	New Chamber and Solo Music: David Del Tredici, Robert Helps, Jan Radzynski, Tison Street

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Helps, Robert (cont.)	Image (3:01)	1966	LP, 33 1/3 rpm, 12" disc	RCA Victor (SD 288)	Composer Recordings, Inc. (NWCR 874)	Robert Helps – New Music for the Piano
	In Retrospect – 5 Pieces for Piano *I. Prelude (1:06)* *II. Dance (1:00)* *III. Song (4:07)* *IV. Pastorale (1:58)* *V. Toccata (1:07)*	December 2, 1997	CD	New World Records (NWCR 864)		Solo Flights
	Quartet *Prelude* *Confrontation* *Intermezzo* *Postlude*	1970	Vinyl, LP	Desto (DC-7122)		Robert Helps – Music for Piano
	Shall We Dance (11:09)	June 11, 2000	CD	Naxos (8559199)		American Classics – Helps: Shall We Dance, Piano Quartet, Postlude, Nocturne
Henck, Herbert	Festeburger Fantasien (Piano Improvisations) First Series: *Solo I: (2:43)* *Duo I: (9:48)* *Duo II: (3:13)* *Solo II: (12:20)* *Duo III: (5:59)* *Duo IV: (3:21)*	August 1993	CD	Edition of Contemporary Music (ECM 1842/43)		Locations

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Henck, Herbert (cont.)	Second Series: *Duo I: (6:25)* *Duo II: (3:37)* *Duo III: (1:18)* *Solo I: (1:43)* *Duo IV: (5:36)* *Duo V: (3:13)* *Duo VI: (5:43)* *Solo II: (3:27)* *Duo VII: (2:05)* *Duo VIII: (1:13)* *Duo IX: (5:58)*	August 2000	CD	Edition of Contemporary Music (ECM 1842/43)		Locations
	Improvisation I *Abschnitt (Einschließlich 30" Ausblendung) (34:15)* *Abschnitt (Einschließlich 15" Einblendung) (34:07)*	August 27-29, 1984	LP	Edition Michael Frauenlob Bauer (MFB 005-006)		Herbert Henck: Improvisationen I und II für Klavier
	Improvisation II *Abschnitt (Einschließlich 35" Ausblendung) (22:24)* *Abschnitt (Einschließlich 14" Einblendung) (16:36)*					
	Improvisation III *Abschnitt (Einschließlich 30" Ausblendung) (23:00)* *Abschnitt (Einschließlich 15" Einblendung) (23:54)*	August 29, 1985		Edition Michael Frauenlob Bauer (MFB 007)		Herbert Henck: Improvisation III für Klavier
	Improvisation IV *Teil 1, [Anfang} (27:58)* *Teil 1, [Schluß] (11:03)*	August 2-4, 1986	CD	Wergo (SM 1067-68)		Improvisation IV – In Drei Teilen Für Klavier

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Henck, Herbert (cont.)	*Teil 2, [Anfang] (20:03)* *Teil 2, [Schluß] (20:24)* *Teil 3, [Anfang] (9:18)* *Teil 3, [Schluß] (32:02)*	August 2-4, 1986	CD	Wergo (SM 1067-68)		Improvisation IV – In Drei Teilen Für Klavier
Hind, Rolf	Solgata (8:51)	2001	CD	NMC Recordings (NMCD 078)		Live from State of the Nation 2001
Hoffman, Joel	9 Pieces for Piano *No. 1: Moderato (2:18)* *No. 2: Con energia (1:10)* *No. 3: Moderato (2:12)* *No. 4: Con energia (1:04)* *No. 5: Moderato (2:14)* *No. 6: Con energia (1:08)* *No. 7: Moderato (2:34)* *No. 8: Con energia (1:13)* *No. 9: Moderato (2:29)*	2012	CD	Albany Records (Troy 1372)		Three Paths
Hofmann, Josef	Berceuse, Op. 20, no. 5 (3:57)		Piano Roll	Duo-Art (6821-4)	Delta Laserlight (14206)	Saint-Saëns Plays Saint-Saëns; Hofmann Plays Hofmann
	Berceuse, Op. 20, no. 5 (3:02)	Ca. 1935	Live Recording	The Curtis Institute Recitals	Marston (52004-2)	The Complete Joseph Hofmann, Vol. 5: Solo Recordings 1935-1948

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Hofmann, Josef (cont.)	Charakterskizzen, Op. 40 *No. 4: Kaleidoscope (4:10)*		Piano Roll	Duo-Art (6845-8)	Delta Laserlight (14206)	Saint-Saëns Plays Saint-Saëns; Hofmann Plays Hofmann
	No. 4: Kaleidoscope (4:25)	April 7, 1938	Live Recording	Casimir Hall Recital	Marston (52014-2)	The Complete Josef Hofmann, Vol. 6: The Casimir Hall Recital
	Elegy (1:45)	March 1, 1943		The Curtis Institute Recitals	Marston (52004-2)	The Complete Joseph Hofmann, Vol. 5: Solo Recordings 1935-1948
	Etude for the Left Hand (3:08)		Piano Roll	Duo-Art (6753-4)	Delta Laserlight (14206)	Saint-Saëns Plays Saint-Saëns; Hofmann Plays Hofmann
	3 Impressions *No. 1: Penguine (2:44)*	April 7, 1938	Live Recording	Casimir Hall Recital	Marston (52014-2)	The Complete Josef Hofmann, Vol. 6: The Casimir Hall Recital
	No. 3: Le Sanctuaire (2:26)	November 8, 1915	Acoustic		Philips Classics (456835-7)	Great Pianists of the 20th Century: Josef Hofmann
	No. 3: Le Sanctuaire (2:22)		Piano Roll	Duo-Art (6513-4)	Delta Laserlight (14206)	Saint-Saëns Plays Saint-Saëns; Hofmann Plays Hofmann
	Mignonettes *Nocturne (2:19)*			Duo-Art 6696-5)		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Hofmann, Josef (cont.)	*Nocturne (2:20)*	1923	Acoustic	Brunswick Recordings	Video Artists International (VAI 1047)	The Complete Josef Hofmann, Vol. 4: The Acoustic Brunswick Recordings
Horowitz, Vladimir	Moment exotique (2:25)	1926	Piano Roll	Welte-Mignon (4119)	Tacet (138)	The Welte Mignon Mystery Vol. XI: Vladimir Horowitz
	Valse in F Minor (1:36)	1925-32		Duo-Art (7360-3)	Dal Segno (DSPR 023)	Masters of the Piano Roll, Vol. 7: Vladimir Horowitz
	Variations on a Theme from Bizet's Carmen (4:01)	1926		Welte-Mignon (4120)	Tacet (138)	The Welte Mignon Mystery Vol. XI: Vladimir Horowitz
	Variations on a Theme from Bizet's Carmen (3:36)	December 22, 1947		RCA Victor	Sanctuary Records	Living Era Classics: Twenty Great Pianists (AJC 8563)
	Variations on a Theme from Bizet's Carmen (3:52)	January 2, 1968	Live Recording	Carnegie Hall	Sony (376860)	Great Moments: Horowitz Live At Carnegie Hall
	Variations on a Theme from Bizet's Carmen (4:05)	February 26, 1978	Live Recording	The White House	Sony (305458)	Vladimir Horowitz: The Unreleased Live Recordings (1966-1983)
	Variations on the Wedding March from Mendelssohn's "Midsummer Night's Dream" (6:05)	Ca. 1950s	LP, 33 1/3 rpm, 12" disc	RCA Victor (LM 9021)		Vladimir Horowitz: Piano Music of Mendelssohn and Liszt
Hough, Stephen	Étude de concert (3:54)	1998	CD	Hyperion (CDA67043)		Stephen Hough's New Piano Album

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Hough, Stephen (cont.)	3 Mozart Transformations (after Poulenc) *No. 1: Minuet, K. 1 (2:35)* *No. 2: Klavierstücke, K. 33 (1:22)* *No. 3: Sehnsucht nach dem Frühlinge, K. 596 (2:05)*	2008	CD	Hyperion (CDA67598)		Stephen Hough: A Mozart Album
	Musical Jewellery Box (2:57)			Hyperion (CDA67043)		Stephen Hough's New Piano Album
	On Falla (4:43)	2005		Hyperion (CDA67565)		Stephen Hough's Spanish Album
	Piano Sonata No. 2 "notturno luminoso" (18:23)	2013		Hyperion (CDA67996)		In the Night
	Sonata for Piano "Broken Branches" (17:33)	2011		BIS Records (BIS-CD-1952)		Broken Branches: Compositions by Stephen Hough
	Suite Osmanthus *Prelude (after Mompou) (2:07)* *The Musical Chocolate Box (1:27)* *Changes (2:14)* *Elegie enigmatique (2:29)* *Etude Da Capo (1:30)* *Nocturne – Cavatina (2:57)*	2003		Hyperion (Hough1)		The Stephen Hough Piano Collection
	Valse Enigmatique No. 1 (2:20)	2002		Hyperion (CDA67267)		Stephen Hough's English Piano Album
	Valse Enigmatique No. 2 (2:20)					
Hovhaness, Alan	Fantasy for Piano, Op. 16 (19:14)	1970	Mono LP	Poseidon (POS 1007)	Crystal (CD 814)	Hovhaness: Khaldis, Mt. Katahdin, Fantasy
	Ghazal No. 1, Op. 36, No. 1 (2:20)	August 13-18, 1987	CD	Fortuna Records (17062-2)		Shalimar
	Komachi, Op. 240 (10:56) *i. Spirit of a Willow Tree (1:01)* *ii. The Sage of Celestial Mountain (1:31)*					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Hovhaness, Alan (cont.)	*iii. Rain Harp (1:07)* *iv. Sage Ascending the Mountain (1:48)* *v. Flight of Dawn Birds (1:46)* *vi. Rain on Blue Mountain (1:21)* *vii. Moon Harp (2:22)*	August 13-18, 1987	CD	Fortuna Records (17062-2)		Shalimar
	Love Song Vanishing into Sounds of Crickets, Op. 327 (3:39)					
	Shalimar, Op. 177 (12:34) *i. Fantasy (4:58)* *ii. First Interlude (0:38)* *iii. Jhala of the Fountains (1:18)* *iv. Second Interlude (0:47)* *v. Jhala March (1:14)* *vi. Rain Jhala (1:33)* *vii. Third Interlude (0:34)* *viii. Jhala of the Waterfall (1:31)*					
	Sonata for Piano "Prospect Hill," Op. 346 (8:15) *i. Introduction/Allegro Vivace (4:49)* *ii. Andante (1:44)* *iii. Allegro Vivace (2:13)*					
	To Hiroshige's Cat (1st Movement), Op. 366 (4:25)					
Humble, Keith	Eight Bagatelles *No. 1: Moving (0:58)* *No. 2: Whole note = 72 (1:22)* *No. 3: Very slow, molto rubato* *For Tony P…Adieu (2:15)* *No. 4: Move it (0:38)* *No. 5: Agitato (0:38)*	May 27, 1993	CD	Astra Chamber Music Society (ASTRA CD 2)		Bagatelles: Humble, Bartók, Liszt

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Humble, Keith (cont.)	*No. 6: E.K.E. Bounce easily (and intimately) (0:28)* *No. 7: Very slow. Rubato (1:48)* *No. 8: Quick (0:36)*	May 27, 1993	CD	Astra Chamber Music Society (ASTRA CD 2)		Bagatelles: Humble, Bartók, Liszt
D'Indy, Vincent	Poème des montagnes, Op. 15 *No. 2: Danses rythmiques (3:46)*	June 7, 1923	Acoustic	French HMV (P-472)	Naxos Historical (8.112054)	Legends of the Piano: Acoustic Recordings 1901-1924
	Tableaux de voyage, Op. 33 *No. 4: Lac vert (3:02)* *No. 6: La Poste* *No. 8: Halte, au soir* *No. 9: Départ matinal*			French HMV (W-506)	No reissue found, but available on YouTube[193]	
	Tableaux de voyage, Op. 33 *No. 4: Lac vert* *No. 5: Le Glas* *No. 6: La Poste* *No. 8: Halte, au soir*		Piano Roll	Ampico (60593H)	Allegro (AL 39)	Famous Composers Play Their Own Compositions
Ireland, John	Amberley Wildbrooks (3:08)		Piano Roll	Duo-Art (D-577)	Dolphin (TCC38-FD199)	The Condon Collection: Rarities Volume 2 (1845-1974)
	Amberley Wildbrooks (3:26)				Dutton/Vocalion (CDBP 9799)	John Ireland Plays John Ireland

[193] "Vincent d'Indy Plays His Piano Pieces," YouTube video, 13:20, posted by "goodmanmusica," August 27, 2011, https://www.youtube.com/watch?v=Mf4CDxzBBYE.

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Ireland, John (cont.)	London Pieces *No. 1: Chelsea Reach (5:33)*				John Ireland Trust (CDJI 0001)	The John Ireland Companion: Historical Recordings of John Ireland and His Music
	No. 2: Ragamuffin (3:20)		Piano Roll	Duo-Art British (0211)	Dolphin (TCC38-FD199)	The Condon Collection: Rarities Volume 2 (1845-1974)
	No. 2: Ragamuffin (2:18)				Dutton/Vocalion (CDBP 9799)	John Ireland Plays John Ireland
	No. 3: Soho Forenoons (3:01)				Dutton/Vocalion (CDBP 9799)	John Ireland Plays John Ireland
	Towing Path (3:09)				John Ireland Trust (CDJI 0001)	The John Ireland Companion: Historical Recordings of John Ireland and His Music
	Undertone, The (2:40)				Dutton/Vocalion (CDBP 9799)	John Ireland Plays John Ireland
Ives, Charles	Improvisation on passage in Study No. 23, Four Transcriptions from "Emerson," No. 2, and Emerson Overture's Cadenza No. 4 with false start	June 12, 1933	Electric	Columbia Graphophone Co.	New World Records (80642-2)	Ives Plays Ives: The Complete Recordings of Charles Ives at the Piano (1933-1943)
	3 Improvisations *No. 1: (0:50)* *No. 3 (0:42)*	May 11, 1938		Melotone Recording Co.		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Ives, Charles (cont.)	Piano Marches *No. 6, with "Here's to Good Old Yale": (2:09)*	April 24, 1943	Electric	Mary Howard Studio	New World Records (80642-2)	Ives Plays Ives: The Complete Recordings of Charles Ives at the Piano (1933-1943)
	Sonata No. 2 for Piano: Concord, Mass. *"Emerson" (partial): (2:05)* *"Emerson" (partial): (1:23)* *"Emerson" (partial): (4:02)*					
	"Hawthorne" (excerpt): (0:17)	May 11, 1938		Melotone Recording Co.		
	"The Alcotts": (5:02)	April 24, 1943	Electric	Mary Howard Studio		
	Studies *No. 2, with false start: (1:31)* *No. 2 (beginning): (0:49)* *No. 2 (end): (1:15)*	May 11, 1938		Melotone Recording Co.		
	No. 2 and No. 23 (mixed): (2:24)	April 24, 1943	Electric	Mary Howard Studio		
	No. 9: The Anti-Abolitionist Riots: (2:04)	May 11, 1938		Melotone Recording Co.		
	No. 9: The Anti-Abolitionist Riots: (2:15) *No. 11 (abandoned): (0:50)* *No. 11: (1:34)* *No. 11: (1:33)* *No. 11: (1:02)*	April 24, 1943	Electric	Mary Howard Studio		
	No. 20 (partial): (0:32)	Mid-1930s		Speak-O-Phone Discs		
	No. 23 (patch): (0:40)	May 11, 1938		Melotone Recording Co.		
		Mid-1930s		Speak-O-Phone Discs		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Ives, Charles (cont.)	*No. 23 (partial): (1:00)* *No. 23 (partial): (1:10)*	May 11, 1938		Melotone Recording Co.	New World Records (80642-2)	Ives Plays Ives: The Complete Recordings of Charles Ives at the Piano (1933-1943)
	4 Transcriptions from "Emerson" *No. 1 (beginning): (3:58)* *No. 1 (end): (1:28)*	June 12, 1933	Electric	Columbia Graphophone Co.		
	No. 1 (beginning): (2:14) *No. 1 (end): (2:24)* *No. 1 (beginning): (2:57)* *No. 1 (end): (2:53)*	Mid-1930s		Speak-O-Phone Discs		
	No. 1 (abandoned): (0:17) *No. 1 (middle): (1:04)*	May 11, 1938		Melotone Recording Co.		
	No. 3: (2:33) *No. 3: (3:33)* *No. 3: (3:40)*	June 12, 1933	Electric	Columbia Graphophone Co.		
	No. 3 (beginning): (1:53) *No. 3 (end): (0:47)*	Mid-1930s		Speak-O-Phone Discs		
		May 11, 1938		Melotone Recording Co.		
	No. 3 (abandoned): (0:57)	April 24, 1943	Electric	Mary Howard Studio		
	Unidentified, perhaps an improvisation on the *Sunrise Cadenza* (0:21)	May 11, 1938		Melotone Recording Co.		
Johnson, Tom	Abundant Numbers (18:00)	May 7, 1990 and December 23, 1991	CD	Experimental Intermedia Foundation (XI 107)		Music for 88

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Johnson, Tom (cont.)	The Chord Catalogue (All the 8178 Chords Possible in One Octave) *No. 1: The 78 Two-Note Chords (0:21)* *No. 2: The 286 Three-Note Chords (1:12)* *No. 3: The 715 Four-Note Chords (4:48)* *No. 4: The 1287 Five-Note Chords (9:49)* *No. 5: The 1716 Six-Note Chords (13:15)* *No. 6: The 1716 Seven-Note Chords (13:08)* *No. 7: The 1287 Eight-Note Chords (12:44)* *No. 8: The 715 Nine-Note Chords (7:02)* *No. 9: The 286 Ten-Note Chords (3:08)* *No. 10: The 78 Eleven-Note Chords (1:01)* *No. 11: The 13 Twelve-Note Chords (0:14)* *No. 12: The 1 Thirteen-Note Chord (0:10)*	1998	CD	Experimental Intermedia Foundation (XI 123)		The Chord Catalogue (All the 8178 Chords Possible in One Octave)
	Eighty-Eights (5:24)	May 7, 1990 and December 23, 1991		Experimental Intermedia Foundation (XI 107)		Music for 88
	Euler's Harmonies (5:40)					
	Mersenne Numbers (7:57)					
	Multiplication Table (7:47)					
	Pascal's Triangle (16:31)					
Kapustin, Nikolai	Andante, Op. 58 (4:43)	1991	CD	Mezhdunarodnaya Kniga (MK 417051)	Olympia (MKM 228)	Kapustin Plays Kapustin: A Jazz Portrait
	"Aquarela Do Brasil" Paraphrase, Op. 118 (3:17)	2008		Nippon Acoustic Records (NARD 5014)		Kapustin Returns!
	10 Bagatelles, Op. 59 (23:30) *No. 1: (1:34)* *No. 2: (2:33)*	1991		Mezhdunarodnaya Kniga (MK 417051)	Olympia (MKM 228)	Kapustin Plays Kapustin: A Jazz Portrait

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Kapustin, Nikolai (cont.)	*No. 3: (1:47)* *No. 4: (2:49)* *No. 5: (2:26)* *No. 6: (3:19)* *No. 7: (1:59)* *No. 8: (2:41)* *No. 9: (1:45)* *No. 10: (2:37)*	1991	CD	Mezhdunarodnaya Kniga (MK 417051)	Olympia (MKM 228)	Kapustin Plays Kapustin: A Jazz Portrait
	Berceuse, Op. 65 (5:13)	2003		Triton (OVCT-00017)		Last Recording: Nikolai Kapustin
	"Blue Bossa" Paraphrase on Kenny Durham's Tune, Op. 123 (4:25)	2008		Nippon Acoustic Records (NARD 5014)		Kapustin Returns!
	8 Concert Etudes, Op. 40 *No. 1: Prelude (2:08)* *No. 2: Dream (2:59)* *No. 3: Toccatina (2:15)* *No. 4: Reminiscence (3:57)* *No. 5: Shuika (2:19)* *No. 6: Pastoral (2:31)* *No. 7: Intermezzo (3:35)* *No. 8: Final (2:38)*	1986	Vinyl, LP	Melodiya (C60 23759 008	Boheme Music (BMR 007148)	Nikolai Kapustin: Jazz Pieces for Piano
	Countermove, Op. 130 (5:57)	2008	CD	Nippon Acoustic Records (NARD 5014)		Kapustin Returns!
	Dawn, Op. 26 (3:12)	1989	Vinyl, LP	Melodiya (C60 28999 007)	Boheme Music (BMR007149)	Nikolai Kapustin – 24 Preludes in Jazz Style, Op. 53

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Kapustin, Nikolai (cont.)	End of the Rainbow, The, Op. 112 (2:28) 2 Etude-Like Trinkets, Op. 122 *No. 1: Vivace (4:45)* *No. 2: Con allegretto (3:37)*	2008	CD	Nippon Acoustic Records (NARD 5014)		Kapustin Returns!
	3 Etudes, Op. 67 *No. 1: Glissandi (3:04)* *No. 2: Ripetizione (3:27)* *No. 3: Grappole (3:45)*	2003		Triton (OVCT-00017)		Last Recording: Nikolai Kapustin
	Fantasia, Op. 115 (4:13) Gingerbread Man, Op. 111 (3:56) Humoresque, Op. 75 (5:21)	2008		Nippon Acoustic Records (NARD 5014)		Kapustin Returns!
	3 Impromptus, Op. 66 *No. 1: Allegretto (4:53)* *No. 2: Allegro (3:57)* *No. 3: Vivace con fuoco (4:01)* Impromptu, Op. 83 (2:54)	2003		Triton (OVCT-00017)		Last Recording: Nikolai Kapustin
	Meditation, Op. 47 (5:20) Motive Force, Op. 45 (1:37)	1989	Vinyl, LP	Melodiya (C60 28999 007)	Boheme Music (BMR 007149)	Nikolai Kapustin – 24 Preludes in Jazz Style, Op. 53
	Paraphrase on a Theme by P. Dvoyrin, Op. 108 (3:24)	2003	CD	Triton (OVCT-00017)		Last Recording: Nikolai Kapustin
	24 Preludes in Jazz Style, Op. 53 *No. 1: (1:38)* *No. 2: (1:48)* *No. 3: (1:33)* *No. 4: (1:19)* *No. 5: (1:47)* *No. 6: (1:39)*	1989	Vinyl, LP	Melodiya (C60 28999 007)	Boheme Music (BMR 007149)	Nikolai Kapustin – 24 Preludes in Jazz Style, Op. 53

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Kapustin, Nikolai (cont.)	*No. 7: (1:25)* *No. 8: (1:23)* *No. 9: (2:37)* *No. 10: (1:42)* *No. 11: (2:01)* *No. 12: (1:47)* *No. 13: (2:32)* *No. 14: (1:08)* *No. 15: (1:56)* *No. 16: (1:20)* *No. 17: (1:31)* *No. 18: (1:56)* *No. 19: (1:14)* *No. 20: (1:43)* *No. 21: (1:15)* *No. 22: (2:03)* *No. 23: (1:50)* *No. 24: (2:26)*	1989	Vinyl, LP	Melodiya (C60 28999 007)	Boheme Music (BMR 007149)	Nikolai Kapustin – 24 Preludes in Jazz Style, Op. 53
	24 Preludes and Fugues, Op. 82 (1:22:00)	2000	CD	Triton (OVCT-00010)		Nikolai Kapustin: 24 Preludes and Fugues for Piano, Op. 82
	Sonata No. 1 "Sonata Fantasy," Op. 39 *I. Vivace (3:31)* *II. Largo (4:39)* *III. Scherzo (3:00)* *IV. Allegro molto (6:49)*	1986	Vinyl, LP	Melodiya (C60 23759 008	Boheme Music (BMR 007148)	Nikolai Kapustin: Jazz Pieces for Piano
	Sonata No. 2, Op. 54 (23:00)	1991	CD	Triton (DICC 26073)		Kapustin Plays Kapustin: Piano Sonatas 2 & 3
	Sonata No. 3, Op. 55 (15:14)					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Kapustin, Nikolai (cont.)	Sonata No. 4, Op. 60 (12:22) *I. Animato (4:49)* *II. Adagio (4:07)* *III. Allegretto (3:26)*	1991	CD	Mezhdunarodnaya Kniga (MK 417051)	Olympia (MKM 228)	Kapustin Plays Kapustin: A Jazz Portrait
	Sonata No. 5, Op. 61 (11:39) *I. Allegro ma non troppo (4:22)* *II. Andante (4:10)* *III. Allegro (3:07)*					
	Sonata No. 6, Op. 62 (12:53) *I. Allegro ma non troppo (6:09)* *II. Grave (4:05)* *III. Vivace (2:39)*					
	Sonata No. 7, Op. 64 *I. Allegretto (7:16)* *II. Adagio (5:46)* *III. Menuetto (4:07)* *IV. Allegro (3:30)*	2003		Triton (OVCT-00017)		Last Recording: Nikolai Kapustin
	Sonata No. 12, Op. 102 *I. Allegretto (5:58)* *II. Allegro assai (6:22)*					
	Sonata No. 16, Op. 131 (14:20)	2008		Nippon Acoustic Records (NARD 5014)		Kapustin Returns!
	Sound of Big Band, Op. 46 (4:11)	1989	Vinyl, LP	Melodiya (C60 28999 007)	Boheme Music (BMR 007149)	Nikolai Kapustin – 24 Preludes in Jazz Style, Op. 53

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Kapustin, Nikolai (cont.)	Spice Island, Op. 117 (5:38)	2008	CD	Nippon Acoustic Records (NARD 5014)		Kapustin Returns!
	Suite in Old Style, Op. 28 (13:19)	1989	Vinyl, LP	Melodiya (C60 28239 000	Boheme Music (BMR 007148)	Nikolai Kapustin: Jazz Pieces for Piano
	Toccatina, Op. 36 (2:59)			Melodiya (C60 28999 007)	Boheme Music (BMR 007149)	Nikolai Kapustin – 24 Preludes in Jazz Style, Op. 53
	Vanity of Vanities, Op. 121 (4:02)	2008	CD	Nippon Acoustic Records (NARD 5014)		Kapustin Returns!
	Variations, Op. 41 (6:52)	1989	Vinyl, LP	Melodiya (C60 28239 000	Boheme Music (BMR 007148)	Nikolai Kapustin: Jazz Pieces for Piano
Karkoff, Maurice	Oriental Pictures for Piano, Op. 66 *No. 1: Klagosang* *No. 2: Kamelritt* *No. 3: Skymning* *No. 4: Debka* *No. 5: Framför Jerusalems murar* *No. 6: Rituell dans* *No. 7: Vid gränsen (3:09)* *No. 8: Epilog*	March 28, 1968	Vinyl, LP	Swedish Society Discofil (SLT 33184)		Svenska tonsättare spelar egna verk
					Phono Suecia (PSCD 108)	Maurice Karkoff: Sinfonia della vita
						Svenska tonsättare spelar egna verk

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Katsaris, Cyprien	Improvisation for Piano on Brahms' Hungarian Dance No. 11 (5:05)	November 1, 2008	CD	Piano 21 (32)		Album D'un Voyageur, Vol. 1: Europe
	Improvisation for Piano on Themes of Tchaikovsky & Wagner (5:23)	July 3, 1993		Piano 21 (42)		Cyprien Katsaris Archives: Vol. 8: Schubert
	Improvisation sur une sculpture d'Agam (6:10)	June 1977	Live		Teldec (8.42479)	Katsaris Live
	In Memoriam Mozart (5:51)	February 5, 1992	CD	Sony Classical (52551)		Mozartiana-Piano Transcriptions
	Mozartiana from Mozart's Concerto in C Major (11:52)					
	Rhapsodie Chypriote (8:44)	March 1978	Live		Teldec (8.42479)	Katsaris Live
Katwijk, Paul van	Barcarolle (4:55)	February 21, 1963	Cassette	Private Recording, available at Dallas Public Library		Dr. Paul van Katwijk Playing Scarlatti, Chopin, Brahms
	Gavotte and Air (3:01)					
	Valse Mignonne (2:04)					
Keller, Hermann	Ex Tempore I (7:00)	1987	Vinyl, LP	Rundfunk der DDR	Edition RZ (RZ 10001)	Schwebungen - Brechungen
	Ex Tempore IV – Theme and Variations (14:15)	2013	CD	NEOS (NEOS 11313)		Solo, Duo, and Trio Improvisations
	Ex Tempore VI und Anrufung (12:56)	1987	Vinyl, LP	Rundfunk der DDR	Edition RZ (RZ 10001)	Schwebungen - Brechungen
	Ex Tempore VII (17:13)					
	Hab zwei Flügel und kann nicht fliegen (13:08)	2013	CD	NEOS (NEOS 11313)		Solo, Duo, and Trio Improvisations

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Keller, Hermann (cont.)	Keimblätter – Schumann-Metamorphosen (14:22)	2005/2006	CD	Deutschlandfunk (radio)	NEOS (NEOS 11041)	Schumann Metamorphoses and Piano Sonatas
	Piano Sonata No. 3 *I. (4:30)* *II. (1:54)* *III. (4:40)* *IV. (2:09)* *V. (1:12)* *VI. (3:28)*	2010		NEOS (NEOS 11041)		
	Schwebungen-Brechungen (4:31)	1987	Vinyl, LP	Rundfunk der DDR	Edition RZ (RZ 10001)	Schwebungen - Brechungen
	Solo für Klaxylovier und kochende Planeten (10:24)	2013	CD	NEOS (NEOS 11313)		Solo, Duo, and Trio Improvisations
Kissin, Evgeny	2 Inventions (2:28)	1986	Vinyl, LP	Melodiya (A10 00215 006)	RCA Victor Red Seal (RD 60051)	Prokofiev: Piano Concerto No. 3, Visions Fugitives, Op. 22, Dance, Op. 32, No.1; Kissin: Two Inventions
Koczalski, Raoul von	Impression, Op. 75, No. 2 (1:38)	Ca. 1924-1925	Acoustic Discs	Polydor (1245 at) 62442	Marston (52063-2)	The Complete Raoul von Koczalski, Vol. 1: Polydor Recordings 1924-1928
	Präludium in D-Flat (1:12)			Polydor (949 av) 65792		
	Waltz from the ballet *Renata* (2:49)			Polydor (1247 at) 62442)		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Krimsky, Katrina	Ambrosia (6:13)	1986	LP, Vinyl	Spoon Records (SPOON 020)	Charmed Quarks (CD 3081)	Time Over Time
	Apparitions (9:15)	1984		Mills College (MC 001)		Music from Mills
	Calico Scallop (4:50)	1986		Spoon Records (SPOON 020)		Ambrosia
	Golden Gate Park (5:27)				Charmed Quarks (CD 3081)	Time Over Time
	Holidaze (3:48)					
	Time Over Time (5:50)					
	Waves (4:54)					
Kurtág, György	Adieu, Haydée I (1:44)	September 22, 2012	DVD of Live Concert	ECM Records (ECM 5508)		In Memoriam Haydée
	Draft-Sheet for Tünda Szitha (1:11)					
	Játékok Volume I: *Perpetuum mobile (objet trouvé) (3:16)*	July 1996	CD	ECM Records (ECM 1619)		György Kurtág: Játékok
	Volume II: *Playing with Overtones (0:50)*	September 22, 2012	DVD of Live Concert	ECM Records (ECM 5508)		In Memoriam Haydée
	Knots (0:18)	July 1996	CD	ECM Records (ECM 1619)		György Kurtág: Játékok
	Knots (0:21)	November 17, 2006		Budapest Music Center (BMC 129)		Kurtág: 80
	Knots (0:19)	September 22, 2012	DVD of Live Concert	ECM Records (ECM 5508)		In Memoriam Haydée
	Antiphony in F-Sharp (0:43)	July 1996	CD	ECM Records (ECM 1619)		György Kurtág: Játékok

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Kurtág, György (cont.)	*Antiphony in F-Sharp (0:41)*	June 23, 2001	CD	Budapest Music Center (BMC 233)		György and Márta Kurtág Play Kurtág
	Antiphony in F-Sharp (0:48)	November 17, 2006		Budapest Music Center (BMC 129)	Budapest Music Center (BMC 233)	Kurtág: 80
	Antiphony in F-Sharp (0:44)	September 22, 2012	DVD of Live Concert	ECM Records (ECM 5508)		In Memoriam Haydée
	Volume III:	July 1996	CD	ECM Records (ECM 1619)		György Kurtág: Játékok
	Dirge 1 (0:45)					
	Dirge 2 (0:46)	June 23, 2001		Budapest Music Center (BMC 129)	Budapest Music Center (BMC 233)	György and Márta Kurtág Play Kurtág
	Dirge 2 (0:49)	September 22, 2012	DVD of Live Concert	ECM Records (ECM 5508)		In Memoriam Haydée
	Hommage à Christian Wolff (1:07)	July 1996	CD	ECM Records (ECM 1619)		György Kurtág: Játékok
	Hommage à Christian Wolff (1:11)	September 22, 2012	DVD of Live Concert	ECM Records (ECM 5508)		In Memoriam Haydée
	Play with Overtones (0:50)	July 1996	CD	ECM Records (ECM 1619)		György Kurtág: Játékok
	Volume V:					
	Prelude and Chorale (1:43)					
	Prelude and Chorale	September 22, 2012	DVD of Live Concert	ECM Records (ECM 5508)		In Memoriam Haydée
	Prelude (0:46)					
	Chorale (1:07)					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Kurtág, György (cont.)	*In memoriam György Szoltsányi (2:27)*	December 19, 1988	CD		Budapest Music Center (BMC 233)	György and Márta Kurtág Play Kurtág
	Volume VI: *Versetto: Temptavit Deus Abraham (0:42)* *Apocryphal Hymn (0:54)*	November 17, 2006		Budapest Music Center (BMC 129)		Kurtág: 80
	In memoriam Lajos Vass (1:39)	January 1993			Budapest Music Center (BMC 233)	György and Márta Kurtág Play Kurtág
	In memoriam András Mihály (3:27)	November 17, 2006				Kurtág: 80
	Volume VII: *A Flower to Márta (1:15)*	May 2003		Budapest Music Center (BMC 139)		Játékok (Games) – Selection 2
	Wandering in the Past – A Ligatura for Ligeti (2:02) *Flowers We Are…(For Miyako) (1:17)*	June 23, 2001		Budapest Music Center (BMC 129)	Budapest Music Center (BMC 233)	György and Márta Kurtág Play Kurtág
	Volume IX:[194] *Consolation Sereine – für Renee und die ganze Familie Jonker (1:53)*	2003-2005		Budapest Music Center (BMC 139)		Játékok (Games) – Selection 2
	Consolation Sereine – für Renee und die ganze Familie Jonker (1:42)	November 17, 2006		Budapest Music Center (BMC 129)		Kurtág: 80

[194] The sheet music for Volume IX is not yet in print.

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Lachenmann, Helmut	Echo Andante (9:58)	July 18, 1962	Live Recording	Internationales Musikinstitut Darmstadt	NEOS (NEOS 11632)	Darmstadt Aural Documents: Box 4 – Pianists
	Ein Kinderspiel (15:00) *No. 1: Hänschen Klein (1:06)* *No. 2: Wolken Im Eisigen Mondlicht (2:25)* *No. 3: Akiko (0:42)* *No. 4: Falscher Chinese, Ein Bißchen Besoffen (1:45)* *No. 5: Filterschaukel (3:40)* *No. 6: Glockenturm (2:00)* *No. 7: Schattentanz (3:21)*	1995	CD	Montaigne (MO 782075)		Helmut Lachenmann 3 – Solo Pieces
	Ein Kinderspiel (14:31) *No. 1: Hänschen Klein (1:07)* *No. 2: Wolken Im Eisigen Mondlicht (2:09)* *No. 3: Akiko (0:42)* *No. 4: Falscher Chinese, Ein Bißchen Besoffen (1:41)* *No. 5: Filterschaukel (3:33)* *No. 6: Glockenturm (1:50)* *No. 7: Schattentanz (3:25)*	March 27-28, 2010		Mode (Mode 252)		Helmut Lachenmann: Zwei Gefühle & Solo Works
	Guero (4:00)	1982	Vinyl, LP	Edition RZ (1003)		Helmut Lachenmann: Gran Torso, Guero, Pression
	Guero (Revised, 1988) (4:11)	1995	CD	Montaigne (MO 782075)		Helmut Lachenmann 3 – Solo Pieces
	Guero (3:57)	January 22, 2011		Mode (Mode 252)		Helmut Lachenmann: Zwei Gefühle & Solo Works

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Lachenmann, Helmut (cont.)	Wiegenmusik (3:43)	1995	CD	Montaigne (MO 782075)		Helmut Lachenmann 3 – Solo Pieces
	Wiegenmusik (3:25)	March 27-28, 2010		Mode (Mode 252)		Helmut Lachenmann: Zwei Gefühle & Solo Works
La Montaine, John	Child's Picture Book, A, Op. 7 (6:12) *Even Coolies Watch the Sunset* *The Giant has a Hobby-Horse* *Story for a Rainy Day* *Jack Frost* *Pageant*	Ca. 1970s	LP, 33 1/3 rpm, 12" disc	Fredonia Discs (FD-4)		Teaching Pieces for Budding Pianists
	Copycats, Op. 26 (6:29) *Have you seen a copycat?* *Cuckoo* *Owl* *Walk and hop* *October* *Sing a song and clap your hands* *Shadow* *Where has our puppy dog gone* *Alarums* *Hungarian lullaby* *Sing no more, it's time to dance* *Winter song* *Blackbird* *Now let us dance*					
	Fuguing Set, Op. 12 *Prologue* *Fugue in G* *Pastorale*			Fredonia Discs (FD-5)		Conversations; Twelve Relationships; Fuguing Set

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
La Montaine, John (cont.)	*Fugue in D* *Cadenza* *Fugue in C* *Epilogue*	Ca. 1970s	LP, 33 1/3 rpm, 12" disc	Fredonia Discs (FD-5)		Conversations; Twelve Relationships; Fuguing Set
	Questioning (1:05)			Fredonia Discs (FD-4)		Teaching Pieces for Budding Pianists
	12 Relationships (Set of Canons), Op. 10			Fredonia Discs (FD-5)		Conversations; Twelve Relationships; Fuguing Set
	Sparklers (0:54)			Fredonia Discs (FD-4)		Teaching Pieces for Budding Pianists
Laparra, Raoul	Poursuite "Souvenirs of Youth" (1:09)	1916	Piano Roll	Duo-Art (5731)	Dolphin (TCC38-FD199)	The Condon Collection: Rarities Volume 2 (1845-1974)
	Rhythmes Espagnoles *No. 2: Tientos (1:22)*	1920		Duo-Art (6299)		
	No. 4: Calesera (1:41)	1916		Duo-Art (57227)		
	No. 6: Solea (1:08)			Duo-Art (58127)		
	No. 7: Paseo (1:54)	1918		Duo-Art (5731)		
Lecuona, Ernesto	Ahí viene el chino (2:36)	June 1954	LP, 33 1/3 rpm, 12" disc	RCA Victor	BMG Classics (09026-68671-2)	Ernesto Lecuona – The Ultimate Collection: Lecuona Plays Lecuona
	Al fin te ví (1:02)					
	Amorosa (1:08)					
	Amorosa (1:15)	June 6, 1927	78 rpm			

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Lecuona, Ernesto (cont.)	Ante el Escorial (4:00)	June 1954	LP, 33 1/3 rpm, 12" disc	RCA Victor	BMG Classics (09026-68671-2)	Ernesto Lecuona – The Ultimate Collection: Lecuona Plays Lecuona
	Apasionado (1:50)					
	Aragón (2:48)					
	Burlesca (1:37)	April 17, 1928				
	Canto del guajiro (2:08)	June 1954	LP, 33 1/3 rpm, 12" disc			
	19th-Century Cuban Dances *No. 2: A la Antigua (1:54)*					
	Como arrullo de palmas (3:00)					
	Crisantemo (2:46)					
	Dame tu amor (1:31)	April 17, 1928	78 rpm			
	Damisela encantadora (3:12)	June 1954	LP, 33 1/3 rpm, 12" disc			
	Danzas Afro-Cubanas *No. 2: Danza negra (2:04)* *No. 5: Danza lucumi (2:32)* *No. 6: La comparsa (1:58)*					
	Devuélveme el corazón (2:33)					
	En tres por cuatro (1:41)					
	En tres por cuatro (2:52)	April 17, 1928				
	Estudiantina (2:07)	June 1954	LP, 33 1/3 rpm, 12" disc			
	La 32 (2:38)	April 17, 1928	78 rpm			
	La brisa y yo (1:34)	June 1954	LP, 33 1/3 rpm, 12" disc			
	La habanera (2:24)					
	Los minstrels (1:14)	June 6, 1927	78 rpm			
	María la O (2:30)	June 1954	LP, 33 1/3 rpm, 12" disc			
	Mazurka en glisado (1:30)					
	Mi amor fué una flor (2:18)					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Lecuona, Ernesto (cont.)	Mientras yo comía maullaba un gato (2:49)	April 18, 1928		RCA Victor	BMG Classics (09026-68671-2)	Ernesto Lecuona – The Ultimate Collection: Lecuona Plays Lecuona
	3 Miniaturas *No. 1: Bell Flower (1:33)*	June 1954	LP, 33 1/3 rpm, 12" disc			
	Mis tristezas (3:09)	April 17, 1928				
	Muñeca de cristal (2:03)	June 1954	LP, 33 1/3 rpm, 12" disc			
	Muñequita (1:00)	April 17, 1928				
	Music Box (1:11)	June 1954	LP, 33 1/3 rpm, 12" disc			
	Music Box (1:01)	April 18, 1928				
	Noche azul (2:21)	June 1954	LP, 33 1/3 rpm, 12" disc			
	No hables más (1:06)	April 17, 1928	78 rpm			
	Palomitas blancas (3:05)	June 1954	LP, 33 1/3 rpm, 12" disc			
	Pavo real (2:16)					
	Poético (2:19)					
	Polichinela (1:22)					
	Por eso te quiero (1:41)					
	Por qué te vas? (2:25)					
	Por qué te vas? (2:34)	June 6, 1927	78 rpm			
	Preludio en la noche (2:03)	June 1954	LP, 33 1/3 rpm, 12" disc			
	Rosa la china (2:15)					
	Suite Española (Andalucía) *No. 1: Córdoba (2:04)* *No. 2: Andalucía (2:14)* *No. 4: Gitanería (1:37)* *No. 6: Malagueña (3:10)*					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Lecuona, Ernesto (cont.)	San Francisco el grande (4:26)	June 1954	LP, 33 1/3 rpm, 12" disc	RCA Victor	BMG Classics (09026-68671-2)	Ernesto Lecuona – The Ultimate Collection: Lecuona Plays Lecuona
	Siboney (2:37)					
	Siempre en mi corazón (2:20)					
	Valencia mora (2:09)					
	Vals azul (2:33)					
	Vals de las sombras (2:54)					
	Vals en re bemol (2:57)					
	Vals en re bemol (2:52)	April 17, 1928				
	Vals en si mayor (2:07)	June 1954	LP, 33 1/3 rpm, 12" disc			
	Valses fantásticos *No. 2: Valse Romántico (2:29)*					
	Yo te quiero siempre (2:15)					
	Zambra gitana (2:44)					
Lefèvre, Alain	Au bout de mes rêves (2:57)	2006	CD	Analekta (AN29276)		Fidèles Insomnes (Blissfully Sleepless)
	Balalaïka	2002		Audiogram (ADCD 10156)		Carnet de notes
	Blanche et Louis, *La Belle Histoire* (3:31)					
	Ciné lumière (6:11)	2015		Analekta (AN29295)		Rive Gauche
	Comme en famille! (4:25)	2006		Analekta (AN29276)		Fidèles Insomnes (Blissfully Sleepless)
	Dis-moi tout (6:19)	2009		Analekta (AN29279)		Jardin d'images
	Élou (4:57)	2015		Analekta (AN29295)		Rive Gauche

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Lefèvre, Alain (cont.)	Fidèles insomnies (4:12)	2006	CD	Analekta (AN29276)		Fidèles Insomnes (Blissfully Sleepless)
	Impressions Helleniques *III. Anemos (The Wind) (4:43)*					
	Jour de pluie (6:58)	2009		Analekta (AN29279)		Jardin d'images
	La Callas, "Prelude No. 3" (4:54)	2006		Analekta (AN29276)		Fidèles Insomnes (Blissfully Sleepless)
	La danse des petits lapins (3:24)	2009		Analekta (AN29279)		Jardin d'images
	La solitude (6:44)	2002		Audiogram (ADCD 10156)		Carnet de notes
	Le chemin (7:40)	2015		Analekta (AN29295)		Rive Gauche
	Le Panda magique (4:22)	2009		Analekta (AN29279)		Jardin d'images
	Les lulus (4:55)	2002		Audiogram (ADCD 10156)		Carnet de notes
	Lettre à Théo (5:30)					
	Orphelin (4:51)	2006		Analekta (AN29276)		Fidèles Insomnes (Blissfully Sleepless)
	Paris sans toi (4:37)					
	Parsifal le chat (5:43)	2015		Analekta (AN29295)		Rive Gauche
	Petite mère, "Prelude No. 1" (6:24)	2006		Analekta (AN29276)		Fidèles Insomnes (Blissfully Sleepless)

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Lefèvre, Alain (cont.)	Philip Black Blue (5:25)	2002	CD	Audiogram (ADCD 10156)		Carnet de notes
	Pourquoi (3:07)					
	Promenade Italienne (7:04)	2009		Analekta (AN29279)		Jardin d'images
	Québec, terre promise (6:01)					
	Rive Gauche (3:48)	2015		Analekta (AN29295)		Rive Gauche
	Songe à Charlevoix	2002		Audiogram (ADCD 10156)		Carnet de notes
	Sous le ciel de Cap-Santé (6:50)	2009		Analekta (AN29279)		Jardin d'images
	Tendresse (7:15)					
	Thalassa (6:03)	2002		Audiogram (ADCD 10156)		Carnet de notes
	Vingt Ans, "Prelude No. 2" (5:24)	2006		Analekta (AN29276)		Fidèles Insomnes (Blissfully Sleepless)
Leoncavallo, Ruggiero	Rêverie in F Major "Au bord du lac" (3:08)		Piano Roll	Welte-Mignon (1025)	Tacet (178)	The Welte Mignon Mystery, Vol. XIV: Leoncavallo, Humperdinck, and Others
	Romance in A Minor (2:05)			Welte-Mignon (1024)		
	Valse passionnée (6:06)			Welte-Mignon (1026)		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Leschetizky, Theodor	2 Arabesques, Op. 45 *No. 1: En forme d'etude (1:42)*	1912	Piano Roll	Welte-Mignon (1198)	Tacet (177)	The Welte Mignon Mystery, Vol. XIII: Theodor Leschetizky
	Mazurka, Op. 24 (4:05)			Welte-Mignon (1201)		
	2 Piano Pieces, Op. 2 *No. 1: Two Skylarks (3:07)*			Welte-Mignon (1203)		
	2 Piano Pieces, Op. 31 *No. 1: L'Aveu (4:10)*			Welte-Mignon (1199)		
	4 Piano Pieces, Op. 36 *No. 4: La Source (Etude) (2:52)*			Welte-Mignon (1197)		
	Souvenirs d'Italie, Op. 39 *No. 1: Barcarolle in A Minor (6:48)*			Welte-Mignon (1196)		
	No. 3: Canzonetta Toscana all'antica (2:41)			Welte-Mignon (1202)		
Levitzki, Mischa	Waltz in A Major, Op. 2		Piano Roll	Ampico (61051G)	Argo (DA 43)	The Golden Age of Piano Virtuosi
Levy, Ernst	Pieces for Piano *No. 6: (2:35)* *No. 7: (3:32)* *No. 8: (4:51)* *No. 9: (2:09)* *No. 18: (2:34)*	March 29, 1954	Vinyl, Mono	Columbia Records, never issued	Marston (52007-2)	Ernst Levy, Vol. 1: Forgotten Genius Plays Beethoven, Liszt, and Levy

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Liapounov, Serge	12 Études d'Execution Transcendante, Op. 11 *No. 12: Elegie für den Tod von Franz Liszt (10:53)*	1910	Piano Roll	Welte-Mignon (1975)	Dal Segno (DSPR 005)	Masters of the Piano Roll
Liebermann, Lowell	Piano Sonata No. 1 *I. Adagio* *II. Presto* *III. Lento* *IV. Presto strepitoso*	1978	33 1/3 rpm	Silver Crest (MTNA 1978-3)		MTNA National Competitions: Baldwin Junior Keyboard Achievement Award Student Composition Winners
Liebling, Georg	Suite Italienne, Op. 42 *No. 4: Barcarole (Capri) (2:37)*	1921	Piano Roll	Welte-Mignon (7073)	Dolphin (TCC38-FD199)	The Condon Collection: Rarities Volume 2 (1845-1974)
Lifchitz, Max	Elegia (6:18)	January 1992	CD	North/South Recordings (1001)		Contemporary Romantics – American Piano Music
Lipatti, Dinu	Piano Sonatina for the Left Hand *I. Allegro (2:07)* *II. Andante espressivo (2:57)* *III. Allegro (3:00)*	March 4, 1943		Dictaphone (DP 811/2)	Philips (426100)	George Enescu & Dinu Lipatti
Madriguera, Paquita	Pastorales *No. 1: Dance of Satyr & Nymphs (1:13)* *No. 2: Caravan (1:04)*	1917	Piano Roll	Duo-Art (59208)	Dal Segno (DSPRCD 015)	The Great Female Pianists Vol. 5: Paquita Madriguera Segovia
	Serenade (3:30)			Duo-Art (58809)		
Martin, Frank	Eight Preludes *No. 1: Grave (3:14)* *No. 2: Allegretto tranquillo (1:32)*	1966	LP, 33 1/3 rpm, 12" disc	Iramac (6520)	Jecklin-Disco (JD 563-2)	Frank Martin interprète Frank Martin

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Martin, Frank (cont.)	*No. 3: Tranquillo ma con moto (2:48)* *No. 4: Allegro (1:10)* *No. 5: Vivace (2:08)* *No. 6: Andantino grazioso (1:38)* *No. 7: Lento (6:18)* *No. 8: Vivace (3:48)*	1966	LP, 33 1/3 rpm, 12" disc	Iramac (6520)	Jecklin-Disco (JD 563-2)	Frank Martin interprète Frank Martin
Mathé, Christiane	Ophiuchus (Yellow and Mauve) (3:50)	1995	CD	Koch Schwann (3-6409-2) H1		Christiane Mathé: Makrokosmos, Volume I
Mauldin, Michael	Chanson (2:17)	1997	CD	Self-produced		Love Without a Name: Music I Wrote for My Students
	Fantasia (2:50)					
	Landscapes for Piano Book I: *Horses Running Free (0:38)* *Mountain Memory (0:42)* *The Hunt (0:35)* *Moonlit Woods (0:58)* *Santa Fe (0:39)* *Open Road (0:42)* Book II: *Wild Roses (0:32)* *Horse and Carriage (0:50)* *Old Navajo Woman (1:02)* *Mountain Morning (1:04)* *Running the River (0:42)*					
	Love Without a Name (2:09)					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Mauldin, Michael (cont.)	Mountain Air (2:11)	1997	CD	Self-produced		Love Without a Name: Music I Wrote for My Students
	Music Mountain (2:38)					
	2 New Mexico Nocturnes *Santa Fe (1:59)* *The Bosque (2:03)*					
	Outside Images *Singing Alone (1:21)* *A Rose for Thee (0:53)* *River Crossing (1:05)* *Long Night's Journey (1:27)* *Equestrians (1:22)*					
	Reflection and Celebration (1:56)					
	Southwest Scenes for Young Pianists *The Falls at Dark Canyon (0:43)* *Walk Through Crystal Cave (1:08)* *Horse Trail to "Old Baldy" (0:46)* *Whitewater Canyon (0:56)* *Sun at Blue Glacier (1:04)* *Rocky Mountain Steam Train (1:16)*					
	Souvenir of a Russian Journey (1:59)					
	3 Views from Space *Earthrise (1:33)* *Polar Ice (1:09)* *African Desert (1:30)*					
Maxwell Davies, Sir Peter	Farewell to Stromness (4:50)	1988	CD	Unicorn (DKPCD 9070)		Sir Peter Maxwell Davies – A Celebration of Scotland
	Farewell to Stromness (5:34)	1994		Collins Classics (14442)		Maximum Max: The Music of Peter Maxwell Davies

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Maxwell Davies, Sir Peter (cont.)	Yesnaby Ground (2:20)	1988	CD	Unicorn (DKPCD 9070)		Sir Peter Maxwell Davies – A Celebration of Scotland
	Yesnaby Ground (2:24)	1994		Collins Classics (14442)		Maximum Max: The Music of Peter Maxwell Davies
McCabe, John	Aubade (Study No. 4)	1977	Vinyl, LP	RCA (RL 25076)		John McCabe – Piano Music Played By the Composer
	Aubade (Study No. 4) (6:00)	March 1998	CD	British Music Society (BMS 424)	Naxos (8.571367)	John McCabe: Piano Music
	Five Bagatelles *I. Capriccio* *II. Aria* *III. Elegia* *IV. Toccata* *V. Notturno*	1969	LP, stereo	Pye Golden Guinea Records (GSGC 14116)	LP Reissue (GSGC 2069) Cassette reissue (ZCGC 2069)	John McCabe: Twentieth Century Piano Music
	Five Bagatelles *I. Capriccio (0:36)* *II. Aria (1:05)* *III. Elegia (1:09)* *IV. Toccata (0:40)* *V. Notturno (1:17)*	March 1998	CD	British Music Society (BMS 424)	Naxos (8.571367)	John McCabe: Piano Music
	Capriccio (Study No. 1) (6:39)	1977	Vinyl, LP	RCA (RL 25076)	Naxos (8.571370)	John McCabe: Composer, Pianist, Conductor
	Fantasy on a Theme of Liszt (11:36)					
	Gaudí (Study No. 3)					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
McCabe, John (cont.)	Gaudí (Study No. 3) (14:42) Haydn Variations (27:17) Mosaic (Study No. 6) (13:42)	March 1998	CD	British Music Society (BMS 424)	Naxos (8.571367)	John McCabe: Piano Music
	Sostenuto (Study No. 2) (6:58)	1977	Vinyl, LP	RCA (RL 25076)	Naxos (8.571370)	John McCabe: Composer, Pianist, Conductor
	Tenebrae (19:27)	2010	CD	Toccata Classics (TOCC 0139)		John McCabe: Farewell Recital
	Variations, Op. 22	1977	Vinyl, LP	RCA (RL 25076)		John McCabe – Piano Music Played By the Composer
	Variations, Op. 22 (9:38)	March 1998	CD	British Music Society (BMS 424)	Naxos (8.571367)	John McCabe: Piano Music
Medtner, Nikolai	3 Arabesques, Op. 7 *No. 2: A Minor (3:17)*	March 21, 1947	78 rpm	HMV (DB 6905/6)	Appian Publications & Recordings (APR 5548)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 3: The 1947 HMV Recordings
	No. 3: G Minor (3:22)	April 22, 1936		HMV (DB 3007)	Appian Publications & Recordings (APR 5547)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 2: The 1936 & 1946 HMV Recordings
	2 Fairy Tales, Op. 8 *No. 1: C Minor (2:53)*	February 26, 1931		Columbia Matrix (WAX 5991-3), unpublished	Appian Publications & Recordings (APR 5546)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 1: The Unpublished 1930-

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Medtner, Nikolai (cont.)	2 Fairy Tales, Op. 14 *No. 2: E Minor (March of the Paladin) (3:40)*	March 31, 1930	78 rpm	Columbia Matrix (WAX 5493-2), unpublished		31 Columbia Recordings
	No. 2: E Minor (March of the Paladin) (3:43)	May 8, 1936		HMV (DB 3007)	Appian Publications & Recordings (APR 5547)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 2: The 1936 & 1946 HMV Recordings
	2 Fairy Tales, Op. 20 *No. 1: B-Flat Minor (2:46)*	April 1, 1930		Columbia Matrix (WAX 5504-1), unpublished	Appian Publications & Recordings (APR 5546)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 1: The Unpublished 1930-31 Columbia Recordings
	No. 2: B Minor (3:24)	March 31, 1930		Columbia Matrix (WAX 5497-2), unpublished		
	2 Fairy Tales, Op. 20 *No. 1: B-Flat Minor (2:46)* *No. 2: B Minor (3:24)*	April 21, 1936		HMV (DB 3006)	Appian Publications & Recordings (APR 5547)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 2: The 1936 & 1946 HMV Recordings
	4 Fairy Tales, Op. 26 *No. 2: E-Flat Major (1:25):*	February 11, 1931		Columbia Matrix (WAX 5494-3), unpublished	Appian Publications & Recordings (APR 5546)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 1: The Unpublished 1930-31 Columbia Recordings

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Medtner, Nikolai (cont.)	*No. 2: E-Flat Major (1:26)*	May 8, 1936	78 rpm	HMV (DB 3008)	Appian Publications & Recordings (APR 5547)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 2: The 1936 & 1946 HMV Recordings
	No. 3: F minor (2:23)	February 11, 1931		Columbia Matrix (WAX 5494-3), unpublished	Appian Publications & Recordings (APR 5546)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 1: The Unpublished 1930-31 Columbia Recordings
	No. 3: F Minor (2:22)	May 8, 1936		HMV (DB 3008)	Appian Publications & Recordings (APR 5547)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 2: The 1936 & 1946 HMV Recordings
	No. 3: F Minor (2:16)	March 31, 1947		HMV (DB 6564)	Appian Publications & Recordings (APR 5548)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 3: The 1947 HMV Recordings
	4 Fairy Tales, Op. 34 *No. 2: E Minor (2:07)*	May 8, 1936		HMV (DB 3004)	Appian Publications & Recordings (APR 5547)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 2: The 1936 & 1946 HMV Recordings
	No. 3: A Minor (Wood Goblin) (3:16)	April 22, 1936				

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Medtner, Nikolai (cont.)	6 Fairy Tales, Op. 51					
	No. 1: D Minor (5:26)	March 21 & 31, 1947	78 rpm	HMV (DB 6564)	Appian Publications & Recordings (APR 5548)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 3: The 1947 HMV Recordings
	No. 2: A Minor (3:27)	February 25, 1931		Columbia Matrix (CAX 5986-1), unpublished	Appian Publications & Recordings (APR 5546)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 1: The Unpublished 1930-31 Columbia Recordings
	No. 2: A Minor (3:34)	April 22, 1936		HMV (DB 3003)	Appian Publications & Recordings (APR 5547)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 2: The 1936 & 1946 HMV Recordings
	No. 3: A Major (3:24)	April 1, 1930		Columbia Matrix (WAX 5501-1), unpublished	Appian Publications & Recordings (APR 5546)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 1: The Unpublished 1930-31 Columbia Recordings
	No. 3: A Major (alternate take) (3:33)			Columbia Matrix (WAX 5501-3), unpublished		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Medtner, Nikolai (cont.)	*No. 3: A Major (3:34)*	February 11, 1931	78 rpm	Columbia Matrix (WAX 5501-6), unpublished	Appian Publications & Recordings (APR 5546)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 1: The Unpublished 1930-31 Columbia Recordings
	No. 3: A Major (3:21)	May 8, 1936		HMV (DB 3003)	Appian Publications & Recordings (APR 5547)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 2: The 1936 & 1946 HMV Recordings
	No. 5: F-Sharp Minor (2:08)	April 1, 1930		Columbia Matrix (WAX 5503-2), unpublished	Appian Publications & Recordings (APR 5546)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 1: The Unpublished 1930-31 Columbia Recordings
	Forgotten Melodies I, Op. 38 *No. 3: Danza festiva (4:41)*	1916-26	Piano Roll	Duo-Art (6998-3)	Nimbus Records (NI 8801)	The Grand Piano Era
	No. 3: Danza festiva (4:40)	February 25, 1931	78 rpm	Columbia Matrix (CAX 5987-4), unpublished	Appian Publications & Recordings (APR 5546)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 1: The Unpublished 1930-31 Columbia Recordings

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Medtner, Nikolai (cont.)	*No. 3: Danza festiva (4:39)*	April 22, 1936	78 rpm	HMV (DB 3005)	Appian Publications & Recordings (APR 5547)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 2: The 1936 & 1946 HMV Recordings
	Forgotten Melodies II, Op. 39 *No. 3: Primavera (4:26)*	September 19, 1947		HMV, unpublished	Appian Publications & Recordings (APR 5548)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 3: The 1947 HMV Recordings
	No. 4: Canzona matinata (4:09)	February 25, 1931		Columbia Matrix (CAX 5988-2), unpublished	Appian Publications & Recordings (APR 5546)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 1: The Unpublished 1930-31 Columbia Recordings
	No. 4: Canzona matinata (4:25) *No. 5: Sonata tragica* *Allegro risoluto (5:10)* *(Poco quasi recitativo) (1:46)* *Tempo I (3:01)*	March 19, 1947		HMV (DB 6905) HMV (DB 6905/6)	Appian Publications & Recordings (APR 5548)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 3: The 1947 HMV Recordings
	Forgotten Melodies III, Op. 40 *No. 4: Danza jubilosa (2:43)*	February 25, 1931		Columbia Matrix (CAX 5985-4), unpublished	Appian Publications & Recordings (APR 5546)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 1: The Unpublished 1930-31 Columbia Recordings

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Medtner, Nikolai (cont.)	*No. 4: Danza jubilosa (2:53)*	April 22, 1936	78 rpm	HMV (DB 3005)	Appian Publications & Recordings (APR 5547)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 2: The 1936 & 1946 HMV Recordings
	Hymns in Praise of Toil, Op. 49 *No. 1: Before Work (4:14)*	February 25, 1931		Columbia Matrix (CAX 5984-2)	Appian Publications & Recordings (APR 5546)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 1: The Unpublished 1930-31 Columbia Recordings
	No. 1: Before Work (4:16)	March 25, 1947		HMV, unpublished	Appian Publications & Recordings (APR 5548)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 3: The 1947 HMV Recordings
	3 Novellen, Op. 17 *No. 1: G Major (3:31)*	February 26, 1931		Columbia Matrix (CAX 5495-6), unpublished	Appian Publications & Recordings (APR 5546)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 1: The Unpublished 1930-31 Columbia Recordings
	No. 1: G Major (3:30)	April 21, 1936		HMV (DB 3008)	Appian Publications & Recordings (APR 5547)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 2: The 1936 & 1946 HMV Recordings

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Medtner, Nikolai (cont.)	*No. 2: C Minor (4:25)*	March 27, 1947	78 rpm	HMV, unpublished	Appian Publications & Recordings (APR 5548)	The Complete Solo Piano Recordings of Nicolas Medtner, Volume 3: The 1947 HMV Recordings
	3 Pieces, Op. 31 *No. 1: Improvisation in B-Flat Minor (7:25)*	October 28, 1946		HMV (DB 6724/DB 9260 & 9259)	Melodiya (MEL 10 02200)	Medtner Plays Medtner, Volume I
	Sonate-Ballade, Op. 27 *I. Allegretto (10:26)* *II. Introduzione. Mesto (3:12)* *III. Finale. Allegro sempre al rigore di Tempo (9:19)*	March 24, 25, & 27, 1947		HMV (DB 9551-4)	Melodiya (MEL 10 02274)	Medtner Plays Medtner, Volume II
Messiaen, Olivier	Quatre Études de Rythme Pour Piano *No. 1: Ile de Feu I (1:55)* *No. 2: Ile de Feu II (4:28)* *No. 3: Neumes Rythmiques (5:07)* *No. 4: Mode de Valeurs et D'Intensités (3:55)*	May 31, 1951	78 rpm	French Columbia (LFX 999)	EMI Classics (0946 385275 2 7)	Les Rarissimes D'Olivier Messiaen
Meyer, Krzysztof	24 Piano Preludes (1977/78) *No. 1: (2:15)* *No. 2: (1:36)* *No. 3: (2:21)* *No. 4: (2:54)* *No. 5: (1:53)* *No. 6: (1:54)* *No. 7: (3:25)* *No. 8: (0:42)* *No. 9: (4:19)* *No. 10: (3:26)* *No. 11: (2:57)*	1994	CD	Proviva (ISPV 174 CD)		Krzysztof Meyer: 24 Piano Preludes (1977/78) Played by the Composer

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Meyer, Krzysztof (cont.)	*No. 12: (3:20)* *No. 13: (2:00)* *No. 14: (3:38)* *No. 15: (1:46)* *No. 16: (3:11)* *No. 17: (5:06)* *No. 18: (2:20)* *No. 19: (1:27)* *No. 20: (2:47)* *No. 21: (2:58)* *No. 22: (2:13)* *No. 23: (2:13)* *No. 24: (6:38)*	1994	CD	Proviva (ISPV 174 CD)		Krzysztof Meyer: 24 Piano Preludes (1977/78) Played by the Composer
	Piano Sonata No. 1, Op. 5 (11:37) *Introduction* *Theme and Variations*	June 2001		Acte Préalable (AP 0076)		Krzysztof Meyer (1943): Chamber Works
Milhaud, Darius	Saudade do Brazil (3:14)	1927	Piano Roll	Welte-Mignon (7610)	Dolphin (TCC38-FD199)	The Condon Collection: Rarities Volume 2 (1845-1974)
Mirovitch, Alfred	Minuet, Op. 10		78 rpm	Royale (1824)		Minuet/Alfred Mirovitch
	Spring Song					Spring Song/Alfred Mirovitch
Mishory, Gilead	Fugitive Pieces (After the Novel by Anne Michaels) *No. 1: Blind Guide (1:21)* *No. 2: Burst Door (0:36)* *No. 3: Milk Teeth (2:01)* *No. 4: Running, Falling (2:04)* *No. 5: Bella: Brahms (0:44)*	2011	CD	NEOS (NEOS 11022)		Gilead Mishory: Psalm for String Quartet, Fugitive Pieces, Psalm for Cello and Piano

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Mishory, Gilead (cont.)	*No. 6: Purple-Orange (0:41)* *No. 7: Into Sound (2:17)* *No. 8: Decrescendo (0:27)* *No. 9: Dreckiger Jude (3:05)* *No. 10: Pedhi mou (2:07)* *No. 11: Russian Dolls (1:50)* *No. 12: Ritardando (0:30)* *No. 13: Zakynthos: Sea (2:30)* *No. 14: Zakynthos: Stars (1:41)* *No. 15: Zakynthos: Stones (0:52)* *No. 16: Ghetto-Lullaby (1:46)* *No. 17: Car-Radio (1:11)* *No. 18: Bella (3:16)*	2011	CD	NEOS (NEOS 11022)		Gilead Mishory: Psalm for String Quartet, Fugitive Pieces, Psalm for Cello and Piano
Mompou, Federico	Canción de cuna (5:18)	1974	Vinyl, LP	Ensayo (ENY-701)	Brilliant Classics (6515)	Mompou – Complete Piano Works
	Cançons i dansas: I-XII *No. 1: Quasi moderato-Allegro non troppo*	1929		Disco Gramófono (AA 172)		Cançó y dança num. 1; Cançó y dança num. 2
	No. 1: Quasi moderato-Allegro non troppo (3:02)	1974	Vinyl, LP	Ensayo (ENY-704)	Brilliant Classics (6515)	Mompou – Complete Piano Works
	No. 2: Lento-Molt amable	1929		Disco Gramófono (AA 172)		Cançó y dança num. 1; Cançó y dança num. 2
	No. 2: Lento-Molt amable (3:14)	1974	Vinyl, LP	Ensayo (ENY-704)	Brilliant Classics (6515)	Mompou – Complete Piano Works
	No. 3: Modéré-Sardana-temps de marche	1930		Disco Gramófono (AA 175)		Cançó y dança num. 3; Cançó y dança num. 4

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Mompou, Federico (cont.)	*No. 3: Modéré-Sardana-temps de marche (4:03)*	1974	Vinyl, LP	Ensayo (ENY-704)	Brilliant Classics (6515)	Mompou – Complete Piano Works
	No. 4: Moderat, Viv	1930		Disco Gramófono (AA 175)		Cançó y dança num. 3; Cançó y dança num. 4
	No. 4: Moderat, Viv (4:06) *No. 5: Lento litúrgico-Senza rigore (4:14)* *No. 6: Cantabile espressivo-Ritmado (3:40)* *No. 7: Lento-Danza (3:04)* *No. 8: Moderato cantabile con sentiment-Danza (3:35)* *No. 9: Cantabile espressivo-Allegro (4:43)* *No. 10: Larghetto molto cantabile-Amabile (3:28)* *No. 11: Lent et majestueux-Grazioso (3:45)* *No. 12: Molto cantabile-Danza (3:50)*	1974	Vinyl, LP	Ensayo (ENY-704)	Brilliant Classics (6515)	Mompou – Complete Piano Works
	Cants Màgics *Enèrgic (1:46)* *Obscur (1:35)* *Profond-Lent (2:16)* *Misteriós (1:58)* *Calma (2:10)*			Ensayo (ENY-702)		
	Charmes *…Pour endormir la souffrance (1:52)* *…Pour pénétrer les âmes (1:48)* *…Pour inspirer l'amour (2:23)* *…Pour les guérisons (1:55)* *…Pour évoquer l'image du passé (1:21)* *…Pour appeler la joie (0:58)*			Ensayo (ENY-701)		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Mompou, Federico (cont.)	Dialogues *No. 1 Plaintif (3:14)* *No. 2 Modéré (2:36)*	1974	Vinyl, LP	Ensayo (ENY-701)	Brilliant Classics (6515)	Mompou – Complete Piano Works
	Fêtes lointaines *No. 1: Calme (1:55)* *No. 2: Vif (1:21)* *No. 3: Rythmé (1:43)* *No. 4: Vif (1:28)* *No. 5: Lentemente (2:20)* *No. 6: Vif (1:00)*			Ensayo (ENY-702)		
	Impressions íntimes *No. 1: (0:57)* *No. 2: (2:11)* *No. 3: (0:35)* *No. 4: (1:38)* *No. 5: Pájaro triste (2:43)* *No. 6: La barca (1:46)* *No. 7: Cuna (3:13)*			Ensayo (ENY-701)		
	No. 8: Secreto	Ca. 1930		Disco Gramófono (AA 177)		
	No. 8: Secreto (2:28) *No. 9: Gitano (2:28)*	1974	Vinyl, LP	Ensayo (ENY-701)	Brilliant Classics (6515)	Mompou – Complete Piano Works
	Musica Callada Book I: *No. 1: Angelico (1:47)* *No. 2: Lent (1:53)* *No. 3: Placide (1:47)* *No. 4: Afflite e penoso (2:52)* *No. 5: (2:25)*			Ensayo (ENY-705)		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Mompou, Federico (cont.)	*No. 6: Lento (2:11)* *No. 7: Lento (2:54)* *No. 8: Semplice (0:39)* *No. 9: Lento (2:35)* Book II: *No. 10: Lento-cantabile (1:31)* *No. 11: Allegretto (1:24)* *No. 12: Lento (2:33)* *No. 13: Tranquillo très calme (2:15)* *No. 14: Severo-sérieux (1:55)* *No. 15: Lento-plaintif (2:15)* *No. 16: Calme (2:17)* Book III: *No. 17: Lento (2:41)* *No. 18: Luminoso (2:05)* *No. 19: Tranquillo (2:43)* *No. 20: Calme (3:42)* *No. 21: Lento (2:57)* Book IV: *No. 22: Molto lento e tranquillo (2:18)* *No. 23: Calme, avec clarté (2:28)* *No. 24: Moderato (3:12)* *No. 25: (3:15)* *No. 26: Lento (3:04)* *No. 27: Lento molto (3:02)* *No. 28: Lento (3:49)*	1974	Vinyl, LP	Ensayo (ENY-705)	Brilliant Classics (6515)	Mompou – Complete Piano Works
	Paisajes *La fuente y la campana (3:38)* *El lage (4:12)* *Carros de Galicia (4:37)*			Ensayo (ENY-702)		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Mompou, Federico (cont.)	Pessebres *Dansa (2:05)* *L'ermita (2:12)* *El pastor (1:55)*	1974	Vinyl, LP	Ensayo (ENY-701)	Brilliant Classics (6515)	Mompou – Complete Piano Works
	Preludes *No. 1: Dans le style romance (1:38)* *No. 2: Energiquement (4:10)* *No. 3: Lentement et très expressif (2:35)* *No. 4: (2:38)* *No. 5: Moderato (2:05)* *No. 6: Pour la main gauche, Moderato (4:56)* *No. 7: Palmier d'étoiles (2:25)* *No. 8: Con lirica espressione (2:47)* *No. 9: Languido (2:08)* *No. 10: Moderato (1:42)* *No. 12: Cantabile (4:25)*			Ensayo (ENY-703)		
	Scènes d'enfants *Cris dans la rue (1:32)* *Jeux sur la plage I (1:41)* *Jeu II (1:18)* *Jeu III (1:48)* *Jeunes filles au jardin (3:08)*			Ensayo (ENY-701)		
	Souvenirs de l'exposition (6:25)					
	Suburbis *El carrer, el guitarrista, el vell cavall (4:03)* *Gitana I (2:00)* *Gitana II (1:50)* *La cegueta (2:45)* *L'home de l'artistó (2:20)*			Ensayo (ENY-702)		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Mompou, Federico (cont.)	Trois variations (4:10)	1974	Vinyl, LP	Ensayo (ENY-703)	Brilliant Classics (6515)	Mompou – Complete Piano Works
	Variations sur une thème de Chopin (27:37)					
Monahan, Gordon	Piano Mechanics (22:10) *Voices Emerging Along High Tension Wires (4:21)* *Abrupt Stops (4:15)* *Solitary Waves 1 (1:08)* *Solitary Waves 2 (9:22)* *Trill with Hand Controlled Pitch Release (2:26)* *Solitary Waves 3 (1:15)* *Melody Concealed by a Tremolo High Trills Becoming Difference Tones (4:16)* *Fingers and Arms Becoming Four Hands (4:31)*	1986	Vinyl, LP	GM CBC (GM 001)	Clu Clux Clam (C3R 007)	Gordon Monahan – Speaker Swinging & Piano Mechanics
	This Piano Thing (For Solo Prepared Piano) *Piano Drilling (12:08)* *Moving and Stationary (2:36)* *Screws, Nuts, Washers (4:05)* *Prelude – The Din of Demolition (12:01)*	1990	CD	Swerve Editions (GM 004)		Gordon Monahan – This Piano Thing
Monk, Meredith	Paris (3:15)	April 10, 1983	Live Recording	The Kitchen, NYC	Orange Mountain Music (OMM 70)	Pianos in the Kitchen
	Travelling (3:57)					
Montague, Stephen	Autumn Leaves *Dagger Dance (1:06)* *Something's in Grandma's Attic (2:00)*	2003-2005	CD	NMC Records (NMC D118)		Southern Lament
	For Merce C. at the Barbican (3:08)					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Montague, Stephen (cont.)	Paramell Va (7:28)	1984	Vinyl, LP	Lovely Music, Ltd. (VR 2041)		Stephen Montague – Slow Dance on a Burial Ground
Morawetz, Oskar	Scherzino (1:25)	1983	Vinyl, LP	Radio Canada International (ACM 16)		Anthologie de la Musique Canadienne: Oskar Morawetz
Motta, José Vianna da	Cenas portuguesas, Op. 9 *No. 1: Cantiga de Amor (5:45)* *No. 2: Chula (2:48)* *No. 3: Valsa caprichosa (2:48)*	1928	78 rpm	Pathé Art (X 5449) Pathé Art (X 5450)	Marston (Lagniappe Vol. 12)	Les grands pianistes: Une sélection d'interprétations historiques
Muczynski, Robert	Masks, Op. 40 (4:18)	1983	Vinyl, LP, 33 1/3 rpm, 12" disc	Laurel Record (LR-124)		Muczynski Plays Muczynski, Volume 2
	12 Maverick Pieces, Op. 37 (15:02) *No. 1: Allegro marcato* *No. 2: Andante sostenuto* *No. 3: Allegro ma* *No. 4: Moderato* *No. 5: Allegro* *No. 6: Andante sostenuto* *No. 7: Allegro grazioso* *No. 8: Allegro brillante* *No. 9: Andante molto* *No. 10: Allegro ma non troppo* *No. 11: Adagio* *No. 12: Allegro con spirito*	1980		Laurel Record (LR-114)		Muczynski Plays Muczynski

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Muczynski, Robert (cont.)	Piano Sonata No. 1, Op. 9	1962	Vinyl, LP, 33 1/3 rpm, 12" disc	Music Library Recordings (MLR 6998)		Suite, Op. 13; Sonata for Flute & Piano, Op. 14; Toccata, Op. 15; Six Preludes, Op. 6; Piano Sonata No. 1, Op. 9
	Piano Sonata No. 1, Op. 9 *I. Moderato (6:46)* *II. Allegro giocoso (4:33)*	1980		Laurel Record (LR-114)		Muczynski Plays Muczynski
	Piano Sonata No. 2, Op. 22 *I. Allegro-Andante con espressione-Allegro (6:52)* *II. Con moto, ma non tanto (1:51)* *III. Molto andante (4:12)* *IV. Allegro molto (3:06)*	1983		Laurel Record (LR-124)		Muczynski Plays Muczynski, Volume 2
	Piano Sonata No. 3, Op. 35 *I. Allegro moderato (6:17)* *II. Allegro grazioso (2:32)* *III. Andante sostenuto-Allegro (4:17)*	1980		Laurel Record (LR-114)		Muczynski Plays Muczynski
	6 Preludes, Op. 6 *I. Vivace* *II. Lento* *III. Allegro giocoso* *IV. Allegretto meno mosso* *V. Moderato* *VI. Allegro marcato*	1962		Music Library Recordings (MLR 6998)		Suite, Op. 13; Sonata for Flute & Piano, Op. 14; Toccata, Op. 15; Six Preludes, Op. 6; Piano Sonata No. 1, Op. 9
	6 Preludes, Op. 6 (6:34)	1980		Laurel Record (LR-114)		Muczynski Plays Muczynski

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Muczynski, Robert (cont.)	Seven, Op. 30 (8:18) *No. 1: Allegro giocoso* *No. 2: Allegro moderato* *No. 3: Andante espressivo* *No. 4: Animato* *No. 5: Allegro vivace* *No. 6: Adagio* *No. 7: Allegro con brio*	1983	Vinyl, LP, 33 1/3 rpm, 12" disc	Laurel Record (LR-124)		Muczynski Plays Muczynski, Volume 2
	Suite, Op. 13 *No. 1: Festival* *No. 2: Flight* *No. 3: Vision* *No. 4: Labyrinth* *No. 5: Phantom* *No. 6: Scherzo*	1962		Music Library Recordings (MLR 6998)		Suite, Op. 13; Sonata for Flute & Piano, Op. 14; Toccata, Op. 15; Six Preludes, Op. 6; Piano Sonata No. 1, Op. 9
	Suite, Op. 13 (10:06) Summer Journal, A, Op. 19 (8:07) *No. 1: Morning Promenade* *No. 2: Park Scene* *No. 3: Midday* *No. 4: Birds* *No. 5: Solitude* *No. 6: Night Rain* *No. 7: Jubilee*	1983		Laurel Record (LR-124)		Muczynski Plays Muczynski, Volume 2
	Toccata, Op. 15	1962		Music Library Recordings (MLR 6998)		Suite, Op. 13; Sonata for Flute & Piano, Op. 14; Toccata, Op. 15; Six Preludes, Op. 6; Piano Sonata No. 1, Op. 9

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Munroe, Ian	Blue Rags (15:02)	2008	CD	Tall Poppies (TP 186)		Blue Rags
	Forest, The (4:26)	1996		Tall Poppies (TP 080)		Mere Bagatelles
	Return (3:11)					
Naoumoff, Émile	Aubade (2:23)	2014	Live Recital	Auer Hall, Indiana University	Available through IU Music Library	An Evening of Piano Music by Emile Naoumoff
	3 Danses Bulgares *Rutchenitza (Bulgarian Dance with Hands Held) (1:12)*					
	3 Gymnopédies *Première Gymnopédie – Onirique (Dreamy) (2:22)*					
	Impasse (5:51)	1985	CD	Wergo (WER 60125-50)		Claude Debussy: Images, Gabriel Fauré: Nocturnes No. 7 & 13, Emile Naoumoff: Impasse Francis Poulenc: Suite Française, Villageoises, Pastourelle
	4 Inventions *Invention in A Minor (1:13)*	2014	Live Recital	Auer Hall, Indiana University	Available through IU Music Library	An Evening of Piano Music by Emile Naoumoff
	La parfum de l'âme (Scent of the Soul) (8:41)					
	La Pénombre Ardente (Glowing Dusk) (10:48)					
	Las Brisas (The Breezes) (8:23)					
	Mazurka: Perky and Zesty (3:03)					
	Menuet (1:09)					
	Music in a Child's World *Conte d'automne (Autumn Tale) (1:21)*					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Naoumoff, Émile (cont.)	*Le château délaissé (The abandoned castle) (2:23)*	2014	Live Recital	Auer Hall, Indiana University	Available through IU Music Library	An Evening of Piano Music by Emile Naoumoff
	Nocturno (A quiet street in Tryvana) (1:35)					
	13 Pieces for Piano *Introduction and Fughetta (1:52)* *Souvenirs (Memories) (2:10)* *Toccata (0:52)* *Choral (2:44)*					
	4 Préludes *Prélude Rhapsodique (3:52)*					
	Prélude à Géométrie Variable (Modular Prelude) (10:22)					
	Reflexions *Chagrin (Sorrow) (3:07)*					
	Reminiscences *Désespoir (Despair) (2:43)* *Klezmer Blues (2:01)* *Berceuse (Lullaby) (2:52)*					
	Romance (3:07)					
	Cinq Valses *Valse pour ma Nadia (3:02)*					
Nyman, Michael	The Heart Asks for Pleasure First (3:42)		CD	MN Records		Michael Nyman & Motion Trio: Acoustic Accordions
Ogdon, John	Dance Suite (6:36) *Prelude. Presto con fuoco* *Sarabande. Andante* *Arabesque. Allegro leggiero molto* *Cortège. Andante sostenuto* *Finale. Con fuoco*	April 15, 1979	Live Recital	Indiana University	Enharmonie (ENCD12-023)	John Ogdon Plays John Ogdon

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Ogdon, John (cont.)	Piano Sonata No. 1 *I. Allegro (6:57)* *II. Andante (11:08)* *III. Finale: Allegro (5:48)*	July 21, 1972			Warner Classics (7046372)	John Ogdon: Legendary British Virtuoso
	Piano Sonata No. 1 (22:36) *I. Allegro* *II. Andante* *III. Finale: Allegro*	April 15, 1979	Live Recital	Indiana University	Enharmonie (ENCD12-023)	John Ogdon Plays John Ogdon
	Piano Sonata No. 3 (13:32)					
	Piano Sonatina (7:44) *I. Vivace* *II. Scherzo* *III. Pastorale (Tranquillo)* *IV. Allegro vivace*					
	Theme and Variations *Theme: Moderato (0:54)* *Variation 1: Con fuoco (0:52)* *Variation 2: Vivace (0:28)* *Variation 3: Allegretto (0:43)* *Variation 4: Andante (1:03)* *Variation 5: Andante (0:34)* *Variation 6: Prestissimo (0:29)* *Variation 7: Andantino (0:59)* *Variation 8: Marziale (0:28)* *Variation 9: Scherzando (0:27)* *Variation 10: Quodlibet. Capriccioso (0:38)*	August 24, 1966			Warner Classics (7046372)	John Ogdon: Legendary British Virtuoso
	Theme and Variations (7:25) *Theme: Moderato* *Variation 1: Con fuoco*	April 15, 1979	Live Recital	Indiana University	Enharmonie (ENCD12-023)	John Ogdon Plays John Ogdon

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Ogdon, John (cont.)	*Variation 2: Vivace* *Variation 3: Allegretto* *Variation 4: Andante* *Variation 5: Andante* *Variation 6: Prestissimo* *Variation 7: Andantino* *Variation 8: Marziale* *Variation 9: Scherzando* *Variation 10: Quodlibet. Capriccioso*	April 15, 1979	Live Recital	Indiana University	Enharmonie (ENCD12-023)	John Ogdon Plays John Ogdon
	Variations and Fugue (15:29) *Prologue: Andante non troppo* *Variation 1: Presto* *Variation 2: Andantino* *Variation 3: Andantino* *Variation 4* *Intermezzo 1* *Variation 5: Allegro leggier* *Variation 6: Allegretto* *Variation 7: Allegro con fuoco* *Variation 8* *Intermezzo 2: Andante con moto* *Variation 9: Quasi lento* *Variation 10: Presto con fuoco* *Fugue. Allegro con moto*					
Otte, Hans	Das Buch der Klänge – The Book of Sounds *Part 1: (8:37)* *Part 2: (10:11)* *Part 3: (5:52)* *Part 4: (4:27)* *Part 5: (8:25)*	November 1983	CD	Kuckuck (KUCK 069/070)	Celestial Harmonies (12069-2)	Hans Otte – Das Buch der Klange; Studenbuch; face a face

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Otte, Hans (cont.)	*Part 6: (3:15)* *Part 7: (8:39)* *Part 8: (4:29)* *Part 9: (3:42)* *Part 10: (7:53)* *Part 11: (4:57)* *Part 12: (4:40)*	November 1983	CD	Kuckuck (KUCK 069/070)	Celestial Harmonies (12069-2)	Hans Otte – Das Buch der Klange; Studenbuch; face a face
	Face à Face (15:57)	November 1965				
	Stundenbuch – Book of Hours *No. 1: (0:43)* *No. 2: (1:04)* *No. 3: (1:16)* *No. 4: (1:18)* *No. 5: (1:30)* *No. 6: (0:49)* *No. 7: (1:17)* *No. 8: (0:43)* *No. 9: (1:37)* *No. 10: (1:00)* *No. 11: (0:40)* *No. 12: (1:06)* *No. 13: (1:24)* *No. 14: (0:59)* *No. 15: (1:18)* *No. 16: (0:43)* *No. 17: (1:11)* *No. 18: (1:00)* *No. 19: (1:06)*	1999	CD			

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Otte, Hans (cont.)	*No. 20: (0:49)* *No. 21: (0:40)* *No. 22: (0:58)* *No. 23: (0:42)* *No. 24: (1:08)* *No. 25: (0:46)* *No. 26: (0:38)* *No. 27: (1:52)* *No. 28: (0:45)* *No. 29: (0:48)* *No. 30: (0:56)* *No. 31: (0:42)* *No. 32: (0:47)* *No. 33: (0:59)* *No. 34: (1:10)* *No. 35: (1:10)* *No. 36: (1:03)* *No. 37; (0:48)* *No. 38: (0:44)* *No. 39: (0:52)* *No. 40: (0:53)* *No. 41: (0:52)* *No. 42: (1:01)* *No. 43: (1:25)* *No. 44: (1:40)* *No. 45: (0:55)* *No. 46: (0:49)* *No. 47: (1:15)* *No. 48: (1:03)*	1999	CD	Kuckuck (KUCK 069/070)	Celestial Harmonies (12069-2)	Hans Otte – Das Buch der Klange; Studenbuch; face a face

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Pabst, Paul	Papillons (2:13)	February 12th, 1895	Cylinder	Julius Block	Marston (53011-2)	The Dawn of Recording: The Julius Block Cylinders
	Mazurka in D, Op. 33, no. 2 (Chopin-Pabst) (1:34)					
	Mazurka in D, Op. 33, no. 2 (Chopin-Pabst) (2:59)					
Pachmann, Vladimir de	Improvisation in the Form of a Gondola Song		Piano Roll	Welte-Mignon (1227)	Columbia Masterworks (ML 4294)	Great Masters of the Keyboard, Vol. 4: Famous Composers and Pianists in Their Own History-Making Recorded Performances
	Improvisation on the Maiden's Prayer			Welte-Mignon (1226)	Recorded Treasures (GCP 771)	Great Composers/Pianists Perform Their Own Compositions
Paderewski, Ignacy Jan	Chants du voyageur, Op. 8 *No. 3: Mélodie (2:44)*	May 5, 1923	Acoustic	Victor (66160)	Appian Publications & Recordings (APR 7505)	Paderewski: The American Recordings: The Complete Victor Recordings 1914-1931
	No. 3: Mélodie (2:24)	November 15. 1938	78 rpm	UK HMV (DB 3709)	Appian Publications & Recordings (APR 5636)	Paderewski: The HMV Recordings 1937 &1938
	No. 3: Mélodie (2:46)	1923	Piano Roll	Duo-Art (6681-8)	Dal Segno (DSPR 002)	Masters of the Piano Roll

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Paderewski, Ignacy Jan (cont.)	6 Humoresques for Piano, Op. 14					
	No. 1: Menuet célèbre (3:46)	July 1911	Acoustic	Morges, Switzerland 345ai (045530)	Appian Publications & Recordings (APR 6006)	Paderewski: His Earliest Recordings, 1911-1912
	No. 1: Menuet célèbre (4:21)	June 6, 1917		Victor (74533)	Appian Publications & Recordings (APR 7505)	Paderewski: The American Recordings: The Complete Victor Recordings 1914-1931
	No. 1: Menuet célèbre (3:54)	May 12, 1924				
	No. 1: Menuet célèbre (3:46)	May 1926	78 rpm		Urania (URN 22.367)	Ignace Jan Paderewski: The 1911/1930 Original 78s
	No. 1: Menuet célèbre (4:09)	1919	Piano Roll	Duo-Art (6100-8)	Dal Segno (DSPR 002)	Masters of the Piano Roll
	No. 1: Menuet célèbre (3:53)	December 11, 1926	Electric	Victor (6690-A)	Appian Publications & Recordings (APR 7505)	Paderewski: The American Recordings: The Complete Victor Recordings 1914-1931
	No. 1: Menuet célèbre (alternate take) (3:53)					
	No. 1: Menuet célèbre (4:05)	January 30, 1937	78 rpm	UK HMV (DB 3124), USA Victor (14373/M-349)	Appian Publications & Recordings (APR 5636)	Paderewski: The HMV Recordings 1937 &1938
	No. 3: Caprice à la Scarlatti (2:48)	1922	Piano Roll	Duo-Art (6558-8)	Dal Segno (DSPR 002)	Masters of the Piano Roll

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Paderewski, Ignacy Jan (cont.)	*No. 6: Cracovienne fantastique (2:50)*	February 1912	Acoustic	Paris, 2570c, first release—never released during his lifetime	Appian Publications & Recordings (APR 6006)	Paderewski: His Earliest Recordings, 1911-1912
	No. 6: Cracovienne fantastique (2:59)			Paris, 2579c (DB683)		
	No. 6: Cracovienne fantastique (3:17)	June 18, 1917		Victor (74535)	Appian Publications & Recordings (APR 7505)	Paderewski: The American Recordings: The Complete Victor Recordings 1914-1931
	No. 6: Cracovienne fantastique (3:20)	June 27, 1922				
	No. 6: Cracovienne fantastique (3:14)	May 5, 1923		Victor (6230-A)		
	No. 6: Cracovienne fantastique (3:48)	1932	Piano Roll	Duo-Art (7446-4)	Nimbus Records (NI 8802)	The Polish Virtuoso
	Miscellanea, Op. 16 *No. 1: Legend (5:13)*	1928		Duo-Art (7285-6)		
	No. 4: Nocturne in B-Flat Major (4:19)	July 1911	Acoustic	Morges, Switzerland 336ai, first release—never released during his lifetime	Appian Publications & Recordings (APR 6006)	Paderewski: His Earliest Recordings, 1911-1912
	No. 4: Nocturne in B-Flat Major (4:47)	June 26, 1922		Victor (74765)	Appian Publications & Recordings (APR 7505)	Paderewski: The American Recordings: The Complete Victor Recordings 1914-1931

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Paderewski, Ignacy Jan (cont.)	*No. 4: Nocturne in B-Flat Major (5:01)*	1922	Piano Roll	Duo-Art (6562-6)	Nimbus Records (NI 8802)	The Polish Virtuoso
Palestine, Charlemagne	A Sweet Quasimodo Between Black Vampire Butterflies for Maybeck (40:53)	January 7, 2006	CD	Cold Blue (CB 0025)		Palestine: A Sweet Quasimodo Between Black Vampire
	Evolution of a Sonority in Strumming and Arpeggio Style for Bösendorfer Piano [excerpt] (6:43)	November 6, 1976		Orange Mountain Music (OMM 70)		Pianos in the Kitchen
	The Golden Mean (36:16)	2006		7hings Music		Charlemagne Palestine – The Golden Mean
Pauls, Raimonds	Naktstaurini (Piano Miniatures) *No. 1: (2:24)* *No. 2: (4:09)* *No. 3: (2:43)* *No. 4: (3:10)* *No. 5: (1:49)* *No. 6: (3:12)* *No. 7: (2:10)* *No. 8: (2:50)* *No. 9: (1:50)* *No. 10: (5:23)*	2003	CD	Microphone Records (4750329122827)		Naktstaurini
Pennario, Leonard	Kerry Dances, The (Variations for Piano) (8:40)	Ca. 1950s	LP, 33 1/3 rpm, 12 " disc	Capitol Classics	MSR Classics (MSR 1188)	Leonard Pennario – The Early Years 1950-1958
	Midnight on the Cliffs (4:33)	1957				
Pentland, Barbara	Shadows-Ombres (4:15)	1986	LP, 33 1/3 rpm, 12 " disc	Radio Canada International (ACM 25)	Centrediscs (CMCCD 9203)	Canadian Composers Portraits: Barbara Pentland

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Petri, Egon	Free Improvisation (3:02)	October 1923	Cylinder	Julius Block	Marston (53011-2)	The Dawn of Recording: The Julius Block Cylinders
	Unidentified Composition (2:46)					
	Unidentified Composition (1:22)					
	Unidentified Composition (1:56)					
Pouishnoff, Leff	Petite Valse	1922-29	Piano Roll	Welte-Mignon (7487)	Pearl (GEMM 9029)	Leff Pouishnoff
	Quand il pleut		78 rpm	Columbia (D 1459)		Quand il pleut/Leff Pouishnoff
	Une Tabatière à musique	1922-29	Piano Roll	Welte-Mignon (7487)	Pearl (GEMM 9029)	Leff Pouishnoff
Poulenc, Francis	10 Improvisations for Piano *No. 2 in A-Flat Major (1:39)* *No. 5 in A Minor (1:25)* *No. 9 in D Major (1:08)* *No. 10 in F Major "Eloge des gammes" (1:30)*	November 20, 1934	78 rpm		EMI Classics (CDC 55036)	Composers in Person: Honneger and Poulenc
	Mouvements perpétuels *I. Assez modéré (1:10)* *II. Très modéré (1:11)* *III. Alerte (2:12)*	March 7, 1928		Columbia (4089-M)		
	Mouvements perpétuels *I. Assez modéré (1:12)* *II. Très modéré (1:12)* *III. Alerte (2:31)*	February 11th, 1950	LP, 33 1/3 rpm, 12" disc	Columbia (ML 4399)	Masterworks Portrait (MPK 47684)	Francis Poulenc Plays Poulenc and Satie
	8 Nocturnes for Piano *No. 1 in C Major (3:22)*	November 20, 1934	78 rpm		EMI Classics (CDC 55036)	Composers in Person: Honneger and Poulenc

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Poulenc, Francis (cont.)	*No. 1 in C Major (3:16)*	February 11th, 1950	LP, 33 1/3 rpm, 12" disc	Columbia (ML 4399)	Masterworks Portrait (MPK 47684)	Francis Poulenc Plays Poulenc and Satie
	No. 2 in A Major "Bal de jeunes filles" (1:20) *No. 4 in C Minor "Bal fantôme" (1:33)*	November 20, 1934	78 rpm		EMI Classics (CDC 55036)	Composers in Person: Honneger and Poulenc
	3 Novelettes *No. 1 in C Major (2:24)* *No. 2 in B-Flat Minor (1:10)*	June 11, 1932		Columbia Masterworks (68919-D)		
	Suite Française: *I. Bransle de Bourgogne (1:06)* *II. Pavane (2:52)* *III. Petite marche militaire (0:58)* *IV. Complainte (1:32)* *V. Bransle de Champagne (2:24)* *VI. Sicilienne (2:15)* *VII. Carillon (1:34)*	February 11th, 1950	LP, 33 1/3 rpm, 12" disc	Columbia (ML 4399)	Masterworks Portrait (MPK 47684)	Francis Poulenc Plays Poulenc and Satie
Poynton, Dan	Nga Iwi E (6:38)	1996	CD	Rattle Records (RATD 006)		You Hit Him He Cry Out
Prokofiev, Sergei	10 Pieces for Piano, Op. 12 *No. 1: Marche (1:24)*		Piano Roll	Duo-Art (61600)	Klavier (KCD 11038)	Stravinsky Plays His "Firebird"; Prokofiev Plays Prokofiev
	No. 2: Gavotte (2:22)			Duo-Art (62530)		
	No. 3: Rigaudon (1:14)			Duo-Art (63440)		
	No. 7: Prelude (2:03)			Duo-Art (6153-3)		
	No. 10: Scherzo (2:03)			Duo-Art (67740)		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Prokofiev, Sergei (cont.)	4 Pieces for Piano, Op. 32 *No. 3: Gavotte (1:20)*	March 4, 1935	Electric	Disque Gramophone (DB 5033)	Naxos Historical (05537)	Prokofiev Plays Prokofiev
	6 Pieces for Piano, Op. 52 *No. 3: Etude (1:58)*	February 25, 1935		Disque Gramophone (DB 5032)		
	3 Pieces for Piano, Op. 59 *No. 2: Paysage (2:13)* *No. 3: Sonatine Pastorale (3:54)*	February 12, 1935		Disque Gramophone (DB 5031)		
	Sarcasms, Op. 17 *No. 1 Tempestuoso (1:37)* *No. 2 Allegro rubato (1:09)*		Piano Roll	Duo-Art (62100)	Klavier (KCD 11038)	Stravinsky Plays His "Firebird"; Prokofiev Plays Prokofiev
	Sonata No. 4 in C Minor, Op. 29 *II. Andante assai (6:08)*	March 4, 1935	Electric	Disque Gramophone (DB 5033)	Naxos Historical (05537)	Prokofiev Plays Prokofiev
	Suggestion Diabolique, Op. 4, no. 4 (2:22)			Disque Gramophone (DB 5031)		
	Tales of an Old Grandmother, Op. 31 *No. 2: Andantino (1:25)* *No. 3: Andante assai (2:55)*		Piano Roll	Duo-Art (6826-3)	Klavier (KCD 11038)	Stravinsky Plays His "Firebird"; Prokofiev Plays Prokofiev
	No. 3: Andante assai (2:53)	February 26, 1935	Electric	Disque Gramophone (DB 5032)	Naxos Historical (05537)	Prokofiev Plays Prokofiev
	Toccata, Op. 11 (4:10)		Piano Roll	Duo-Art (6391-3)	Klavier (KCD 11038)	Stravinsky Plays His "Firebird"; Prokofiev Plays Prokofiev

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Prokofiev, Sergei (cont.)	Visions Fugitives, Op. 22 *No. 3: Allegretto (0:55)* *No. 5: Molto Giocosa (0:24)* *No. 6 Con Eleganza (0:20)* *No. 9: Allegro Tranquillo (1:07)* *No. 10: Ridicolosamente (0:52)* *No. 11: Con Vivacita (0:55)* *No. 16: Dolente (1:32)* *No. 17: Poetico (0:52)* *No. 18: Con Una Dolce Lentezza (1:17)*	February 12 and 25, 1935	Electric	Disque Gramophone (DB 5030)	Naxos Historical (05537)	Prokofiev Plays Prokofiev
Pugno, Raoul	Impromptu (2:42)	Paris, 1903	Acoustic	Gramophone and Typewriter Limited (33502)	Marston (52054-2)	Legendary Piano Recordings: The Complete Saint-Saëns, Pugno, and Diémer
	Sérénade à la lune (2:33)			Gramophone and Typewriter Limited (33508)		
	Valse lente (3:16)			Gramophone and Typewriter Limited (33504)		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Rachmaninoff, Sergei[195]	Etudes-tableaux, Op. 33 *No. 2 in C Major (2:16)* *No. 7 in E-Flat Major (1:46)*	March 18, 1940	Electric	Victor (HMV DA-1788)	RCA Victor (82876-67892-2)	Sergei Rachmaninoff: The Complete Recordings, Volume 3, Disc 8
	No. 8 in G Major	October 21, 1920	Acoustic	Victor (unpublished)		
	Etudes-tableaux, Op. 39 *No. 4 in B Minor (3:32)*	February 1929	Piano Roll	Ampico (69593)	London Records (425 964-2)	Rachmaninov Plays Rachmaninov: The Ampico Piano Recordings (1919-29)
	No. 6 in A Minor (2:27)	July 1922		Ampico (60891)		
	No. 6 in A Minor (2:33)	December 16, 1925	Electric	Victor (HMV DA-827)	RCA Victor (82876-67892-2)	Sergei Rachmaninoff: The Complete Recordings, Volume 3, Disc 7
	6 Moments Musicaux, Op. 16 *No. 2 in E-Flat Minor*	March 18, 1940		Victor (HMV DA-1771)	RCA Victor (82876-67892-2	Sergei Rachmaninoff: The Complete Recordings, Volume 3, Disc 8
	5 Morceaux de Fantasie, Op. 3 *No. 1: Elégie (4:08)*	October 1928	Piano Roll	Ampico (69253)	London Records (425 964-2)	Rachmaninov Plays Rachmaninov: The Ampico Piano Recordings (1919-29)

[195] Entries marked with an * indicate that both electric and acoustic recordings are contained in the box set. Unfortunately, the CD booklet does not indicate which recordings fall into each category. The difference between electric and acoustic recordings was deduced based on sound quality.

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Rachmaninoff, Sergei (cont.)	*No. 2: Prelude in C-Sharp Minor (3:41)**	April 23, 1919	Acoustic	RCA (ARM 3-0260)	RCA Victor (82876-67892-2	Sergei Rachmaninoff: The Complete Recordings, Volume 3, Disc 10
	No. 2: Prelude in C-Sharp Minor (3:44)	October 1919	Piano Roll	Ampico (57504)	London Records (425 964-2)	Rachmaninov Plays Rachmaninov: The Ampico Piano Recordings (1919-29)
	*No. 2: Prelude in C-Sharp Minor (3:36)**	October 14, 1921	Acoustic	Victor (HMV DA-370)	RCA Victor (82876-67892-2	Sergei Rachmaninoff: The Complete Recordings, Volume 3, Disc 10
	*No. 2: Prelude in C-Sharp Minor (3:36)**	April 4, 1928	Electric	Victor (HMV DA-996)	RCA Victor (82876-67892-2)	Sergei Rachmaninoff: The Complete Recordings, Volume 3, Disc 7
	No. 3: Melody in E Major (3:21)	April 1920	Piano Roll	Ampico (69253)	London Records (425 964-2)	Rachmaninov Plays Rachmaninov: The Ampico Piano Recordings (1919-29)
	No. 3: Melody in E Major (3:42)	April 9, 1940	Electric	Victor (HMV DA-1787)	RCA Victor (82876-67892-2	Sergei Rachmaninoff: The Complete Recordings, Volume 3, Disc 8

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Rachmaninoff, Sergei (cont.)	*No. 4: Polichinelle (3:21)*	April 1920	Piano Roll	Ampico (57905)	London Records (425 964-2)	Rachmaninov Plays Rachmaninov: The Ampico Piano Recordings (1919-29)
	No. 4: Polichinelle (3:39)	March 6, 1923	Acoustic	Victor (6425 & 74807)	RCA Victor (82876-67892-2	Sergei Rachmaninoff: The Complete Recordings, Volume 3, Disc 10
	*No. 5: Serenade in B-Flat Minor (3:07)**	November 4, 1922		Victor (HMV DA-372)	RCA Victor (82876-67892-2	Sergei Rachmaninoff: The Complete Recordings, Volume 3, Disc 10
	No. 5: Serenade in B-Flat Minor (3:25)	October 1923	Piano Roll	Ampico (62441)	London Records (425 964-2)	Rachmaninov Plays Rachmaninov: The Ampico Piano Recordings (1919-29)
	*No. 5: Serenade in B-Flat Minor (2:49)**	January 2, 1936	Electric	Victor (HMV DA-1522)	RCA Victor (82876-67892-2	Sergei Rachmaninoff: The Complete Recordings, Volume 3, Disc 8
	7 Morceaux de Salon, Op. 10 *No. 3: Barcarolle in G Minor (3:53)*	April 23, 1919	Acoustic	RCA ARM (3-0260)	RCA Victor (82876-67892-2	Sergei Rachmaninoff: The Complete Recordings, Volume 3, Disc 10

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Rachmaninoff, Sergei (cont.)	*No. 3: Barcarolle in G Minor (3:46)* *No. 5: Humoresque in G Major (3:44)*	April 1920	Piano Roll	Ampico (57604) Ampico (57965)	London Records (425 964-2)	Rachmaninov Plays Rachmaninov: The Ampico Piano Recordings (1919-29)
	No. 5: Humoresque in G Major (3:33)	April 9, 1940	Electric	Victor (HMV DA-1771)	RCA Victor (82876-67892-2	Sergei Rachmaninoff: The Complete Recordings, Volume 3, Disc 8
	Oriental Sketch (1:44)	March 18, 1940		Victor (HMV DA-1789)		
	Polka de V. R. (3:43)	Ca. 1919	Piano Roll	Ampico (57275)	London Records (425 964-2)	Rachmaninov Plays Rachmaninov: The Ampico Piano Recordings (1919-29)
	Polka de V. R. (4:08)*	April 23, 1919	Acoustic	RCA (ARM 3-0260)	RCA Victor (82876-67892-2	Sergei Rachmaninoff: The Complete Recordings, Volume 3, Disc 10
	Polka de V. R. (4:00)*	October 12, 1921		Victor (HMV DB-409)		
	Polka de V.R. (3:47)*	April 4, 1928	Electric	Victor (HMV DB-1279)	RCA Victor (82876-67892-2)	Sergei Rachmaninoff: The Complete Recordings, Volume 3, Disc 7
	10 Preludes, Op. 23 *No. 5 in G Minor (4:00)*	April 1920	Piano Roll	Ampico (57525)	London Records (425 964-2)	Rachmaninov Plays Rachmaninov: The Ampico Piano Recordings (1919-29)

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Rachmaninoff, Sergei (cont.)	*No. 5 in G Minor (3:36)*	May 17, 1920	Acoustic	Victor (HMV DB-410)	RCA Victor (82876-67892-2	Sergei Rachmaninoff: The Complete Recordings, Volume 3, Disc 10
	No. 10 in G-Flat Major (3:19)	March 18, 1940	Electric	Victor (HMV DA-1772)	RCA Victor (82876-67892-2	Sergei Rachmaninoff: The Complete Recordings, Volume 3, Disc 8
	13 Preludes, Op. 32 *No. 3 in E Major (2:23)*					
	No. 5 in G Major (3:03)	May 3, 1920	Acoustic	Victor (HMV DB-410)	RCA Victor (82876-67892-2	Sergei Rachmaninoff: The Complete Recordings, Volume 3, Disc 10
	No. 6 in F Minor (1:21) *No. 7 in F Major (2:14)*	March 18, 1940	Electric	Victor (HMV DA-1787)	RCA Victor (82876-67892-2	Sergei Rachmaninoff: The Complete Recordings, Volume 3, Disc 8
	No. 12 in G-Sharp Minor (2:34)	January 21, 1921	Acoustic	Victor (HMV DA-368)	RCA Victor (82876-67892-2	Sergei Rachmaninoff: The Complete Recordings, Volume 3, Disc 10
	12 Romances, Op. 21 *No. 5: Lilacs (2:20)*	March 1923	Piano Roll	Ampico (61761)	London Records (425 964-2)	Rachmaninov Plays Rachmaninov: The Ampico Piano Recordings (1919-29)

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Rachmaninoff, Sergei (cont.)	*No. 5: Lilacs (2:29)**	December 27, 1923	Acoustic	Victor (HMV DA-666)	RCA Victor (82876-67892-2	Sergei Rachmaninoff: The Complete Recordings, Volume 3, Disc 10
	*No. 5: Lilacs (2:15)**	February 26, 1942	Electric	Victor (originally unpublished)		Sergei Rachmaninoff: The Complete Recordings, Volume 3, Disc 8
Rannap, Rein	Autumn Loneliness	2013	CD	Klaveripoeg (KLP 009)		Idyll
	Cherry Trees Blossoming					
	Falling Snow					
	Feminine Side					
	Gift					
	Hope					
	Idyll					
	Improvisations on Gershwin's "Summertime" (10:21)	1986	LP	Melodiya (C60 23881 004)		Solo Improvisations
	Improvisations on J. Tizol's "Caravan" (7:43)					
	Morning	2013	CD	Klaveripoeg (KLP 009)		Idyll
	Opera Buffa					
	Reverence					
	Sailing Clouds (9:47)	1986	LP	Melodiya (C60 23881 004)		Solo Improvisations
	Self-Portrait in the Rhythm of a Jazz Waltz					
	Smile	2013	CD	Klaveripoeg (KLP 009)		Idyll
	Waiting to Dance					
	Wind Chimes					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Ravel, Maurice	Gaspard de la nuit *No. 2: Le gibet (5:16)*	June 30, 1922	Piano Roll	Duo-Art British (0219)	Laserlight (14201)	Ravel Plays Ravel
	Le Tombeau de Couperin *No. 6: Toccata (4:51)*			Duo-Art British (086)		
	Mirroirs *No. 2: Oiseaux triste (4:11)* *No. 5: La vallée des cloches (5:55)*			Duo-Art British (082) Duo-Art (72750)	Pierian (0013)	Maurice Ravel: The Composer as Pianist and Conductor
	Pavane pour une infante défunte (5:45)			Duo-Art British (084)		
	Sonatine *I. Modéré (3:52)* *II. Mouvement de menuet (2:55)*	1913		Welte-Mignon (2887)	Melodiya (MEL 1002063)	Debussy Plays Debussy; Ravel Plays Ravel
	Valses Nobles et Sentimentales (12:22) *Modéré – très franc (1:04)* *I. Assez lent (1:48)* *II. Modéré (1:06)* *III. Assez animé (0:55)* *IV. Presque lent (1:05)* *V. Vif (0:36)* *VI. Moins vif (2:17)* *VII. Épilogue. Lent (3:28)*			Welte-Mignon (2888a-c)		
Reger, Max	From My Diary, Op. 82 Volume 1: *No. 3: Andante sostenuto (4:15)*	1905	Piano Roll	Welte-Mignon (1012)	Tacet (152)	The Welte-Mignon Mystery Vol. V: Max Reger

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Reger, Max (cont.)	*No. 5: Moderato (3:59)*	1905	Piano Roll	Welte-Mignon (1013)	Tacet (152)	The Welte-Mignon Mystery Vol. V: Max Reger
	No. 6: Sostenuto (3:35)			Welte-Mignon (1014)		
	No. 10: Andante innocente (3:14)			Welte-Mignon (1015)		
	No. 11: Sostenuto ed espressivo (4:40)			Welte-Mignon (1016)		
	5 Humoresques, Op. 20 *No. 5: Vivace Assai (2:30)*			Welte-Mignon (1017)		
	6 Intermezzi, Op. 45 *No. 3: Langsam, mit leidenschaftlichem, durchaus phantastischem Ausdruck (3:36)*			Welte-Mignon (1018)		
	No. 5: Mit grosser Leidenschaft und Energie (Ziemlich schnell) (3:14)			Welte-Mignon (1019)		
	Silhouettes, Op. 53 *No. 2: Ziemlich langsam (3:01)*			Welte-Mignon (1010)		
	No. 3: Sehr bewegt und ausdrucksvoll (3:19)			Welte-Mignon (1011)		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Reinecke, Carl	4 Fantasiestücke, Op. 86 *No. 3: Gondoliera (4:34)*	1905-6	Piano Roll	Welte-Mignon (204)	Tacet (179)	The Welte Mignon Mystery Vol. XV: Mahler, Reinecke, Grieg
Reverberi, Gian Piero	Arazzi (3:09)	1993	CD	La Drogueria di Drugolo (DDD 74321633132)		L'Antivirtuoso
	Bettina (2:01)					
	Casanova (2:41)					
	Improvvisi, Op. 11 *3E (5:23)* *3Eb (3:10)* *2B (2:07)* *2Db (3:58)* *3Bb (3:11)* *2C (2:39)* *2Cb (3:13)*					
	Perle D'Oriente (2:24)					
	Preludio e Fantasia Corale (10:17)					
	Prime Luci Sulla Laguna (1:48)					
	Scherzo 3C (1:15)					
	Sinfonia per un Addio (5:21)					
	Studio 2C (2:01)					
Richter, Marga	Requiem (20:42)	1992	CD	Leonarda (LE 337)		Snow Mountain: A Spiritual Trilogy
Richter, Max	The Blue Notebooks (1:20)	2004	CD	Warner Classics (6001161304 64)		The Blue Notebooks
	Circles from the Rue Simon - Crubellier (1:04)	2008				
	Cradle Song for A (Interstate B3) (2:11)					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Richter, Max (cont.)	Fragment (1:41)	2006	CD	Warner Classics (600116130563)		Songs From Before
	From the Rue Vilin (1:03)					
	H in New England (1:50)	2008		Warner Classics (600116130761)		24 Postcards in Full Colour
	Horizon Variations (1:52)	2004		Warner Classics (600116130464)		The Blue Notebooks
	Leo's Journal (6:50)	2014		Warner Classics (600116130563)		Songs from Before
	Sub Piano (0:50)			Deutsche Grammophon (00028947933168		Infra
	The Tartu Piano (2:05)	2008		Warner Classics (600116130761)		24 Postcards in Full Colour
	Vladimir's Blues (1:18)	2004		Warner Classics (600116130464)		The Blue Notebooks
	Written on the Sky (1:39)					
Riley, Terry	Beat Sutra No. 7 (11:09)	February 18, 2004	Live Recording	Teatro Lauro Rossi di Macerata	Stradivarius (33737)	From the New World: Cage, Cowell, Druckman, Feldman, Ives

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Riley, Terry (cont.)	The Harp of New Albion *The New Albion Chorale/The Discovery (21:31)* *The Orchestra of Tao (15:30)* *Riding the Westerleys (16:40)* *Cadence on the Wind (5:02)* *Premonition Rag (6:37)* *Return of the Ancestors (10:00)* *Ascending Whale Dreams (8:30)* *The Magic Knot Waltz (9:25)* *Circle of Wolves (9:46)* *Land's End (6:51)*	January 3-4, 1986	CD	Celestial Harmonies (CEL 018/19)		The Harp of New Albion
	The Philosopher's Hand (5:51)	2000		Nonesuch Records (Nonesuch 79639)		Requiem for Adam
Riše, Indra	Three Coloured Stories *No. 1: White Story (3:44)* *No. 2: Brown Story (1:45)* *No. 3: Blue Story (2:32)*	2000	CD	Dacapo (8.224142)		Indra Riše: The Return – Three Coloured Stories – String Quartet
Rodrigo, Joaquín	A l'ombre de Torre Bermeja (5:06)	1960		EMI Odeon	Brilliant Classics (9159)	Joaquín Rodrigo Edition, Volume 1: Complete Piano Music
	Cinco Sonatas de Castilla, con Toccata a modo de Pregón *I. Sonata en fa# menor (4:04)* *IV. Sonata como un tiento (4:45)*					
	Cuatro Estampas Andaluzas *El vendedor de chanquetes (1:44)*					
	Cuatro danzas de España *No. 1: Danza valenciana (3:14)* *No. 2: Plegaria de la Infanta de Castilla (4:56)*					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Rodrigo, Joaquín (cont.)	*No. 3: Caleseras (Homenaje a Chueca) (1:55)* *No. 4: Fandangos del Ventorrillo (1:29)*	1960		EMI Odeon	Brilliant Classics (9159)	Joaquín Rodrigo Edition, Volume 1: Complete Piano Music
	Pastorale (2:04)					
	Preludio al gallo mañanero (3:35)					
	Sonada de adios (3:41)					
Rosenthal, Moriz	Carnaval de Vienne (6:18)	1924-30	Piano Roll	Ampico (65313H)	Editions de L'Oiseau-Lyre (414098-1)	Ampico Piano Rolls: Moriz Rosenthal
	Carnaval de Vienne (7:07)	May 3, 1930	78 rpm	German Parlophone (P9542)	Appian Publications and Recordings (APR 7503)	Moriz Rosenthal: The Complete Recordings
	Carnaval de Vienne (7:49)	December 19, 1937	Live Radio Broadcast	NBC, New York		
	Fantasy on Themes from Johann Strauss (7:29)	May 8, 1928	78 rpm	Electrola (EJ 329)		
	Fantasy on Themes from Johann Strauss (7:35)	March 6, 1931		German Parlophone (P9562)		
	New Carnaval de Vienne (8:08)	November 23, 1925		HMV (DB2836)		
	New Carnaval de Vienne (8:03)	February 9, 1934		Unpublished		
	Papillons (2:05)	1924-30	Piano Roll	Ampico (63831H)	Editions de L'Oiseau-Lyre (414098-1)	Ampico Piano Rolls: Moriz Rosenthal

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Rosenthal, Moriz (cont.)	Papillons (2:14)	May 3, 1930	78 rpm	French Parlophone (59521)	Appian Publications and Recordings (APR 7503)	Moriz Rosenthal: The Complete Recordings
	Papillons (2:19)	October 23, 1937		Unpublished		
	Prelude in F-Sharp Minor (1:22)	1924-30	Piano Roll	Ampico (64451H)	Editions de L'Oiseau-Lyre (414098-1)	Ampico Piano Rolls: Moriz Rosenthal
Rzewski, Frederic	Andante Con Moto – 14 Variations without a Theme by Beethoven (27:02)	September 1993	CD	Newport Classic (NPD 85577)		Frederic Rzewski: Bumps
	Bumps (15:26)					
	De Profundis (31:38)	January 13-15, 1993		hat ART (hat ART 6134)		Frederic Rzewski: De Profundis
	De Profundis (32:42)	March 1998-March 2001		Nonesuch (79623-2)		Rzewski Plays Rzewski: Piano Works, 1975-1999
	Fantasia (14:32)					
	Fougues *#1: (0:53)* *#2: (0:54)* *#3: (0:59)* *#4: (0:51)* *#5: (0:48)* *#6: (0:49)* *#7: (0:50)* *#8: (0:59)* *#9: 0:59)* *#10: (0:54)* *#11: (0:55)*					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Rzewski, Frederic (cont.)	*#12: (1:01)* *#13: (1:03)* *#14: (0:46)* *#15: (1:03)* *#16: (0:53)* *#17: (0:59)* *#18: (1:14)* *#19: (1:06)* *#20: (1:02)* *#21: (1:07)* *#22: (0:57)* *#23: (1:13)* *#24: (0:49)* *#25: (1:15)*	March 1998-March 2001	CD	Nonesuch (79623-2)		Rzewski Plays Rzewski: Piano Works, 1975-1999
	Housewife's Lament, The (12:42)					
	Life, A (4:40)					
	Ludes, Book 1 *No. 1: (0:38)* *No. 2: (0:45)* *No. 3: (1:04)* *No. 4: (1:18)* *No. 5: (1:19)* *No. 6: (1:17)* *No. 7: (1:27)* *No. 8: (1:33)* *No. 9: (1:07)* *No. 10: (1:03)* *No. 11: (1:41)* *No. 12: (1:29)*	1997		Music and Arts Programs of America (988)		Night Crossing: Works for One and Two Pianos

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Rzewski, Frederic (cont.)	Ludes, Book 2 *No. 13: (1:20)* *No. 14: (1:32)* *No. 15: (1:31)* *No. 16: (1:38)* *No. 17: (1:12)* *No. 18: (1:07)* *No. 19: (1:39)* *No. 20: (1:40)* *No. 21: (1:02)* *No. 22: (1:14)* *No. 23: (1:25)* *No. 24: (1:18)*	1997	CD	Music and Arts Programs of America (988)		Night Crossing: Works for One and Two Pianos
	Mayn Yingele *Theme (0:21)* *Variation 1 (0:25)* *Variation 2 (0:23)* *Variation 3 (0:39)* *Variation 4 (0:26)* *Variation 5 (0:28)* *Variation 6 (0:20)* *Variation 7 (0:32)* *Variation 8 (0:23)* *Variation 9 (0:29)* *Variation 10 (0:38)* *Variation 11: (0:44)* *Variation 12: (0:27)* *Variation 13: (0:44)* *Variation 14: (0:26)* *Variation 15: (0:25)*	March 1998-March 2001		Nonesuch (79623-2)		Rzewski Plays Rzewski: Piano Works, 1975-1999

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Rzewski, Frederic (cont.)	*Variation 16: (0:22)* *Variation 17: (0:28)* *Variation 18: (0:45)* *Variation 19: (0:17)* *Variation 20: (0:27)* *Variation 21: (0:32)* *Variation 22: (0:50)* *Cadenza: (12:33)* *Variation 23: (0:44)* *Variation 24: (2:04)*	March 1998-March 2001	CD	Nonesuch (79623-2)		Rzewski Plays Rzewski: Piano Works, 1975-1999
	4 North American Ballads *No. 1: Dreadful Memories (4:20)* *No. 2: Which Side Are You On? (13:28)* *No. 3: Down by the Riverside (9:11)* *No. 4: Winnsboro Cotton Mills Blue (11:41)*	May 16-17, 1991		hat ART (hat ART CD 6089)		Frederic Rzewski – North American Ballades & Squares
	4 North American Ballads *No. 3: Which Side Are You On? (16:24)*[196]	1994		Vanguard Classics (08919971)		Rzewski Plays Four Pieces – Ballade Nr. 3
	4 North American Ballads *No. 1: Dreadful Memories (4:25)* *No. 2: Which Side Are You On? (13:49)* *No. 3: Down by the Riverside (10:18)* *No. 4: Winnsboro Cotton Mills Blue (12:04)*	March 1998-March 2001		Nonesuch (79623-2)		Rzewski Plays Rzewski: Piano Works, 1975-1999

[196] The numbering on this album is inconsistent with other releases of the *Four North American Ballads*.

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Rzewski, Frederic (cont.)	Piano Sonata *I. Allegro moderato (16:48)* *II. Lento (11:34)* *III. Agitato (8:10)*	January 13-15, 1993	CD	hat ART (hat ART 6134)		Frederic Rzewski: De Profundis
	Piano Sonata *I. Allegro moderato (25:43)* *II. Lento (11:16)* *III. Agitato (11:40)*	March 1998-March 2001		Nonesuch (79623-2)		Rzewski Plays Rzewski: Piano Works, 1975-1999
	4 Pieces *Piece No. 1 (8:31)* *Piece No. 2 (5:19)* *Piece No. 3 (10:52)* *Piece No. 4 (6:29)*	1980	Vinyl, LP, Digital	Vanguard (VA 25001)	Vanguard Classics (08919971)	Rzewski Plays Four Pieces – Ballade Nr. 3
	Road, The Part I – Turns (17:13) Part II – Tracks (24:57)	November 22, 1996	CD	Music and Arts Programs of America (1000)		Rzewski: The Road, Whangdoodles, To the Earth/Rzewski, Etc.
	Road, The Part I – Turns *Mile #1 (4:05)* *Mile #2 (2:43)* *Mile #3 (2:24)* *Mile #4 (2:29)* *Mile #5 (2:33)* *Mile #6 (3:15)* *Mile #7 (2:39)* *Mile #8 (5:34)* Part II – Tracks *Mile #9 (2:49)* *Mile #10 (3:21)*	March 1998-March 2001		Nonesuch (79623-2)		Rzewski Plays Rzewski: Piano Works, 1975-1999

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Rzewski, Frederic (cont.)	*Mile #11 (3:44)* *Mile #12 (2:37)* *Mile #13 (2:40)* *Mile #14 (3:19)* *Mile #15 (4:36)* *Mile #16 (12:28)* Part III – Tramps *Mile #17 (3:24)* *Mile #18 (3:21)* *Mile #19 (3:19)* *Mile #20 (3:06)* *Mile #21 (2:38)* *Mile #22 (2:49)* *Mile # 23 (3:27)* *Mile # 24 (10:51)* Part IV – Stops *Mile #25 (5:52)* *Mile #26 (2:42)* *Mile #27 (7:06)* *Mile #28 (2:45)* *Mile #29 (2:34)* *Mile #30 (2:47)* *Mile #31 (3:30)* *Mile #32 (4:27)*	March 1998-March 2001	CD	Nonesuch (79623-2)		Rzewski Plays Rzewski: Piano Works, 1975-1999
	Squares *Squall (3:58)* *Hyenas (6:06)* *Noctamble (4:06)* *Sideshow (3:55)*	May 16-17, 1991		hat ART (hat ART 6089)		Frederic Rzewski: North American Ballads & Squares

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Rzewski, Frederic (cont.)	Turtle and the Crane, The (17:13)	September 1993	CD	Newport Classic (NPD 85577)		Frederic Rzewski: Bumps
	Variations on "No Place to Go but Around"	1976	33 1/3 rpm, 12" disc	Finnadar Records (SR 9011)		Frederic Rzewski: No Place to Go but Around
	36 Variations on "The People United Will Never be Defeated" *Part 1: (7:36)* *Part 2: (6:47)* *Part 3: (9:12)* *Part 4: (6:14)* *Part 5: (13:55)* *Part 6: (6:55)* *Part 7: (7:42)* *Part 8: (2:44)*	October 1986	CD	hat ART (hat ART 6066)		Frederic Rzewski: The People United Will Never Be Defeated!
	36 Variations on "The People United Will Never Be Defeated" *Thema (1:31)* *Variation 1 (1:00)* *Variation 2 (1:01)* *Variation 3 (1:11)* *Variation 4 (1:10)* *Variation 5 (1:09)* *Variation 6 (1:10)* *Variation 7 (1:01)* *Variation 8 (1:23)* *Variation 9 (1:09)*	March 1998-March 2001		Nonesuch (79623-2)		Rzewski Plays Rzewski: Piano Works, 1975-1999

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Rzewski, Frederic (cont.)	*Variation 10 (0:59)* *Variation 11 (1:05)* *Variation 12 (1:16)* *Variation 13 (1:59)* *Variation 14 (1:25)* *Variation 15 (1:19)* *Variation 16 (2:04)* *Variation 17 (1:16)* *Variation 18 (2:02)* *Variation 19 (0:54)* *Variation 20 (0:49)* *Variation 21 (1:07)* *Variation 22 (0:55)* *Variation 23 (0:40)* *Variation 24 (2:43)* *Variation 25 (1:56)* *Variation 26 (1:24)* *Variation 27 (5:27)* *Variation 28 (1:28)* *Variation 29 (0:35)* *Variation 30 (2:24)* *Cadenza (1:18)* *Variation 31 (1:08)* *Variation 32 (1:08)* *Variation 33 (1:14)* *Variation 34 (1:23)* *Variation 35 (1:09)* *Variation 36 (1:51)* *Cadenza (5:56)* *Thema (3:02)*	March 1998-March 2001	CD	Nonesuch (79623-2)		Rzewski Plays Rzewski: Piano Works, 1975-1999

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Rzewski, Frederic (cont.)	36 Variations on "The People United Will Never Be Defeated"	March 26, 2007	DVD	Video Artists International (4440)		Rzewski Plays Rzewski: The People United Will Never Be Defeated!
Saint-Saëns, Camille	Gavotte in F Major, Op. 90 (1:47)	1905	Piano Roll	Welte-Mignon (802)	Tacet (159)	The Welte Mignon Mystery, Vol. IX: Camille Saint-Saëns
	Impromptu in F-Sharp Minor, Op. 36 (5:11)	1916-1925		Duo-Art	Everest (X-918)	Camille Saint-Saëns Plays Saint-Saëns; Josef Hofmann Plays Hofmann
	Improvised cadenza on Africa, Op. 89 (2:48)	June 26, 1904	Acoustic	Gramophone & Typewriter Limited (3464f) 035506	Marston (52054-2)	Legendary Piano Recordings: The Complete Grieg, Saint-Saëns, Pugno, and Diémer
	3 Mazurkas, Op. 21 *No. 1 in G Minor (2:59)*	1917	Piano Roll	Duo-Art (5945)	Dal Segno (DSPR 009)	Masters of the Piano Roll
	No. 1 in G Minor (2:58)	November 24, 1919	Acoustic	Gramophone Company Limited (03286v) 2-035502	Marston (52054-2)	Legendary Piano Recordings: The Complete Grieg, Saint-Saëns, Pugno, and Diémer
	Mazurka in B Minor, Op. 66 (3:18)	1905	Piano Roll	Welte-Mignon (5674-6)	Tacet (159)	The Welte Mignon Mystery, Vol. IX: Camille Saint-Saëns
	Rhapsodie d'Auvergne, Op. 73 (1:52)	June 26, 1904	Acoustic	Gramophone & Typewriter Limited (3474f) 035510	Marston (52054-2)	Legendary Piano Recordings: The Complete Grieg, Saint-Saëns, Pugno, and Diémer

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Saint-Saëns, Camille (cont.)	Rhapsodie d'Auvergne, Op. 73 (7:19)	1905	Piano Roll	Welte-Mignon (800)	Tacet (159)	The Welte Mignon Mystery, Vol. IX: Camille Saint-Saëns
	Samson & Delilah – Improvisation (4:51)	1915			Dal Segno (DSPR 009)	Masters of the Piano Roll
	Suite Algérienne, Op. 60 *No. 3: Rêverie du soir à Blidah (3:47)*	November 24, 1919	Acoustic	Gramophone Company Limited (03284v) 035520	Marston (52054-2)	Legendary Piano Recordings: The Complete Grieg, Saint-Saëns, Pugno, and Diémer
	No. 3: Rêverie du soir à Blidah (3:46)	1905	Piano Roll	Welte Mignon (801)	Tacet (159)	The Welte Mignon Mystery, Vol. IX: Camille Saint-Saëns
	No. 4: Marche militaire française (3:39)	November 24, 1919	Acoustic	Gramophone Company Limited (03285v) 035521	Marston (52054-2)	Legendary Piano Recordings: The Complete Grieg, Saint-Saëns, Pugno, and Diémer
	Valse mignonne, Op. 104 (2:30)	June 26, 1904		Gramophone & Typewriter Limited (3465f) 035507		
	Valse mignonne, Op. 104 (2:19)	1905	Piano Roll	Welte-Mignon (803)	Tacet (159)	The Welte Mignon Mystery, Vol. IX: Camille Saint-Saëns
	Valse mignonne, Op. 104 (2:26)	November 24, 1919	Acoustic	Gramophone Company Limited (03287v) 2-035503	Marston (52054-2)	Legendary Piano Recordings: The Complete Grieg, Saint-Saëns, Pugno, and Diémer

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Saint-Saëns, Camille (cont.)	Valse nonchalante, Op. 110 (3:11)	June 26, 1904	Acoustic	Gramophone & Typewriter Limited (3466f) 035508	Marston (52054-2)	Legendary Piano Recordings: The Complete Grieg, Saint-Saëns, Pugno, and Diémer
	Valse nonchalante, Op. 110 (2:52)	1905	Piano Roll	Welte-Mignon (796)	Tacet (159)	The Welte Mignon Mystery, Vol. IX: Camille Saint-Saëns
Salzedo, Carlos	Rêverie, Op. 18 (2:35)	1921	Piano Roll	Duo-Art (64568)	Dolphin (TCC38-FD199)	The Condon Collection: Rarities Volume 2 (1845-1974)
Sapellnikoff, Wassily	3 Morceaux, Op. 4 *No. 2: Gavotte (3:02)*	1910s-1920s	78 rpm	Vocalion and Columbia	Appian (APR 6016)	Wassily Sapellnikoff: The Complete Recordings
	3 Morceaux, Op. 6 *No. 2: Polka Miniature (2:21)*					
	Valse, Op. 1 (4:08)					
Sauer, Emil von	Echo aus Wien (7:00)	Ca. 1925	78 rpm	German Vox Recordings (06268)	Marston (53002-2)	Emil von Sauer: The Complete Commercial Recordings
	Etudes de Concert *No. 6: Espenlaub (2:31)*	December 14, 1928		Odeon Recordings (0-4762)		
	No. 6: Espenlaub (2:32)	Ca. 1930		Pathé Recordings (X-5505)		
	No. 7: "Meeresleuchten" (3:11)	Ca. 1925		German Vox Recordings (06264)		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Sauer, Emil von (cont.)	Galop de Concert (2:55)	Ca. 1930	78 rpm	Pathé Recordings (X-5505)	Marston (53002-2)	Emil von Sauer: The Complete Commercial Recordings
	Konzert-Polka (3:57)	Ca. 1925		German Vox Recordings (06254)		
	Konzert-Polka (3:19)	December 14, 1928		Odeon Recordings (0-06764)		
	Spieluhr (2:43)	Ca. 1925		German Vox Recordings (06249)		
	Spieluhr (2:39)	December 14, 1928		Parlophone (E10863)		
Scharwenka, Xaver	Polish Dance, Op. 47, No. 1	1905-1910	Piano Roll	Welte-Mignon (233)	Piano Institute Recordings (Aeolia 1003)	Welte-Mignon: 1905-2005
Schleiermacher, Steffen	Balance – Four Microludies (Hommage à György Kurtág) *No. 1: (1:23)* *No. 2: (0:41)* *No. 3: (1:18)* *No. 4: (0:57)*	2007	CD	Musikproduktion Dabringhaus Und Grimm (DMG 613 1520-2)		For Children
	Klavier & Klaviere (15:42)	1998		hat[now]ART (ART 121)		Enfants Terribles
	Líla (9:10)	2004		Musikproduktion Dabringhaus Und Grimm (DMG 613 1255-2)		Steffen Schleiermacher – Piano Pieces
	3 Reconciliations to Heiner Müller *No. 1: Herakles (3:25)* *No. 2: Bildbeschreibung (14:56)* *No. 3: Philktet (4:37)*					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Schleiermacher, Steffen (cont.)	12 Soundscapes Inside the Piano *No. 1: At Sea (1:19)* *No. 2: At the Mountain Lake (1:56)* *No. 3: In the Slate Mountains (2:14)* *No. 4: On the Island (1:56)* *No. 5: In the Mine (2:55)* *No. 6: In the Lowlands (5:01)* *No. 7: In the Cave (3:40)* *No. 8: On the Mountainside (1:57)* *No. 9: After the Earthquake (3:19)* *No. 10: At the Mountain Brook (1:15)* *No. 11: In the Castle Ruin (4:48)* *No. 12: On the Highway (3:14)*	2004	CD	Musikproduktion Dabringhaus Und Grimm (DMG 613 1255-2)		Steffen Schleiermacher – Piano Pieces
Schulhoff, Erwin	Esquisses de Jazz *No. 4: Blues (1:36)* *No. 5: Charleston (1:31)*	1928	78 rpm	Matrix 1372 bm I, German Polydor (95197)	Parnassus (PACD 96011)	Erwin Schulhoff: Complete Recordings – 1928/29
	Cinq Études de Jazz *No. 2: Blues (2:18)* *No. 3: Chanson (2:02)* *No. 4: Tango (1:34)* *No. 5: Toccata on the Shimmy "Kitten on the Keys" by Zez Confrey (1:55)*			Matrices 1375/6 bm I, German Polydor (95199)		
	Partita for Piano *No. 3: Tango-Rag (1:35)* *No. 4: Tempo di Fox à la Hawaii (2:04)* *No. 7: Tango (2:18)* *No. 8: Shimmy-Jazz "Joli tambour, donne-moi ta rose" (1:11)*			Matrices 1377/8 bm I, German Polydor (95200)		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Schulhoff, Erwin (cont.)	Piano Sonata No. 2 *I. Allegretto con moto (4:22)* *II. Allegro giocoso (1:21)* *III. Andante cantabile (2:37)* *IV. Finale: Allegro moderato (3:42)*	1928	78 rpm	Matrices 1369-1371 ½ bm I, German Polydor (95196/7)	Parnassus (PACD 96011)	Erwin Schulhoff: Complete Recordings – 1928/29
	Suite No. 2 for Piano *No. 1: Preludio: Allegro moderato (1:41)* *No. 2: Melodia: Andantino (1:36)* *No. 3: Toccatina: Allegro molto (1:13)* *No. 4: Pastorale: Andante con moto (1:33)* *No. 5: Gigue: Allegro furioso (1:23)*			Matrices 1373/4 bm I, German Polydor (95198)		
Scott, Cyril	Black Dance, Op. 58, no. 5 (1:55)	1920	Piano Roll	Duo-Art English (64060)	Dolphin (TCC38-FD199)	The Condon Collection: Rarities Volume 2 (1845-1974)
	Black Dance, Op. 58, no. 5 (1:39)	February 28, 1929			Dutton Laboratories (CDLX 7150)	Cyril Scott Complete Piano Music Volume 1: Suites & Miniatures
	Chinese Caprice (3:08)	1920	Piano Roll	Duo-Art British (07)	Dolphin (TCC38-FD199)	The Condon Collection: Rarities Volume 2 (1845-1974)
	Chinese Caprice (2:49)	February 12, 1930			Dutton Laboratories (CDLX 7150)	Cyril Scott Complete Piano Music Volume 1: Suites & Miniatures
	3 Frivolous Pieces *No. 3: Valse Scherzando (1:59)*		78 rpm	Columbia (5435)		
	Lotus Land, Op. 47, no. 1 (3:03)	1920	Piano Roll	Welte-Mignon (1696)	Dolphin (TCC38-FD199)	The Condon Collection: Rarities Volume 2 (1845-1974)

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Scott, Cyril (cont.)	Lotus Land, Op. 47, no. 1 (2:57)	February 28, 1929			Dutton Laboratories (CDLX 7150)	Cyril Scott Complete Piano Music Volume 1: Suites & Miniatures
	3 Pastorales *No. 3: Pensoso (2:19)*					
	Rainbow Trout (3:04)					
	Souvenir de Vienne (2:25)					
	Water Wagtail, Op. 71, no. 3 (2:09)					
Scriabin, Alexander	Etudes, Op. 8 *No. 12 in D-Sharp Minor*	1910	Piano Roll	Welte-Mignon (2073)	Pierian (18)	The Composer As Pianist: Scriabin
	2 Mazurkas, Op. 40 *No. 2: Piacevole in F-Sharp Major (0:47)*			Welte-Mignon (2072)	Dolphin (TCC38-FD199)	The Condon Collection: Rarities Volume 2 (1845-1974)
	2 Pieces, Op. 57 *No. 1: Désir (1:32)*			Welte-Mignon (2071)	Pierian (18)	The Composer As Pianist: Scriabin
	Preludes, Op. 11 *No. 1 in C Major* *No. 2 in A Minor* *No. 13 in G-Flat Major* *No. 14 in E-Flat Minor*			Welte-Mignon		
				Welte-Mignon (2069)		
	Preludes, Op. 22 *No. 1 in G-Sharp Minor*			Welte-Mignon (2072)		
Shchedrin, Rodion	Polyphonic Book 25 Polyphonic Preludes *Two part invention (1:34)*	1973	LP, 33 1/3 rpm, 12" disc	Melodiya (CO 4685-6)	Melodiya (MEL 10 02018)	Shchedrin Plays Shchedrin

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Shchedrin, Rodion (cont.)	*Canon at the octave (1:16)* *Ostinato (1:58)* *Fughetta (2:26)* *Canonic imitation (1:08)* *Collateral parts (2:31)* *"Mirror" canon (0:56)* *Recitative and crab motion (1:30)* *Etude (Inversion) (1:27)* *Chaconne (3:01)* *Counterpoint (1:19)* *Toccatina-collage (1:23)* *Invention in three parts (2:18)* *Canon by augmentation (1:43)* *Motet (Double canon) (2:07)* *Basso ostinato (1:27)* *Perpetual canon (3:09)* *Fugue (1:35)* *Triple counterpoint (2:47)* *Canon to a cantus firmus (1:57)* *Double fugue (2:14)* *The horizontal and the vertical (3:01)* *Polyphonic mosaic (4:11)*	1973	LP, 33 1/3 rpm, 12" disc	Melodiya (CO 4685-6)	Melodiya (MEL 10 02018)	Shchedrin Plays Shchedrin
	24 Preludes and Fugues Volume I: "Sharp Keys" *Preludio I (0:31)* *Fuga I (a 3 voci) (1:33)* *Preludio II (0:40)* *Fuga II (a 3 voci) (3:19)* *Preludio III (1:17)* *Fuga III (a 4 voci) (2:11)*	1966		Melodiya (33D 018439)		

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Shchedrin, Rodion (cont.)	*Preludio IV (0:56)* *Fuga IV (a 4 voci) (3:49)* *Preludio V (0:33)* *Fuga V (a 3 voci) (2:44)* *Preludio VI (1:09)* *Fuga VI (a 4 voci) (3:43)* *Preludio VII (0:30)* *Fuga VII (a 2 voci) (2:03)* *Preludio VIII (1:39)* *Fuga VIII (a 3 voci) (2:03)* *Preludio IX (1:57)* *Fuga IX (a 3 voci) (2:23)* *Preludio X (2:01)* *Fuga X (a 3 voci) (1:44)* *Preludio XI (0:38)* *Fuga XI (a 5 voci) (4:01)* *Preludio XII (1:00)* *Fuga XII (a 3 voci) (2:42)*	1966	LP, 33 1/3 rpm, 12" disc	Melodiya (33D 018439)	Melodiya (MEL 10 02018)	Shchedrin Plays Shchedrin
	Volume II: "Flat Keys" *Preludio XIII (1:26)* *Fuga XIII (a 3 voci) (1:21)* *Preludio XIV (0:40)* *Fuga XIV (a 3 voci) (2:30)* *Preludio XV (1:42)* *Fuga XV (a 4 voci) (3:20)* *Preludio XVI (0:45)* *Fuga XVI (a 2 voci) (3:00)* *Preludio XVII (1:38)* *Fuga XVII (a 3 voci) (2:02)* *Preludio XVIII (0:45)*	1971				

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Shchedrin, Rodion (cont.)	*Fuga XVIII (a 3 voci) (3:17)* *Preludio XIX (0:49)* *Fuga XIX (a 3 voci) (1:26)* *Preludio XX (3:38)* *Fuga XX (a 4 voci) (6:25)* *Preludio XXI (1:10)* *Fuga XXI (a 3 voci) (2:32)* *Preludio XXII (0:47)* *Fuga XXII (a 4 voci) (5:05)* *Preludio XXIII (1:46)* *Fuga XXIII (a 3 voci) (4:03)* *Preludio XXIV (0:36)* *Fuga XXIV (a 3 voci) (1:37)*	1971			Melodiya (MEL 10 02018)	Shchedrin Plays Shchedrin
Shirley, Nathan	Ballade (7:08)	2012	CD	Marsyas Music (8857671186 83)		Ballade
	Beast, The (8:34)	2011		Marsyas Music (8016552707 21)		While Good Folk Sleep
	Black Cat Suite, The *Demonic Rage (1:08)* *Phantasm (2:47)* *Happiness? (2:02)* *Nightmare Incarnate (0:49)* *Dread of the Beast (1:34)* *Corpse Walked Up in the Cellar (3:21)* *From the Throats of the Damned (3:26)*					
	Cultus (2:11)					
	Images *God the Father (1:03)* *Judith with the Head of Holofernes (1:44)*					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Shirley, Nathan (cont.)	*Mary Magdalen (1:18)* *St. Francis in the Wilderness (1:59)* *St. Cecilia (1:19)* *The Resurrection of Lazarus (0:59)* *The Virgin of the Rosary (1:09)* *The Spirit of Samuel (1:16)* *St. Catherine (1:42)* *St. Michael Defeating the Devil (2:13)*	2011	CD	Marsyas Music (801655270721)		While Good Folk Sleep
	Mirrors (1:06)					
	Seven Modes, The *Locrian v. 1 (0:58)* *Phrygian (1:26)* *Aeolian (1:01)* *Dorian (0:42)* *Mixolydian (1:04)* *Ionian (1:05)* *Locrian v. 2 (0:51)*					
	States of Mind *Grief (4:47)* *Contentment (1:48)* *Dreaming (1:25)* *Frenzy (1:13)*					
	Toccata (4:30)					
	Twilight on the Lake (7:42)					
	While Good Folk Sleep *Nightly Breeze (1:16)* *Lunatic (0:49)* *Apparition (1:20)* *Before Dawn (2:22)*					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Shostakovich, Dmitri	7 Children's Pieces *No. 1: March* *No. 2: Valse* *No. 3: Sad Tale* *No. 4: Merry Tale* *No. 5: The Bear* *No. 6: Clockwork Doll* *No. 7: Birthday*	1946	Vinyl LP	Mercury (MG 10035)	Revelation Records (RV 70007)	Shostakovich Plays Shostakovich, Vol. 6[197]
	3 Fantastic Dances, Op. 5					David Oistrakh Plays Violin Favorites/Dmitri Shostakovich Plays His Own 7 Children's Pieces; Polka From the Golden Age; 3 Fantastic Dances; Preludes
	3 Fantastic Dances, Op. 5 (2:55)	1947		Melodiya (M10 39075-6)	Revelation Records (RV 70008)	Shostakovich Plays Shostakovich, Vol. 7
	3 Fantastic Dances, Op. 5 *I. Allegretto (0:54)* *II. Andantino (1:13)* *III. Allegretto (0:51)*	1958		Columbia (FCX 769)	Revelation Records (RV 70003)	Shostakovich Plays Shostakovich, Vol. 3

[197] Derek Hulme notes that "Sad Tale" and "The Bear" are transposed on the reissue. Derek C. Hulme, *Dmitri Shostakovich: A Catalogue, Biobibliography, and Discography*, 3rd ed. (Lanham, MD: Scarecrow Press, 2002), 248.

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Shostakovich, Dmitri (cont.)	24 Preludes, Op. 34 *No. 8 in F-Sharp Minor* *No. 14 in E-Flat Minor* *No. 15 in D-Flat Major* *No. 22 in G Minor*	1944	78 rpm, 10" disc	USSR (11992-3)	Revelation Records (RV 70007)	Shostakovich Plays Shostakovich, Vol. 6
					Revelation Records (RV 70007)	Shostakovich Plays Shostakovich, Vol. 6
	24 Preludes, Op. 34 *No. 8 in F-Sharp Minor* *No. 14 in E-Flat Minor* *No. 15 in D-Flat Major* *No. 16 in B-Flat Major* *No. 17 in A-Flat Major* *No. 18 in F Minor* *No. 19 in E-Flat Major* *No. 24 in D Minor*	1946	Vinyl, LP	Mercury (MG 10035)		David Oistrakh Plays Violin Favorites/Dmitri Shostakovich Plays His Own 7 Children's Pieces; Polka From the Golden Age; 3 Fantastic Dances; Preludes
	24 Preludes, Op. 34 *No. 8 in F-Sharp Minor*	1947		Melodiya (M10 39075-6)	Revelation Records (RV 70007)	Shostakovich Plays Shostakovich, Vol. 6
	No. 8 in F-Sharp Minor	July 1950		Revelation Records (RV 70007)		
	No. 14 in E-Flat Minor *No. 15 in D-Flat Major*	1947		Melodiya (M10 39075-6)	Revelation Records (RV 70007)	

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Shostakovich, Dmitri (cont.)	*No. 16 in B-Flat Major*	1947		Revelation Records (RV 70007)		Shostakovich Plays Shostakovich, Vol. 6
	No. 17 in A-Flat Major			Melodiya (M10 39075-6)	Revelation Records (RV 70007)	
	No. 18 in F Minor					
	No. 19 in E-Flat Major					
	No. 22 in G Minor	July 1950		Revelation Records (RV 70007)		
	No. 23 in F Major					
	No. 24 in D Minor	1947		Melodiya (M10 39075-6)	Revelation Records (RV 70007)	

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Shostakovich, Dmitri (cont.)	24 Preludes and Fugues, Op. 87[198]					
	*No. 1 in C Major (4:45)**	December 6, 1951	Mono, 10" disc	USSR (MK D 873-4)	Revelation Records (RV 70001)	Shostakovich Plays Shostakovich, Vol. 1
	*No. 1 in C Major (4:58)**	May 1958	Mono	Columbia France (FCX 771)	Warner Classics (2564615501)	Shostakovich Plays Shostakovich
	No. 1 in C Major	ca. 1960		Melodiya (CM 02545-6)		
	No. 2 in A Minor	1951-52	LP, 33 1/3 rpm, 12" disc	Concert Hall Society (CHS 1314)	Concert Hall Society (H 1509)	Preludes and Fugues, Op. 87: Rarities Collection 122
	No. 2 in A Minor (2:01)	February 5, 1952	Mono, 10" disc	USSR (MK D 873-4)	Revelation Records (RV 70001)	Shostakovich Plays Shostakovich, Vol. 1
	No. 2 in A Minor	Ca. 1960	LP, 33 1/3 rpm, 12" disc	USSR (MK D 06459-60)	Melodiya (HLM 7096) in set (RLS 721)	Shostakovich Plays Shostakovich
	No. 3 in G Major	1951-52		Concert Hall Society (CHS 1314)	Concert Hall Society (H 1509)	Preludes and Fugues, Op. 87: Rarities Collection 122
	No. 3 in G Major (2:58)	February 5, 1952	Mono, 10" disc	USSR (MK D 873-4)	Revelation Records (RV 70001)	Shostakovich Plays Shostakovich, Vol. 1

[198] Entries marked with an * indicate a discrepancy in recording dates between the CD booklet and Derek Hulme's *Dmitri Shostakovich: A Catalogue, Biobibliography, and Discography*. In these instances, Hulme's bio-bibliography was given precendence.

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Shostakovich, Dmitri (cont.)	*No. 3 in G Major (3:02)*	May 1957			Praga (PRD 250 365.66)	Shostakovich *plays*…Shostakovich
	No. 3 in G Major	Ca. 1960	LP, 33 1/3 rpm, 12" disc	USSR (MK D 06459-60)	Melodiya (HLM 7096) in set (RLS 721)	Shostakovich Plays Shostakovich
	No. 4 in E Minor	1951-52		Concert Hall Society (CHS 1314)	Concert Hall Society (H 1509)	Preludes and Fugues, Op. 87: Rarities Collection 122
	No. 4 in E Minor (8:23)	February 5, 1952	Mono, 10" disc	USSR (MK D 873-4)	Revelation Records (RV 70001)	Shostakovich Plays Shostakovich, Vol. 1
	*No. 4 in E Minor (7:26)**	May 1958	Mono	Columbia France (FCX 771)	Warner Classics (2564615501)	Shostakovich Plays Shostakovich
	*No. 5 in D Major (3:01)**	December 6, 1951	Mono, 10" disc	USSR (MK D 873-4)	Revelation Records (RV 70001)	Shostakovich Plays Shostakovich, Vol. 1
	No. 5 in D Major	1951-52	LP, 33 1/3 rpm, 12" disc	Concert Hall Society (CHS 1314)	Concert Hall Society (H 1509)	Preludes and Fugues, Op. 87: Rarities Collection 122
	No. 5 in D Major (3:03)	May 1957			Praga (PRD 250 365.66)	Shostakovich *plays*…Shostakovich
	*No. 5 in D Major (2:51)**	May 1958	Mono	Columbia France (FCX 771)	Warner Classics (2564615501)	Shostakovich Plays Shostakovich

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Shostakovich, Dmitri (cont.)	*No. 5 in D Major*	Ca. 1960	LP, 33 1/3 rpm, 12" disc	USSR (MK D 06459-60)	Melodiya (HLM 7096) in set (RLS 721)	Shostakovich Plays Shostakovich
	*No. 6 in B Minor (5:11)**	February 14, 1952	Mono, 10" disc	USSR (MK D 873-4)	Revelation Records (RV 70001)	Shostakovich Plays Shostakovich, Vol. 1
	*No. 6 in B Minor (5:35)**	May 1958	Mono	Columbia France (FCX 771)	Warner Classics (2564615501)	Shostakovich Plays Shostakovich
	No. 6 in B Minor	Ca. 1960	LP, 33 1/3 rpm, 12" disc	USSR (MK D 06459-60)	Melodiya (HLM 7096) in set (RLS 721)	Shostakovich Plays Shostakovich
	No. 6 in B Minor			Parlophone (PMC 1056)	Seraphim (M 60024)	Shostakovich: Six Preludes and Fugues from Op. 87
	No. 7 in A Major (3:10)	February 5, 1952	Mono, 10" disc	USSR (MK D 873-4)	Revelation Records (RV 70001)	Shostakovich Plays Shostakovich, Vol. 1
	No. 7 in A Major	Ca. 1960	LP, 33 1/3 rpm, 12" disc	USSR (MK D 06459-60)	Melodiya (HLM 7096) in set (RLS 721)	Shostakovich Plays Shostakovich
	No. 7 in A Major			Parlophone (PMC 1056)	Seraphim (M 60024)	Shostakovich: Six Preludes and Fugues from Op. 87
	*No. 8 in F-Sharp Minor (8:27)**	February 19, 1952	Mono, 10" disc	USSR (MK D 873-4)	Revelation Records (RV 70001)	Shostakovich Plays Shostakovich, Vol. 1

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Shostakovich, Dmitri (cont.)	*No. 8 in F-Sharp Minor*			Parlophone (PMC 1056)	Seraphim (M 60024)	Shostakovich: Six Preludes and Fugues from Op. 87
	No. 12 in G-Sharp Minor	1951-52	LP, 33 1/3 rpm, 12" disc	Concert Hall Society (CHS 1314)	Concert Hall Society (H 1509)	Preludes and Fugues, Op. 87: Rarities Collection 122
	*No. 12 in G-Sharp Minor (7:40)**	February 19, 1952			Revelation Records (RV 70001)	Shostakovich Plays Shostakovich, Vol. 1
	*No. 13 in F-Sharp Major (7:47)**					
	*No. 13 in F-Sharp Major (6:40)**	May 1958	Mono	Columbia France (FCX 771)	Warner Classics (2564615501)	Shostakovich Plays Shostakovich
	No. 14 in E-Flat Minor	1951-52	LP, 33 1/3 rpm, 12" disc	Concert Hall Society (CHS 1314)	Concert Hall Society (H 1509)	Preludes and Fugues, Op. 87: Rarities Collection 122
	*No. 14 in E-Flat Minor (7:44)**	February 5, 1952			Revelation Records (RV 70001)	Shostakovich Plays Shostakovich, Vol. 1
	*No. 14 in E-Flat Minor (7:15)**	May 1958	Mono	Columbia France (FCX 771)	Warner Classics (2564615501)	Shostakovich Plays Shostakovich
	No. 16 in B-Flat Minor	December 6, 1951			Revelation Records (RV 70003)	Shostakovich Plays Shostakovich, Vol. 3
	No. 16 in B-Flat Minor	1951-52	LP, 33 1/3 rpm, 12" disc	Concert Hall Society (CHS 1314)	Concert Hall Society (H 1509)	Preludes and Fugues, Op. 87: Rarities Collection 122

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Shostakovich, Dmitri (cont.)	*No. 16 in B-Flat Minor*	Ca. 1960		USSR (MK D 06459-60)	Melodiya (HLM 7096) in set (RLS 721)	Shostakovich Plays Shostakovich
	No. 17 in A-Flat Major *No. 18 in F Minor*	Ca. 1956			Revelation Records (RV 70003)	Shostakovich Plays Shostakovich, Vol. 3
	*No. 18 in F Minor (5:11)**	May 1958	Mono	Columbia France (FCX 771)	Warner Classics (2564615501)	Shostakovich Plays Shostakovich
	No. 20 in C Minor	February 5, 1952			Revelation Records (RV 70003)	Shostakovich Plays Shostakovich, Vol. 3
	No. 20 in C Minor	Ca. 1960	LP, 33 1/3 rpm, 12" disc	USSR (MK D 06459-60)	Melodiya (HLM 7096) in set (RLS 721)	Shostakovich Plays Shostakovich
	No. 20 in C Minor	Unknown		Parlophone (PMC 1056)	Seraphim (M 60024)	Shostakovich: Six Preludes and Fugues from Op. 87
	No. 22 in G Minor	February 5, 1952			Revelation Records (RV 70003)	Shostakovich Plays Shostakovich, Vol. 3
	No. 23 in F Major	December 6, 1951		USSR (21388-9)		
	No. 23 in F Major (6:09)	May 1957			Praga (PRD 250 365.66)	Shostakovich *plays*…Shostakovich
	*No. 23 in F Major (6:45)**	May 1958	Mono	Columbia France (FCX 771)	Warner Classics (2564615501)	Shostakovich Plays Shostakovich

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Shostakovich, Dmitri (cont.)	*No. 23 in F Major*	Ca. 1960	LP, 33 1/3 rpm, 12" disc	USSR (MK D 06459-60)	Melodiya (HLM 7096) in set (RLS 721)	Shostakovich Plays Shostakovich
	No. 23 in F Major			Melodiya (CM 02545-6)		
	No. 24 in D Minor	February 5, 1952			Revelation Records (RV 70003)	Shostakovich Plays Shostakovich, Vol. 3
	*No. 24 in D Minor (11:43)**	Unknown		Parlophone (PMC 1056)	Warner Classics (2564615501)	Shostakovich Plays Shostakovich
	No. 24 in D Minor	Ca. 1960		Melodiya (CM 02545-6)		
Sifler, Paul	3 Tall Tales (6:21) *Jack and the Beanstalk* *The Frog-Prince* *The Three Bears*	Ca. 1970s	LP, 33 1/3 rpm, 12" disc	Fredonia Discs (FD-4)		Teaching Pieces for Budding Pianists
	Young Pianist's Almanac (15:01) *January: March in the Big Parade* *February: An Old Fashioned Valentine* *March: An Irish Hill Tune* *April: Midnight Gallop* *May: A Mother's Day Waltz* *June: Soaring in a Glider* *July: Pitching and Catching* *August: Square Dance* *September: Hurrying to School* *October: Sailing Toward the Horizon* *November: November Storm* *December: The Christmas Music Box*					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Sitsky, Larry	Fantasia No. 1 in Memory of Egon Petri (6:27)	1988	CD	Move Records (MD 3066)		Contemporary Australian Piano
	Fantasia No. 2 in Memory of Winifred Burston (9:51)	1989		Move Records (MD 3084)		De Profundis
	Fantasia No. 4: Arch (4:09)	1988		Move Records (MD 3066)		Contemporary Australian Piano
	Fantasia No. 7 on a Theme of Liszt (7:31)	July 1991		Jade Records (JAD 1025)		Splendour of the Past: Music of Australian Composers
	Fantasia No. 8 on D-B-A-S (8:12)	1991		Jade Records (JAD 1024)		Ossia: Australian Composers, Volume 1
	Petra (4:51)	1989		Move Records (MD 3084)		De Profundis
Smalley, Roger	Piano Pieces I-V *Piano Piece I (0:58)* *Piano Piece II (1:43)* *Piano Piece III (0:58)* *Piano Piece IV (1:01)* *Piano Piece V (1:30)*	1995	CD	Tall Poppies (TP 060)		Voices
Smit, Leo	7 Characteristic Pieces *Ostinato (1:36)*	April 1981	Vinyl, LP	Musical Heritage Society (MHS 7534M)		A Crazy Quilt of American Piano Music

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Smit, Leo (cont.)	Suite of Piano Pieces *IV. Rondel "For a Young Girl" (1:52)* *V. Toccata-Breakdown (2:40)*	1947-48	Vinyl, LP, 78 rpm	Concert Hall Society (Album B9)	Naxos (9.81214)	American Composers at the Piano (1947)
Soerjadi, Wibi	American Fantasy (6:54)	1997	Live	Carnegie Hall	Philips Classics (456 247-2)	Wibi Soerjadi: Live at Carnegie Hall New York
Sorabji, Kaikhosru	Gulistan (The Rose Garden)	May 1962	Live Radio Broadcast	No commercial release; available on YouTube[199]		
Starer, Robert	At Home Alone *Dialogue with the Self* *A Faded Old Photograph* *Pop-Time* *Herman the Brown Mouse* *Deep Down the Soul* *Dancing Next Door*	1989	Cassette	MCA Music	MCA Music	A Portrait of Robert Starer
	Sketches in Color *Purple* *Shades of Blue* *Black and White* *Bright Orange* *Grey* *Pink* *Crimson*					

[199] "Kaikhosru Shapurji Sorabji—Gulistan (The Rose Garden)," YouTube video, 23:44, posted by "Alexander Hart," November 16, 2014, https://www.youtube.com/watch?v=VZs01TevxbM&t=432s.

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Strauss, Richard	Mood Pictures, Op. 9 *No. 1: On the Silent Forest Path (4:01)* *No. 2: The Lonely Waters (3:10)* *No. 3: Intermezzo (3:40)*[200] *No. 4: Rêverie (2:38)*	1906	Piano Roll	Welte-Mignon (1186) Welte-Mignon (1187) Welte-Mignon (1188) Welte-Mignon (1189)	Tacet (137)	The Welte Mignon Mystery Vol. III: Richard Strauss
Stravinsky, Igor	Piano Rag Music (3:12)	July 1934	78 rpm	Columbia (68300-D)	EMI Classics (1993)	Igor Stravinsky Plays & Conducts
	Serenade in A (complete) (11:19)			Columbia (17051-D)	EMI Classics (1993)	Igor Stravinsky Plays & Conducts
	Sonata *I. Moderato (3:14)* *II. Adagietto (4:37)* *III. Allegro moderato (3:01)*	1916-1927	Piano Roll	Duo-Art (6867-3) Duo-Art (69560) Duo-Art (7002-3)	Nimbus Records (NI 8813)	The Composer Plays: George Gershwin, Enrique Granados, Sergey Prokofiev, Igor Stravinsky (NI 8813) (LC 5871)
Tao, Conrad	A Walk (for Emilio) (7:01)	2015	CD	Warner Classics (552763)		Conrad Tao: Pictures

[200] Sitsky, *The Classical Reproducing Piano Roll: A Catalogue-Index*, does not list a primary recording of "Intermezzo," but the CD claims that Strauss recorded this piano roll.

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Tao, Conrad (cont.)	Iridescence (6:13)	2013	CD	EMI Classics (50999 9 34476 2 1)		Conrad Tao: Voyages
	Vestiges *No. 1: Upon Walking Alongside Green Glass Bottles (2:12)* *No. 2: Upon Ripping Perforated Pages (2:10)* *No. 3: Upon Being (6:09)* *No. 4: Upon Viewing Two Porcelain Figures (5:22)*					
Tcherepnin, Alexander	4 Arabesques, Op. 11 *No. 1: Andantino* *No. 2: Allegro vivo* *No. 3: Allegretto* *No. 4: Presto*	1954	33 1/3 rpm, 12" disc	Music Library Recordings (MLR 7043)		Sonatine romantique, Op. 4; Arabesques, Op. 11; Bagatelles, Op. 5; Nocturne, Op. 2, no. 1
	10 Bagatelles, Op. 5 *No. 1: Allegro marciale* *No. 2: Con vivacità* *No. 3: Vivo* *No. 4: Lento con tristezza* *No. 5: Dolce* *No. 6: Allegro con spirito* *No. 7: Prestissimo* *No. 8: Allegro* *No. 9: Allegretto* *No. 10: Allegro marciale*	1935	78 rpm	Electrola/ HMV[201]		

[201] This recording is included in Enrique Alberto Arias, *Alexander Tcherepnin: A Bio-Bibliography* (Westport, CT: Greenwood Press, 1989), 149, but no recording was found.

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Tcherepnin, Alexander (cont.)	10 Bagatelles, Op. 5	1938	Live Radio Broadcast			No commercial release found, but available on YouTube[202]
	10 Bagatelles, Op. 5	1954	LP, 33 1/3 rpm, 12" disc	Music Library Recordings (MLR 7043)		Sonatine romantique, Op. 4; Arabesques, Op. 11; Bagatelles, Op. 5; Nocturne, Op. 2, no. 1
	10 Bagatelles, Op. 5	Ca. 1960		Pathé Marconi EMI (CVC 2124)		Pièces pour piano
	5 Concert Etudes, Op. 52 *No. 3: Homage to China*	1935	78 rpm	Electrola/ HMV[203]		
	7 Etudes, Op. 56 *No. 7: Andantino*	Ca. 1960	LP, 33 1/3 rpm, 12" disc	Pathé Marconi EMI (CVC 2124)		Pièces pour piano
	Expressions, Op. 81 *No. 1: Entrance (0:52)* *No. 2: The Hour of Death (2:56)* *No. 3: Caprice (1:04)* *No. 4: Silly Story of the White Oxen (0:48)* *No. 5: Thief in the Night (0:53)* *No. 6: At the Fair (1:14)* *No. 7: Barcarole (3:34)*				SWR Classic Archive (SWR 10133)	Alexander Tcherepnin Plays Alexander Tcherepnin

[202] "Alexander Tcherepnin Plays His 10 Bagatelles, Op. 5 (1938 rec.)," YouTube video, 9:49, posted by "pianopera," February 2, 2015, https://www.youtube.com/watch?v=iBOvJJ7FENQ.

[203] This recording is included in Arias, *Alexander Tcherepnin: A Bio-Bibliography*, 149, but no recording was found.

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Tcherepnin, Alexander (cont.)	*No. 8: Blind Man's Bluff (0:51)* *No. 9: At Dawn (1:38)* *No. 10: Exit (0:41)*	Ca. 1960	LP, 33 1/3 rpm, 12" disc	Pathé Marconi EMI (CVC 2124)	SWR Classic Archive (SWR 10133)	Alexander Tcherepnin Plays Alexander Tcherepnin
	Message, Op. 39 (9:56)	1958-59				
	Nocturne, Op. 2, no. 1	1954	LP, 33 1/3 rpm, 12" disc	Music Library Recordings (MLR 7043)		Sonatine romantique, Op. 4; Arabesques, Op. 11; Bagatelles, Op. 5; Nocturne, Op. 2, no. 1
	Piano Sonata No. 1, Op. 22 *I. Allegro commodo (7:19)* *II. Andante (3:21)* *III. Allegro (2:01)* *IV. Grave (3:09)*	Ca. 1960		Pathé Marconi EMI (CVC 2124)	SWR Classic Archive (SWR 10133)	Alexander Tcherepnin Plays Alexander Tcherepnin
	Piano Sonata No. 1, Op. 22 *I. Allegro commodo (7:19)* *II. Andante (2:54)* *III. Allegro (2:01)* *IV. Grave (2:33)*	March 30-31, 1965	Live Radio Broadcast	Columbia University	Toccata Classics (TOCC 0079)	Alexander Tcherepnin: Piano Music 1913-61
	Piano Sonata No. 2, Op. 94 *I. Lento; Animato; Lento; Animato; Lento (2:34)* *II. Andantino (2:02)* *III. Animato (3:21)*					
	8 Pieces, Op. 88 *No. 4: Impromptu* *No. 8: Burlesque*	Ca. 1960	LP, 33 1/3 rpm, 12" disc	Pathé Marconi EMI (CVC 2124)		Pièces pour piano

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Tcherepnin, Alexander (cont.)	4 Préludes Nostalgiques, Op. 23 *I. Lento (2:34)* *II. Allegretto (0:35)* *III. Tempestuoso (0:44)* *IV. Con dolore, molto sostenuto (2:48)*	March 30-31, 1965	Live Radio Broadcast	Columbia University	Toccata Classics (TOCC 0079)	Alexander Tcherepnin: Piano Music 1913-61
	4 Préludes Nostalgiques, Op. 23	Ca. 1960	LP, 33 1/3 rpm, 12" disc	Pathé Marconi EMI (CVC 2124)		Pièces pour piano
	Prélude, Op. 85, no. 9 (1:27)	March 30-31, 1965	Live Radio Broadcast	Columbia University	Toccata Classics (TOCC 0079)	Alexander Tcherepnin: Piano Music 1913-61
	Prélude, Op. 85, no. 9	Ca. 1960	LP, 33 1/3 rpm, 12" disc	Pathé Marconi EMI (CVC 2124)		Pièces pour piano
	5 Slavic Transcriptions, Op. 27 *No. 2: Chanson pour la Chérie*	1935	78 rpm	Electrola/ HMV[204]		
	Sonatine Romantique, Op. 4 *I. Allegro* *II. Canzonetta* *III. Andantino* *IV. Tempestoso*	1954	LP, 33 1/3 rpm, 12" disc	Music Library Recordings (MLR 7043)		Sonatine romantique, Op. 4; Arabesques, Op. 11; Bagatelles, Op. 5; Nocturne, Op. 2, no. 1
	Songs Without Words, Op. 82 *No. 1: Elegy (2:43)* *No. 5: Hymn to Our Lady (4:25)*	1958-59			SWR Classic Archive (SWR 10133)	Alexander Tcherepnin Plays Alexander Tcherepnin

[204] Ibid., 149.

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Tristano, Francesco	Ground Bass (7:20)	May 13, 2009		Edition Klavier-Festival Ruhr		Edition Klavier-Festival Ruhr, v. 25: Francesco Tristano
	Ground Bass (9:32)	March 2012		Deutsche Grammophon (00289476514 5)		Francesco Tristano: Long Walk
	3 Improvisations *No. 1: Reveal (7:12)* *No. 2: Progression (2:04)* *No. 3: Return (5:12)*	2006	CD	Pentatone (PTC5186080)		Francesco Tristano Schlimé – Ravel: Piano Concerto in G – Prokofiev: Piano Concerto No. 5 – Schlimé: 3 Improvisations
	Long Walk (9:27)	March 2012		Deutsche Grammophon (00289476514 5)		Francesco Tristano: Long Walk
	Melody, The (4:19)	May 13, 2009		Edition Klavier-Festival Ruhr		Edition Klavier-Festival Ruhr, v. 25: Francesco Tristano
Valderrama, Carlos	Inca Rhapsodie	1922	Acoustic, 78 rpm	Edison (80721)		Inca Rhapsodie No. 5
Van Appledorn, Mary Jeanne	Set of Five *Ostinato* *Blues* *Improvisation* *Elegy* *Toccata*	Ca. 1970s	LP, 33 1/3 rpm	Opus One (Number 52)		Christopher Berg, Stephen Chatman, Michael Mauldin, Mary Jeanne Van Appledorn, Andrew Violette – Untitled

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Veen, Jeroen van	Phasing on Pärt (11:53)	2011	CD	Van Veen Productions (PP 2011)		Minimal Piano Works, Volume II
	Twenty-Four Minimal Preludes Book I: *No. 1 in C Major (5:40)* *No. 2 in A Minor (4:00)* *No. 3 in G Major (4:38)* *No. 4 in E Minor (4:23)* *No. 5 in D Major (3:24)* *No. 6 in B Minor (3:47)* *No. 7 in A Major (1:04)* *No. 8 in F-Sharp Minor (2:40)* *No. 9 in E Major (5:01)* *No. 10 in C-Sharp Minor (7:18)* *No. 11 in B Major (5:52)* *No. 12 in G-Sharp Minor (5:03)* Book II: *No. 13 in F-Sharp Major (6:53)* *No. 14 in E-Flat Minor (5:18)* *No. 15 in D-Flat Major (2:36)* *No. 16 in B-Flat Minor (2:56)* *No. 17 in A-Flat Major (4:34)* *No. 18 in F Minor (10:39)* *No. 19 in E-Flat Major (3:23)* *No. 20 in C minor (4:13)* *No. 21 in B-Flat Major (4:37)* *No. 22 in G Minor (6:04)* *No. 23 in F Major (6:07)* *No. 24 in D Minor (9:54)*	2006	CD	Brilliant Classics (8551)	Brilliant Classics (95383)	Jeroen van Veen: 24 Minimal Preludes, Books I & II

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Veen, Jeroen van (cont.)	Book III: *No. 25 in A Minor (8:58)* *No. 26 in B-Flat Minor (12:26)* *No. 28 in F Minor (32:41)* *No. 29 in D-Flat Major (8:41)* *No. 31 in B-Flat Minor (7:47)* Book IV: *No. 32 in B Minor (7:36)* *No. 34 in F Minor (6:00)* *No. 38 in C-Sharp Minor (14:22)*	2011-2014	CD	Brilliant Classics (9454)		Jeroen Van Veen Piano Music
Vieira, Amaral	Prólogo, Fuga, et Finale, Op. 193 *Prólogo (8:16)* *Fuga (2:39)* *Finale (6:09)*	1983	Vinyl, LP	Scorpius (SPS 5209)	Scorpius (SCD 101)	Amaral Vieira: Obras Para Piano Solo e Dois Pianos
	Retrato, Op. 158 (1:19)					
	Toccata, Op. 137 (2:58)	1984	Vinyl, LP	Scorpius (SPS 5203)		
Vine, Carl	Threnody (2:39)	2006	CD	Tall Poppies (TP 191)		Tall Poppies CD Sampler
Violette, Andrew	Fantasy (4:29)	2010	CD	Innova Recordings (Innova 757)		Andrew Violette – Ultra Violette
	Fugamericana (1:25)					
	Piano Piece Two (2:34)	1980	Vinyl, LP	Opus One (Number 53)		Improvisation on the Overtone Series, Black Tea, Piano Piece Two
	Piano Sonata No. 1 *I. Presto (3:55)* *II. Menuetto-Trio (3:19)* *III. Adagio (2:58)* *IV. Allegro con brio (4:42)*	2003	CD	Innova Recordings (Innova 587)		Andrew Violette – Piano Sonatas 1 & 7

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Violette, Andrew (cont.)	Piano Sonata No. 2 *Slow (8:43)* *Ostinato I (1:34)* *Ostinato II (2:23)*	2005	CD	Innova Recordings (Innova 641)		Andrew Violette – Piano Sonatas, Volume Two
	Piano Sonata No. 3 *Adagio Assai (12:42)* *Tarantella (Grazioso) (1:17)* *Motive from Chopin's Polonaise-Fantasy, Op. 61 (0:13)* *Adagio Fantastico (8:11)* *Canto (19:45)* *Recitative (1:01)* *Canto Continued (0:51)* *Recitative Continued (2:28)* *The Polonaise-Fantasy Deconstructed (4:32)* *Canto End (1:59)* *Adage Double (4:15)* *Tarantella (Vivace) (2:33)* *Molto Sostenuto (1:07)* *Death/Love Music (14:48)*					
	Piano Sonata No. 4 *The Bell Tolls Thrice (2:17)* *Prelude (4:13)* *Dance I (1:02)* *Dance II (2:43)* *Tarantella Quasi Allegro Barbaro (4:26)* *Adagio (9:53)*					
	Piano Sonata No. 5 *Chorale-Fantasy (Maestoso Ma Con Moto Di Tutti Forza) (2:28)*					

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Violette, Andrew (cont.)	*Allegro Con Brio (4:26)* *Refrain (0:18)* *Allegro Barbaro (3:25)* *Chaconne (Moderato) "When I Was Sinking Down" (2:58)* *Ritardando (5:39)* *Adagio (33:11)* *Refrain (0:28)* *Moderato Quasi Conductus (4:18)* *Trio Quasi Caccia (1:44)* *Moderato (Da Capo) (2:30)* *Presto (3:31)* *Choral (5:48)*	2005	CD	Innova Recordings (Innova 641)		Andrew Violette – Piano Sonatas, Volume Two
	Piano Sonata No. 6 (11:55)					
	Piano Sonata No. 7 *I. Adagio I (11:24)* *I. Dance (8:05)* *I. Adagio II (9:00)* *I. Adagio I (recap) (1:41)* *I. Chaconne (20:23)* *I. Refrain (1:22)* *I. Chant (7:25)* *I. Refrain (3:22)* *I. The Song Deconstructed (11:33)* *I. Descending Into the Abyss (2:39)* *I. Colorfield I (19:07)* *I. Descending Into the Abyss (recap) (2:08)* *I. Clusters (8:10)* *II. The Song Revisited (in 20 panels) (26:55)* *II. Refrain (0:54)*	2003		Innova Recordings (Innova 587)		Andrew Violette – Piano Sonatas 1 & 7

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Violette, Andrew (cont.)	*II. Stride Piano – Refrain (3:11)* *II. Rocket Dance (1:45)* *II. Descending Into the Abyss – Stride Piano (1:56)* *II. Colorfield II (11:20)* *II. Rocket Dance (recap) (0:42)* *II. Stride Piano (recap) (0:48)* *II. Song (recap) (0:43)* *II. Adagio III (2:40)* *II. Adagio II (recap) (11:58)* *II. Adagio I (2:10)* *II. Adagio III (recap)*	2003	CD	Innova Recordings (Innova 587)		Andrew Violette – Piano Sonatas 1 & 7
	2 Sonatinas *Sonatina I (1:55)* *Sonatina II (3:53)*	November 3, 1997		New World Records (NWCR 864)		Solo Flights
	5 Sonatinas *I. Moderato (4:43)* *II. Presto* *III. Blues (4:25)* *IV. Andante (5:48)* *V. Tango (5:39)*	2010		Innova Recordings (Innova 757)		Andrew Violette – Ultra Violette
Walker, George	Caprice (1:32)	1995-96	CD	New World Records (NWCR 719)		The Music of George Walker
	Caprice (1:41)	December 2001		Albany Records (Troy 523)		George Walker in Concert
	Piano Sonata No. 1 *I. Allegro energico (7:24)* *II. Theme and Six Variations (4:54)* *III. Allegro con brio (3:47)*	May 1994		Albany Records (Troy 117)		George Walker in Recital

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Walker, George (cont.)	Piano Sonata No. 2 *I. Adagio non troppo (2:41)* *II. Presto (1:18)* *III. Adagio (3:59)* *IV. Allegretto tranquillo (2:19)*	1971	LP, 33 1/3 rpm, 12" disc	Composer Recordings, Inc. (SD 270)		Songs: Herbert Elwell, Maxine Makas, Anthony Makas, John Verrall, George Walker
	Piano Sonata No. 2 *I. Adagio non troppo (2:41)* *II. Presto (1:18)* *III. Adagio (3:59)* *IV. Allegretto tranquillo (2:19)*	1995-96	CD	New World Records (NWCR 719)		The Music of George Walker
	Prelude (2:05)					
	Prelude (2:00)	December 2001		Albany Records (Troy 523)		George Walker in Concert
	Spatials: Variations for Piano	1971	LP, 33 1/3 rpm, 12" disc	Composer Recordings, Inc. (SD 270)		Songs: Herbert Elwell, Maxine Makas, Anthony Makas, John Verrall, George Walker
	Spatials: Variations for Piano (3:23)	1987	CD	New World Records (NWCR 670)		The Composer-Performer: Forty Years of Discovery
	Spatials: Variations for Piano (3:26)	1995-96		New World Records (NWCR 719)		The Music of George Walker
	Spektra (4:29)	1971	LP, 33 1/3 rpm, 12" disc	Composer Recordings, Inc. (SD 270)	New World Records (NWCR 719)	

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Walker, George (cont.)	Variations for Piano (5:24)	1995-96	CD	New World Records (NWCR 719)		The Music of George Walker
Ward-Steinman, David	Sonata	1962	LP, 33 1/3 rpm, 12" disc	Contemporary Composers Guild		Sonata for Piano; Three Songs for Clarinet and Piano
Watkins, Huw	Four Spencer Pieces *Prelude (1:46)* *No. 1: Shipbuilding on the Clyde (1:51)* *No. 2: The Crucifixion (1:36)* *No. 3: The Resurrection of Soldiers (5:51)* *No. 4: Separating Fighting Swans (2:28)* *Postlude (1:45)*	January 28-29, 2011	CD	New Music Collections (NMC D168)		Huw Watkins: In My Craft or Sullen Art
Wild, Earl	Grand Fantasy for Piano after Gershwin's "Porgy and Bess"	1976	LP, 33 1/3 rpm, 12" disc	Quintessence (PMC 7060)	Ivory Classics (70702)	George Gershwin - Earl Wild: Rhapsody in Blue, Seven Virtuoso Etudes, Grand Fantasy on Porgy and Bess, Three Preludes
	Grand Fantasy for Piano after Gershwin's "Porgy and Bess" *Introduction (0:09)* *I. Jasbo Brown Blues (1:52)* *II. Summertime (2:55)* *III. Oh, I can't sit down (1:40)* *IV. My man's gone now (3:22)* *V. I got plenty o' nuttin' (2:42)* *VI. Buzzard Song (2:04)* *VII. It ain't necessarily so (3:59)*	1989	CD	Chesky Records (CD-32)		Earl Wild from His Transcriptions of Gershwin

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Wild, Earl (cont.)	*VIII. Bess, you is my woman (2:26)* *IX. There's a boat dats leavin' for New York (2:40)* *X. Oh Lawd, I'm on my way (1:28)*	1989	CD	Chesky Records (CD-32)		Earl Wild from His Transcriptions of Gershwin
	Homage à Poulenc *(after the Sarabande from J.S. Bach's Partita No. 1)* (4:23)	1999		Ivory Classics (70907)		Romantic Master – Virtuoso Piano Transcriptions: Earl Wild
	Theme and Variations on Gershwin's "Someone to Watch Over Me" *Theme (1:12)* *Variation 1: Barcarole (4:10)* *Variation 2: Brazilian Dance (2:41)* *Variation 3: Tango (4:18)*	June 1989		Chesky Records (CD-32)		Earl Wild from His Transcriptions of Gershwin
	Jarabe Tapatio "Mexican Hat Dance" (3:27)	March 2003		Ivory Classics (73005)		Earl Wild at 88
	Piano Sonata *I. March (7:04)* *II. Adagio (7:00)* *III. Toccata (à la Ricky Martin) (5:07)*	April 2000		Ivory Classics (71005)	Ivory Classics (79003)	Earl Wild: Compositions and Transcriptions
	Theme and Variations on Gershwin's "Someone to Watch Over Me"	June 1989		Chesky Records (CD-32)		
	7 Virtuoso Etudes after Gershwin *No. 1: The Man I Love (2:44)* *No. 2: I Got Rhythm (2:05)* *No. 3: Embraceable You (2:33)* *No. 4: Fascinatin' Rhythm (1:25)* *No. 5: Somebody Loves Me (2:39)* *No. 6: Liza (2:51)* *No. 7: Lady Be Good (3:44)*	1976	LP, 33 1/3 rpm, 12" disc	Quintessence (PMC 7060)	Ivory Classics (70702)	George Gershwin - Earl Wild: Rhapsody in Blue, Seven Virtuoso Etudes, Grand Fantasy on Porgy and Bess, Three Preludes

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Wild, Earl (cont.)	7 Virtuoso Etudes after Gershwin *No. 1: I Got Rhythm (2:10)* *No. 2: Oh, Lady Be Good! (3:33)* *No. 3: Liza (3:09)* *No. 4: Embraceable You (2:50)* *No. 5: Somebody Loves Me (2:53)* *No. 6: Fascinatin' Rhythm (1:30)* *No. 7: The Man I Love (2:45)*	June 1989	CD	Chesky Records (CD-32)		Earl Wild from His Transcriptions of Gershwin
Williams, Amy	Brigid's Flame (3:45)	2013	CD	Albany Records (Troy 1415)		Crossings
	Falling (3:31)					
Wuorinen, Charles	Ave Christe: Josquin	2004	CD	Albany Records (Troy 678)		Charles Wuorinen Series: Genesis
Wyner, Yehudi	Three short fantasies *I. Piccole Armonie* *II. Piccola Fantasia* *III. For Robert Miller*	January 2, 2013	Live Recital	Voertman Hall, University of North Texas		No commercial release, but available on YouTube[205]
Zaimont, Judith Lang	Calendar Collection *June: A Walking 'Round Song (1:51)* *July: Holiday (1:10)* *August: Anthem (2:43)* *September: The Winds Arise (1:33)*	October 6, 1995	CD	4-Tay (CD 4001)		Summer Melodies – A Piano Album
	Evening (3:23)					
	Folk Song (2:19)					

[205] "Wyner: Three Short Fantasies," YouTube video, 22:45, posted by "University of North Texas College of Music," February 13, 2013, https://www.youtube.com/watch?v=88zcrIFc_DE.

Composer	Piece	Recording Date	Recording Medium	Original Release	Remastered CD Release	Album Title
Zaimont, Judith Lang (cont.)	Grand Valse Brillante (5:58)	October 6, 1995	CD	4-Tay (CD 4001)		Summer Melodies – A Piano Album
	In Pop Style (4:17)					
	Jazz Waltz (2:40)					
	Judy's Rag (3:19)				MSR Classics (MS 1238)	Prestidigitations: Contemporary Concert Rags
	Lazy Beguine (4:25)					Summer Melodies – A Piano Album
	Moderate Two-Step (5:42)					
	Nocturne: "La Fin de siècle" (7:00)	1988	LP	Leonarda	Leonarda (LE 353)	Women Composers: The Lost Tradition Found
	Nocturne: "La Fin de siècle" (6:54)	October 6, 1995	CD	4-Tay (CD 4001)		Summer Melodies – A Piano Album
	Reflective Rag (3:33)				MSR Classics (MS 1238)	Prestidigitations: Contemporary Concert Rags
	Serenade (5:07)	2007		MSR Classics (MS 1238)		
	Suite Impressions *Folk Song* *Jazz Waltz* *In Pop Style*	October 6, 1995		4-Tay (CD 4001)		Summer Melodies – A Piano Album

Rollography of Primary Recordings without Modern Reissues

Larry Sitsky's *The Classical Reproducing Piano Roll: A Catalogue-Index* provided a source of primary recordings released by Welte-Mignon, Duo-Art, and Ampico. While the above discography also contained piano rolls, the rolls were dubbed onto LPs or CDs. The following rollography contains works that have yet to be released in a format that is accessible to modern listeners. Databases including WorldCat, Discogs, MusicBrainz, and ArkivMusic were used to confirm or deny the existence of modern reissues.

Ansorge, Conrad	Ballade	Welte-Mignon (286)
	Traumbilder, Op. 8	Welte-Mignon (289)
Armbruster, Robert	High Barbaree (Sailors' traditional song)	Duo-Art (103216)
	Two Guitars (Old Russian folksong)	Duo-Art (74096)
Beck, James M. Jr.	Intermezzo	Welte-Mignon (3658)
	Polonaise in D Major	Welte-Mignon (1485)
	Tango Capricieux	Welte-Mignon (3660)
	Valse Irene	Welte-Mignon (3659)
Bennett, Percy	Mother Goose Suite. Elfin Dance	Duo-Art (S-30387)
Bentz, Edna	Afternoon of a Fox	Duo-Art (1539-D)
	Manhattan Limited	Duo-Art (1534-D)
	Ocowo	Duo-Art (60368)
	Pink Tea Fox-Trot	Duo-Art (1540-D)
	Soft Shoe Fox-Trot	Duo-Art (1529)
	Valse Volpane	Duo-Art (1531)
Berg, Bram van den	Danse Viennoise	Ampico (63661G)

Berge, William	Leontine	Ampico (51083D)
	Polka-Dot	Ampico (52243)
Bier, Allan	4 Epilogues *Summer Dusk and Alastor*	Ampico (66213G)
Billings, Earl	Spring Whispers	Ampico (67501F); Welte-Mignon (6244)
Bilotti, Anton	Elfin Dance	Welte-Mignon (6809)
	Evening in Granada	Welte-Mignon (6886)
	Gavotte; and Spanish Dance	Welte-Mignon (6781)
	Prelude in C; and Lavender and Old Lace	Welte-Mignon (6744)
Black, Frank J.	Parfait Amour	Ampico (66551G)
Blanck, Margot de	Barcarolle	Duo-Art (64257)
	Cuban Hymn	Duo-Art (64266)
Bohrer, Alphonse E.	Erna Waltz	Ampico (69971F); Duo-Art (65437)
Boyle, George F.	Gavotte and Musette	Welte-Mignon (6728)
	Habanera	Welte-Mignon (6892)
	Marionette March	Welte-Mignon (7077)
	2 Piano Pieces *Scherzo in G*	Welte-Mignon (6687)
	Pierrette	Welte-Mignon (7078)
	Pierrot	Welte-Mignon (7079)
	Songs of the Cascade	Welte-Mignon (6759)
Brinkman, Joseph	Melody, A	Duo-Art (S-31838)
	Minuetto	Duo-Art (S-31788)
Burnham, M. E.	Hindoo Song; and Widow Bird	Welte-Mignon (3854)
	Mazurka	Welte-Mignon (3853)
Cadman, Charles Wakefield	Hollywood Suite, Op. 80 *No. 1: June on the Boulevard*	Duo-Art (68848)
	No. 2: To a Comedian	Duo-Art (70098)

	Idealized Indian Themes, Op. 54 *No. 2: From the Land of Sky Blue Water*	Duo-Art (58468)
	Intermezzo	Duo-Art (6019)
	Liebeslied, Op. 40	Duo-Art (68998); Ampico (65611G)
	3 Moods, Op. 47 *No. 2: To a Vanishing Race*	Duo-Art (6039)
	Oriental Suite, Op. 75 *No. 2: The Desert's Dusty Face*	Duo-Art (68278)
	Piano Sonata, Op. 58 *II. Andante con disiderio*	Duo-Art (61229)
Cady, Harriette	Ay-Ay-Ay	Welte-Mignon (6800)
	Comic Song (The Mosquito-Russian Folk Song)	Welte-Mignon (6756)
	Cossack Folk Song	Welte-Mignon (6819)
	Danse Orientale à la Chinoise	Ampico (54354F); Welte-Mignon (6716)
	Old Chinese Lullaby	Welte-Mignon (6691)
	Sian Chok (Spring Song-Old Chinese)	Welte-Mignon (6662)
Canterbury, Richard	Jazz Etude	Duo-Art (S-31868)
Carpenter, John Alden	Tango Americaine	Duo-Art (64830)
Carroll, Adam	Nanette	Ampico (68211F)
Casella, Alfredo	Barcarolle, Op. 15	Duo-Art (70159)
	Berceuse, Op. 14	Duo-Art (65210)
Cesana, Otto	Negro Heaven	Ampico (71083); Duo-Art (74636)
Chaloff, Julius	Compositions for Piano, Op. 10 *No. 1: Prelude*	Ampico (61783H)
Charmbury, Walter	Water Sprites	Duo-Art (65408)
Chenoweth, Wilbur Rossiter	Nocturne	Ampico (69733G), (100455 3)
	Spanish Serenade; and Harvest Festival	Ampico (69413G)
	Tango	Ampico (70651), (100455 4)

	Valse Charmante	Ampico (68511F), (100265 2)
	Waltz Caprice	Ampico (62511E)
Chretien, Hedwig	Berceuse, Waltz	Welte-Mignon (2730)
	Mouettes et Sirenes	Welte-Mignon (2728)
	Nocturne	Welte-Mignon (2732)
	Trilby, Ariel	Welte-Mignon (2729)
Clark, Frank	Improvisation and Annie Laurie	Duo-Art (S-31428)
Colber, Fred	Dream and Reverie	Duo-Art (72639)
	Honeymoon Suite No. 1	Duo-Art (71596)
	Honeymoon Suite No. 2	Duo-Art (S-32018)
	3 Improvisations	Ampico (60881F)
	Novellette	Duo-Art (S-71708)
	Pacific Suite No. 5	Duo-Art (71586)
Conradi, Austin	River Road, The	Welte-Mignon (6437)
Copland, Aaron	Le chat et la souris	Ampico (68153H)
Cor de Las, Alonso	Improvisation on an Italian Canzonet	Ampico (68153H)
Cornelissen, Arnold	3 Animal Pictures *No. 1: The Chipmunk* *No. 2: The Swan* *No. 3: The Lion*	Welte-Mignon (7198)
	Pastorale Intermezzo	Welte-Mignon (7199)
Dambois, Maurice	Intermezzo	Duo-Art (61059)
	Valse Arabesque	Duo-Art (6049)
Danziger, Alice	Carin Waltz	Welte-Mignon (3288)
Davies, Reuben	Remembrance	Ampico (62171F)
Davis, Leonard	Beatrice	Ampico (54533D)
	"Kiddie" Dreams	Ampico (54543D)
	Stolen Inspirations	Ampico (54524E)

Decker, Walter	Trinity Chimes	Ampico (52705F)
Delacroix, Auguste	Impromptu	Welte-Mignon (2745)
Delcamp, Milton J.	Inspiration Waltz	Ampico (66221G)
	Valse Lente	Welte-Mignon (6052)
Diémer, Louis	Berceuse, Op. 2	Welte-Mignon (2760)
	Impromptu-Idylle, Op. 56	Welte-Mignon (2765)
	Impromptu-Waltz, Op. 9	Welte-Mignon (2763)
	La Fileuse	Welte-Mignon (2764)
	Reveil sous bois. Etude, Op. 44	Welte-Mignon (2762)
Dillon, Fannie	8 Descriptive Pieces, Op. 20 *No. 2: Birds at Dawn*	Ampico (60511E)
Dohnányi, Ernő	Humoresques in the Form of a Suite, Op. 17 *No. 1: March*	Ampico (59721H)
	3 Pieces, Op. 23 *No. 1: Aria*	Ampico (64033H)
	No. 2: Valse Impromptu	Ampico (59431H)
	Ruralia Hungarica, Op. 32a *No. 2: Presto, ma non tanto*	Ampico (64811H)
	No. 6: Adagio non troppo	Ampico (64573H)
	Winterreigen, Op. 13 *No. 5: Sphärenmusik*	Ampico (59683H)
	No. 6: Valse amiable	Ampico (65221G)
	No. 8: Tolle Gesellschaft	Ampico (63321H)
Dreyschock, Felix	Andante Religioso, Op. 28	Welte-Mignon (836)
	8 Morceaux de piano, Op. 17 *No. 8: Waltz*	Welte-Mignon (834)
	8 Morceaux de piano, Op. 20 *No. 1: Gavotte*	Welte-Mignon (832)
	Sous le Roseaux, Op. 37, no. 1	Welte-Mignon (833)
	Trepak, Op. 37, no. 4	Welte-Mignon (830)
Drosdoff, Wladimir	Bluette	Welte-Mignon (1954)
	Dance of the Marionette	Welte-Mignon (1953)
Duffield, Ella	Songs for Children	Duo-Art (103938)
Ebann, Benno	Le Premier Regard	Welte-Mignon (2026)

Egville, Louis Hervey d'	Canadian Rondo, A	Welte-Mignon (2580)
	Gavotte Noble in F Minor	Welte-Mignon (2578)
	Sarabande in A Major	Welte-Mignon (2579)
	Valse No. 1, Valse Féerique	Welte-Mignon (2577)
	Valse No. 2, Valse Slave	Welte-Mignon (2582)
	Variation de Ballet	Welte-Mignon (2581)
Elbel, Louis	Coquette with a Fan	Duo-Art (62217)
	Coquette with a Serious Lover	Duo-Art (S-31627)
Elbel, Richard	Drifting Down the Willow Glen	Duo-Art (S-30706)
Elie, Justin	Voodoo Rhythms *Invocation*	Duo-Art (5742)
	Danse Tropicale No. 2	Duo-Art (5748)
	Danse Tropicale No. 6	Duo-Art (5939)
Eneri-Gorainoff, Irene	La Harpe, Op. 72	Welte-Mignon (2003)
	Le Pois de Senteur, Op. 71	Welte-Mignon (2004)
	Les Larmes, Op. 33	Welte-Mignon (2005)
Enesco, Georges	Suite No. 1 for Piano, Op. 3 *No. 3: Adagio*	Duo-Art (67280)
Fairchild, Edgar	Valse Nanette	Ampico (58264F)
Fauré, Gabriel	3 Nocturnes, Op. 33 *No. 3: A-Flat Major*	Welte-Mignon (2775)
	Sicilienne, Op. 78	Welte-Mignon (2777)
Feldmann, K. W.	Russian Slav Dance	Welte-Mignon (2124)
Forge, Frank La	Romance in G-Flat Major	Duo-Art (62799); Welte-Mignon (3675)
Friedberg, Carl	Gavotte	Welte-Mignon (1103)
	Nocturne	Welte-Mignon (1102)
Friml, Rudolf	Amour Coquet	Ampico (66513H)
	Chanson	Ampico (68083F)
	Concert Waltz, Op. 12	Ampico (69233G)

Fryer, Herbert	Country Side, Op. 18 *No. 3: Mock Morris*	Duo-Art British (0229)
	Suite in an Old Form, Op. 11 *No. 2: Minuet* *No. 3: Sarabande*	Duo-Art (5905)
Fuleihan, Anis	Bedouin Dance	Duo-Art (63678)
	Serenade in the Desert	Duo-Art (63058)
Gabrilowitsch, Ossip	Melodie, Op. 8	Duo-Art (6926-4)
	3 Piano Pieces, Op. 2 *No. 2: Gavotte*	Welte-Mignon (302)
	2 Piano Pieces, Op. 3 *No. 1: Caprice Burlesque*	Welte-Mignon (297)
Gallon, Noel	Air Varié in G Major	Duo-Art British (0162)
Ganz, Rudolph	After Midnight, Op. 27, no. 1	Duo-Art (6474-4)
	Etude Caprice, Op. 14, no. 4	Ampico (65891H); Duo-Art (6823-4); Welte-Mignon (3937)
	3 Klavierstücke, Op. 10 *No. 2: Melodie*	Duo-Art (6381-3)
	4 Klavierstücke, Op. 14 *No. 1: Wellenspiel*	Duo-Art (5653-3)
	No. 2: Menuett	Duo-Art (56290)
	4 Klavierstücke, Op. 23 *No. 2: Intermezzo*	Welte-Mignon (3046)
	No. 3: In May	Welte-Mignon (3047)
	4 Klavierstücke, Op. 24 *No. 2: Serenade*	Welte-Mignon (3049)
Garland, Ruth	American Clog Dances	Duo-Art (68808)
	Irish Clog Dances	Duo-Art (68638)
Gebhard, Heinrich	En Valsant	Duo-Art (61838)
	Love Poem	Duo-Art (61648)
Geoghegan, Edward	Memories of Erin	Duo-Art (64048)
Gerdes, Federico	Berceuse, Op. 38	Duo-Art (S-31406)
Gernsheim, Friedrich	On the Lagoon, Op. 71	Welte-Mignon (873)
	6 Preludes, Op. 2 *No. 2: Andante espressivo*	Welte-Mignon (870)

	Romance, Op. 23	Welte-Mignon (874)
Gilbert, Harry M.	Gabrielle: Valse de concert	Ampico (56413F)
Giorni, Aurelio	Pastorale	Duo-Art (60268)
Girón, Adolfo	Canto de amor	Welte-Mignon (7122)
	Vals español	Welte-Mignon (7438)
Godowsky, Leopold	Miniatures *Humoresque*	Ampico (58233H)
Goode, Blanche	In Moonlight; and Rain Song	Ampico (54664F)
Goossens, Eugene	Kaleidoscope, Op. 18 *No. 1: Good Morning* *No. 2: Promenade* *No. 3: The Hurdy-Gurdy Man* *No. 4: March of the Wooden Soldier* *No. 5: The Rocking Horse* *No. 6: The Punch and Judy Show* *No. 7: A Ghost Story* *No. 8: The Old Musical Box* *No. 9: The Clockwork Dancer* *No. 10: Lament to a Departed Doll* *No. 11: A Merry Party* *No. 12: Good-night*	Duo-Art (A-142) Duo-Art (D-907) Duo-Art (D-909) Duo-Art (D-911)
Grainger, Percy	Tribute to Stephen Foster. Lullaby	Duo-Art (5821-4)
Grieg, Edvard	Album Leaf, Op. 28 *No. 2: Allegretto espressivo*	Ampico (54824F)
	Lyric Pieces, Op. 38 *No. 1: Berceuse*	Ampico (53933J); 321G (S-A)
	Lyric Pieces, Op. 43 *No. 5: Erotik*	Ampico (50753F)
Griselle, Thomas	Cubist	Ampico (54924E); Welte-Mignon (6639)
Grofe, Ferde	Three Shades of Blue *No. 2: Alice Blue*	Ampico (69291F)
Grunn, Homer	In Springtime	Ampico (59821G)
Haass, Hans	Short Variations and Reminiscences on an Original Theme, Op. 7	Welte-Mignon (3435)
	Vienna Moment, A	Welte-Mignon (3642)
Hambourg, Mark	Volkslied	Duo-Art (5652)
Hauser, Hans	Freiheitsbanner	Welte-Mignon (4110)
Henneman, Alexander	Fabiola, Op. 8	Ampico (67663G)

Hofmann, Josef	Barcarolle in F-Sharp Minor	Welte-Mignon (3030)
Holbrooke, Josef	Kleine Suite, Op. 18 *No. 1: Wonderful Idea*	Duo-Art (6370)
	No. 3: Scherzo Humoristique	Duo-Art (5788)
	No. 4: Zuneigung	Duo-Art (5704)
	No. 5: Versweiflung	Duo-Art (5788)
	10 Rhapsodie Etudes, Op. 42 *No. 4: La Fantastique*	Duo-Art (5717)
Hollinshead, Ursula Dietrich	Echo D'Amour	Duo-Art (S-32258)
	Ecstasy	Ampico (70203F); Duo-Art (S-31317)
Horvath, Zoltan de	Mazurka in A Minor	Welte-Mignon (7904)
	Minuet in E Major	Welte-Mignon (7331)
	Song Without Words in A Minor and Gavotte in D Minor	Welte-Mignon (7541)
	Valse Gracile in A Major	Welte-Mignon (7269)
	Valse Triste	Welte-Mignon (7724)
	Viennese Waltz	Welte-Mignon (6641)
Hoschke, Frederick Albert	Etude de Concert	Ampico (54494E)
	Humoresque	Ampico (54484E)
	Idylle	Ampico (54635F)
	Question, The	Ampico (54642D)
Iles, Gordon Butler	Moonlight Over the Lakes	Duo-Art British (8002)
Ilgenfritz, McNair	Amour en Automne	Duo-Art (5558)
	Bal Masque	Ampico (68351F)
	Brook, The	Duo-Art (56059)
	Cascades	Ampico (68733F)
	Characteristic Tone Pictures: The Joss House	Duo-Art (5606)
	Danse Espagnole in 5/4 Tempo	Ampico (63371G)
	Fireflies	Ampico (70363G)

	Glide Waltz	Duo-Art (5543)
	Nuits D'Eté	Ampico (69813G)
	Opera Waltz	Ampico (62391F)
	Poème Passionée	Duo-Art (55358)
	Poème Romantique	Duo-Art (5578)
	Russian One-Step	Duo-Art (5580-D)
	Scherzo Waltz	Ampico (70083F); Duo-Art (5560)
	Sirens	Ampico (70693)
	Theatre Waltz	Ampico (64873G)
	Venetian Waltz	Duo-Art (5634)
	Waltz	Ampico (52063F)
	Zelima (Oriental Tango)	Duo-Art (5579)
	Zephyrs	Ampico (63873G)
Janssen, Werner	At the Fireplace	Welte-Mignon (7108)
	Bric-a-brac	Ampico (66801F)
	Love's Plaint	Welte-Mignon (7159)
	March Mignonne	Ampico (66441G); Welte-Mignon (6783)
	Tango Espagnole	Welte-Mignon (7155)
	Valsette	Ampico (66093G); Welte-Mignon (6720)
	Vanishing Lane, The	Welte-Mignon (6830)
Jenkins, C.W.	Improvisation	Duo-Art (S-31248)
Johnson, Edward	Greeting My Home	Welte-Mignon (4111)
Jonas, Alberto	Childhood Memories *No. 11: 'Round Grim Totems*	Duo-Art (62869)
	Concert-Mazurka, Op. 15	Duo-Art (5783)

	In Memoriam Domenico Scarlatti, Op. 19 *No. 1: Pastorale*	Duo-Art (64628)
	3 Northern Dances, Op. 12	Duo-Art (6195)
	Toccata, Op. 14	Duo-Art (5732)
	Waltz in C-Sharp Minor, Op. 8	Duo-Art (5781)
Kahn, Art	The Beatrice Waltzes	Welte-Mignon (6257)
Kaschperowa, Leocadie	Au Sein de la Nature; Deux Roses; Deux Feuilles D'Automne; Le Murmure des Blés; Le Battage du Blé	Welte-Mignon (2038)
Katwijk, Paul van	Gavotte and Air	Ampico (61251E)
Kaula, Friedrich	Chrysanthemum	Welte-Mignon (2171)
Kazounoff, Bernice	Tango Noir	Ampico (67531F)
Kendall, Edwin	Charme D'Amour	Ampico (58584F)
Khwostchinsky, Paul	Piano Sonata No. 1, Op. 7	Welte-Mignon (2168-70)
Koenemann, Theodor	Prelude, Op. 1, no. 3	Welte-Mignon (2104)
Kroeger, Ernest	Egeria, Op. 35	Ampico (58067H)
	Elfenreigen, Op. 17	Ampico (64863G)
	March of the Indian Phantoms	Ampico (57656H)
Lamond, Frederic	Etude in D-Flat Major, Op. 1	Welte-Mignon (565)
Lane, Eastwood	Adirondack Sketches *No. 1: The Old Guide's Story* *No. 3: Downstream*	Ampico (63571G)
	5 American Dances *No. 3: A Gringo Tango*	Ampico (61811F)
	In Sleepy Hollow *No. 1: In Sleepy Hollow* *No. 2: On Tappan Zee* *No. 3: Mid-October Afternoon* *No. 4: Katrinka's Waltz*	Ampico (52416K)
	Persimmon Pucker	Ampico (64531F)
	Sea Burial	Ampico (65801G)
Laros, Earle Douglass	Bourée in A Major	Welte-Mignon (7681)
	Prelude in B Minor	Ampico (66881G)
Laszlo, Sandor	Love's Waltz	Welte-Mignon (3342)

	Spring Waltz	Welte-Mignon (3344)
	2 Waltzes *No. 1: The Fairy Tale* *No. 2: The Carnival*	Welte-Mignon (3343)
Leavitt, Helen S.	Dixie (by D.D. Emmett) in the Style of Bach, Wagner, Beethoven, Bizet, and J. Strauss	Duo-Art (70968)
Lecuona, Ernesto	Andar-Danza	Duo-Art (103516)
	2 Cuban Dances	Ampico (63471G)
	Cuban Dance Suite *The Minstrel* *Dance in 3/2 Tempo* *Black Dance*	Ampico (65253G)
	Danza Lucurni	Duo-Art (71676)
	España	Ampico (62501G)
	Noche Azul	Duo-Art (103456)
	Pricesa de Abril	Duo-Art (103476)
	Si Tu Supieras	Duo-Art (103496)
	Suite Española (Andalucía) *No. 5: Malagueña*	Ampico (62231G)
	Toca Dolorsa	Duo-Art (103526)
Lederer, Harry	El Rita	Ampico (52543E)
Leginska, Ethel	Cradle Song	Duo-Art (68220)
Lemare, Edwin H.	Andantino in D-Flat Major	Duo-Art (66779); Welte-Mignon (2956)
	Moonlight, Op. 83	Welte-Mignon (2954)
Leonardi, Leonidas	Danse Caprice	Welte-Mignon (6633)
Leschetizky, Theodor	À la campagne, Op. 40 *No. 1: Jeu des Ondes*	Welte-Mignon (1200)
Levitzki, Mischa	Enchanted Nymph	Ampico (69843H)
	Gavotte, Op. 3	Ampico (66161H)
	Valse de concert, Op. 1	Ampico (62453H)
Levy, Heniot	Variations on an Original Theme	Welte-Mignon (7323-4)
	2 Waltzes *No. 1*	Welte-Mignon (6557)
	No. 2	Welte-Mignon (7365)

Liapounov, Serge	6 Divertissements, Op. 35 *No. 5: Chansonette Enfantine*	Welte-Mignon (1978)
	12 Études d'Execution Transcendante, Op. 11 *No. 1: Berceuse*	Welte-Mignon (1977)
	No. 5: Nuit d'Eté	Welte-Mignon (1976)
Liebling, Georg	Caprice, Op. 45	Welte-Mignon (3940), (7835)
	Miniature Polonaise, Op. 47, no. 1	Welte-Mignon (7124)
	Nachstuck, Op. 57	Welte-Mignon (7035)
	Ode to Spring	Welte-Mignon (7351)
	Suite (À la Watteau), Op. 15 *Marquise*	Welte-Mignon (3939)
	Suite Italienne, Op. 42 *Serenade* *Romanza*	Welte-Mignon (7133)
	Theme with Variations, Op. 23	Welte-Mignon (3938)
	Valse D'Amour	Welte-Mignon (7662)
	Valse in Thirds	Welte-Mignon (7421)
	Venetian Lace	Welte-Mignon (7304)
Lima, Henrique de	Gavotte, Op. 3	Duo-Art (64307)
Linko, Ernst	Old Finnish Dance	Duo-Art (63718)
	Prelude in Finnish Style	Duo-Art (31428)
	Old Finnish Waltz	
Livens, Leo	Hobby Horse, The	Duo-Art British (026)
	3 Studies *The Naiads*	
Loth, Louis Leslie	Arabesque Intermezzo	Ampico (68991F)
	Caprice Fantastique	Ampico (69123G)
	Caprice Joyeuse	
	Con Amore	Ampico (68723G)
	Danse Caprice	Ampico (69473G)
	Danse Coquette	
	Danse Mélodique	Ampico (68723G)
	Oriental Dance	Ampico (68493G)
	Papillons	Ampico (68991F)
	Silver Moon	Ampico (100585)
	Solitary Pine	Ampico (69653G)

	Summer Skies	Ampico (69271F)
	To A Fringed Gentian	Ampico (69653G)
	Torrent, The	Ampico (70341F)
	Valse de Concert	Ampico (62433F)
	Valse Mazurka	Ampico (68493G)
	When Shadows Fall	Ampico (2361F)
	Zephyr, The	Ampico (69653G)
Lutter, Howard	Maribelle – Argentine Tango	Welte-Mignon (6847)
	Valse Lente	Welte-Mignon (6853)
Macfadyen, Alexander	Badinage	Ampico (60701H)
	Cradle Song	Ampico (59851G)
	3 Études for Piano, Op. 22 *No. 2: Étude harmonieux*	Ampico (60141H)
Maloof, Alexander	Berceuse Orientale	Duo-Art (63798)
Medtner, Nicolas	2 Fairy Tales, Op. 8 *No. 1: C Minor*	Welte-Mignon (3816)
	2 Fairy Tales, Op. 14 *No. 1: F Minor (Ophelia's Singing)*	Welte-Mignon (3812-13)
	No. 2: E Minor (March of the Paladin)	Duo-Art (6882-3)
	2 Fairy Tales, Op. 20 *No. 2: B Minor*	Welte-Mignon (3817)
	4 Fairy Tales, Op. 34 *No. 2: E Minor*	Welte-Mignon (3814)
	No. 3: A Minor (Wood Goblin)	Welte-Mignon (3815)
	Forgotten Melodies I, Op. 38	Duo-Art (68729)
	No. 4: Canzona Fluviala *No. 5: Danza Rustica*	Welte-Mignon (3810)
	No. 6: Canzona Serenata	Welte-Mignon (3812)
	3 Morceaux, Op. 31 *No. 1: Improvisation*	Welte-Mignon (3819)
Mirovitch, Alfred	Minuet, Op. 10	Ampico (60193H)
	Spring Song	Ampico (58423J)
Moreau, Leon	Bohemienne	Welte-Mignon (2871)
	Variations à Danser	Welte-Mignon (2870)

Morris, Edward	Serenade	Ampico (62771F)
Motta, José Vianna de	Barcarolle, Op. 17	Welte-Mignon (712)
	Cenas portuguesas, Op. 9 *No. 1: Cantiga d'amor*	Welte-Mignon (713)
	No. 3: Valsa caprichosa	Welte-Mignon (714)
Moulle, Edouard	Souvenir	Welte-Mignon (2876)
Mowrey, Dent	Gavotte	Duo-Art (70488)
Mumma, Archie A.	Bird Music, Parts I, II, and III	Duo-Art (65559, 69, 79)
Neitzel, Otto	Austern Gavotte, Op. 25	Welte-Mignon (689)
	Paysages anglais, Op. 27 *No. 2: Les rocs de Clifton*	Welte-Mignon (688)
Netzorg, Bendetson	Lotus, The. Concert Waltz	Welte-Mignon (7699)
	March Grotesque	Welte-Mignon (6812)
Nicolaieff, Leonide	Barcarolle in G Minor	Welte-Mignon (1981)
	Fugue in E-Flat Minor	Welte-Mignon (1980)
Niemann, Walter	Altgriechischer Tempelreigen, Op. 51	Welte-Mignon (4094)
	Arabeske, Op. 52	Welte-Mignon (4094)
	Das Magische Buch, Op. 92 *No. 3: Am Ufer des heiligen Ganges* *No. 5: Reigen seliger Geister*	Welte-Mignon (4096)
	Der Orchideengarten, Op. 76 *No. 1: Javanisches Tanzlied* *No. 2: Gesang des malayischen Fischers*	Welte-Mignon (4089)
	No. 3: Im grün-porzellanenen Teehaus *No. 4: Lotosblume*	Welte-Mignon (4090)
	No. 5: Paradiesvogel am Wasserfall *No. 8: In der Chinesenstadt*	Welte-Mignon (4089)
	No. 9: Mondnacht unter Palmen *No. 10: Rikschafahrt*	Welte-Mignon (4090)
	Deutsche Ländler und Reigen, Op. 26 *No. 3: Alt-Wien*	Welte-Mignon (4095)
	Japan, Op. 89 *No. 2: Abenddammerung am Meer* *No. 5: Tanz der Geisha*	Welte-Mignon (4093)
	3 Modern Piano Pieces, Op. 68 *No. 1: Romantischer Walzer*	Welte-Mignon (4097)
	Pharaonenland, Op. 86 *No. 1: Abend am Nil* *No. 3: Altägyptischer Tempeltanz*	Welte-Mignon (4101)
	Pickwick, Op. 93 *No. 2: Tupman's Walzer*	Welte-Mignon (4091)

	No. 6: Ein Morgen auf dem Lande *No. 8: Wie Herr Weller seine Postkutsche fährt* *No. 9: Der ball zu Bath*	
	Romantic Impromptu, Op. 31	Welte-Mignon (4098)
	Sommernacht am Flusse, Op. 45	Welte-Mignon (4099)
	Suite nach Worten von Hermann Hesse, Op. 71 *No. 1: Präludium* *No. 2: Scherzino* *No. 3: Arietta* *No. 4: In moto perpetuo*	Welte-Mignon (4092)
	Suite, Op. 43 *No. 1: Präludium (Der alte Springbrunnen)* *No. 2: Romanze (Rosenzeit)*	Welte-Mignon (4102)
O'Sullivan, Patrick	Vision	Ampico (69151F)
Ornstein, Leo	Berceuse	Ampico (50643F)
	Prélude tragique	Ampico (65063H)
Palmgren, Selim	Barcarolle, Op. 14	Duo-Art (65888)
	May Night	Duo-Art (64618)
	Valse Mignonne, Op. 54, no. 1	Duo-Art (64459)
Pascal, Julian	Romance, Op. 31, no. 2	Ampico (62313G)
Patricolo, Angelo	Barcarolle	Welte-Mignon (6817)
	Dixie Patrol	Welte-Mignon (6826)
	Romance	Welte-Mignon (6862)
Pauer, Max	Trois morceaux caractéristiques, Op. 6 *No. 3: Petite Valse*	Welte-Mignon (845)
Paur, Emil	Gavotte in E Major	Welte-Mignon (2559)
	Intermezzo in A-Flat Major	Welte-Mignon (2558)
Petyrek, Felix	Concert Etudes (On Etudes by J.B. Cramer) *No. 3*	Welte-Mignon (3905)
	No. 4	Welte-Mignon (3906)
	No. 5	Welte-Mignon (3907)
	No. 6	Welte-Mignon (3905)
	Tantris der Narr	Welte-Mignon (3908)
	24 Ukrainian Folk Songs *Nos. 1, 2, 3, 4, 6, 7, 8, and 9*	Welte-Mignon (3902)

	Nos. 10, 12, 14, 15, 16, 19, 21, 22	Welte-Mignon (3903)
Phillip, Isidore Edmond	Barcarolle in F-Sharp Minor	Welte-Mignon (2886)
Pickhardt, Ione	Passionate Prelude	Ampico (70193G)
Pirano, Eugenio	Variations on a National Anthem "America"	Duo-Art (6033)
Pollock, Muriel	Valse nouvelle	Ampico (59791G)
Ponce, Manuel M.	Cuando Vene la Primavera	Duo-Art (6294)
	Cuban Serenade	Duo-Art (5807)
	Cuban Song	Duo-Art (59375)
	Mexican Barcarolle	Duo-Art (5789)
	Mexican Serenade	Duo-Art (59246)
	Plenilunio	Duo-Art (5930)
Pouishnoff, Leff	Quand il pleut	Welte-Mignon (7353)
	Quand il pleut	Duo-Art British (0297)
	Une tabatière à musique	
Powell, John	At the Fair: Sketches of American Fun *No. 1: Hoochee-Coochee Dance*	Duo-Art (58389)
	No. 2: Circassian Beauty	Duo-Art (58369)
	No. 3: Merry-Go-Round	Duo-Art (62090)
	No. 4: Clowns	Duo-Art (59228)
	No. 5: Snake-Charmer	Duo-Art (58269)
	No. 6: Banjo-Picker	Duo-Art (59409)
	In the South *No. 2: Poème erotique*	Duo-Art (62420)
	No. 4: Pioneer Dance	Duo-Art (6366-3)
Putz, Egon	Mazurka, Op. 40, no. 3	Duo-Art (65349)
	Serenade Mélancolique	Duo-Art (55037)
	Valse, Op. 40, no. 1	Duo-Art (65199)
Rapee, Erno	Charmaine	Welte-Mignon (7707)
	Christmas Fantasy	Welte-Mignon (7553)
	Dew Drops	Welte-Mignon (7609)
	La Coquette	Welte-Mignon (7844)
	Mariska	Welte-Mignon (7590)

	Promenade	Welte-Mignon (7608)
	Violets	Welte-Mignon (7779)
Rebikov, Vladimir	Glockenspiel in G Major	Welte-Mignon (2151)
Rehberg, Walter	Klavierstücke Nos. 1-10	Welte-Mignon (3258-59)
Reichmann, Samuel	Christmas Pastoral	Welte-Mignon (7555)
Renaud, Emiliano	Sur le lac	Duo-Art (5909)
	Valse des fleurs	Duo-Art (15367-D)
Repper, Charles	Dancer in the Patio	Duo-Art (73569)
	Desert Stars	
	La Joya	Duo-Art (74058)
	Silver Shades	
Robinson, Carol	Capriccio	Welte-Mignon (7471)
	Prelude in F-Sharp Minor	
Roder, Milan	Valse Ballade, Op. 56	Duo-Art (6067)
Saar, Louis Victor	Chanson d'Amour, Op. 60	Welte-Mignon (7444)
	2 Dances for Piano *No. 1: Gavotte and Musette*	Welte-Mignon (7416)
	Etude, Op. 98, no. 3	Welte-Mignon (7443)
	3 Love's Episodes, Op. 75 *No. 2: Gavotte-Intermezzo*	Welte-Mignon (7462)
	6 Klavierstücke, Op. 52 *No. 4: Gondoliera*	Welte-Mignon (7485)
	Lake at Sunset, The, Op. 90, no. 3	Welte-Mignon (7391)
	3 Pieces for Pianoforte *No. 1: Airs galants*	Welte-Mignon (7392)
	No. 2: Canzonette mignonne	Welte-Mignon (7417)
	No. 3: Etude-badinage	Welte-Mignon (7463)
	4 Pieces, Op. 91 *No. 2: Toccatina*	Welte-Mignon (7486)
	Valse tendre, Op. 88, no. 2	Welte-Mignon (7218)
Saint-Saëns, Camille	Valse langoureuse, Op. 120	Ampico (57234H)
Sanford, James N.	Meditation	Duo-Art (S-31608)
Sapellnikoff, Wassily	3 Morceaux, Op. 4 *No. 1: Pensée à Schumann*	Welte-Mignon (946)
	No. 2: Gavotte	Welte-Mignon (943)
	3 Morceaux, Op. 5 *No. 1: Valse-Caprice*	Welte-Mignon (941)
	3 Morceaux, Op. 6 *No. 2: Polka Miniature*	Welte-Mignon (944)

	3 Morceaux, Op. 7 *No. 3: Mélodie*	Welte-Mignon (945)
	Valse, Op. 41	Welte-Mignon (942)
Sauer, Emil von	Boite à musique	Duo-Art British (0224)
	Echo de Vienne	Duo-Art British (0227)
	Etudes de concert *No. 6; "Frisson de feuilles"*	Welte-Mignon (885)
	No. 7: "Flammes de mer"	Welte-Mignon (886)
	Galop de concert	Welte-Mignon (884)
Savino, Domenico	Gavotte	Ampico (68831F)
	Poupée charmante	Ampico (68051G)
	Remembrance	Ampico (67361G)
	Valse passionée	Ampico (69141F)
Scharwenka, Xaver	2 Erzählungen, Op. 5 *No. 1: Langsam und zart*	Welte-Mignon (235)
	Novelette	Duo-Art (5519)
	2 Polish Dances, Op. 16 *No. 2: Mazurka*	Duo-Art (5534)
	5 Polish Dances, Op. 3 *No. 1: Polish National Dance*	Duo-Art (5637-4)
Schelling, Ernest	Au Chateau de Wiligrad	Welte-Mignon (1452)
	Romance in C-Sharp Minor	Welte-Mignon (1453)
Schilling, Ferdinand	Cradle Song, Op. 55, no. 5	Welte-Mignon (1332)
	My Child's Evening Prayer, Op. 25, no. 1	Welte-Mignon (1336)
	Lord's Prayer, The, Op. 43, no. 6	Welte-Mignon (1335)
Schumann, Georg Alfred	Harzbilder, Op. 27 *No. 2*	Welte-Mignon (740)
	No. 5	Welte-Mignon (741)
Schwarz, Hermine	Polka, Op. 4, no. 3	Welte-Mignon (1147)
	Prelude in B Minor	Welte-Mignon (1142)
	Scherzetto, Op. 6, no. 2	Welte-Mignon (1143)
Scott, Cyril	Bagatelle No. 1	Duo-Art British (08)
	Butterfly Waltz	Duo-Art British (0246)

	Danse nègre, Op. 58, no. 5	Welte-Mignon (1697)
	Impromptu, Op. 41	Welte-Mignon (1698)
	Ode Heroique	Duo-Art British (05)
	3 Pastorals *No. 2: Con delicatessa*	Duo-Art British (06)
	Summerland, Op. 54 *No. 2: Song from the East, A*	Welte-Mignon (1697)
	Vistas *No. 2: In the Forest*	Duo-Art British (01)
Scriabin, Alexander	2 Poèmes *No. 1: Andante cantabile*	Welte-Mignon (2068); Ampico (55454H)
Sequeira, David	Atlantida, Op. 19 *No. 3: Elenita*	Duo-Art (6104)
	No. 5: Andalucia	Duo-Art (6007)
	La Petite	Duo-Art (6177)
	Pastillo, Op. 47, no. 3	Duo-Art (6296)
	Sentimento	Duo-Art (6023)
Shewell, George D.	Dance of the Popinjays	Duo-Art (72347)
	Haunted Flame, The	Duo-Art (73317)
	Valse Hélène	Duo-Art (72217)
Sims, Lee	Meditation	Ampico (68761E)
Singer, Richard	Moonlight on Capri	Welte-Mignon (6857)
Sjogren, Emil	Sonata, Op. 44, no. 2 *II. Andante cantabile e con moto*	Welte-Mignon (822)
Smith, George	Valse Viennoise	Ampico (60911G)
Sollitt, Edna Richolson	Waltz	Welte-Mignon (6560)
Sonnakolb, Franklin	March Heroique to King Lear	Duo-Art (5588)
	32 Motives on Chopin	Duo-Art (5590)
	Red Rose Debonaire	Duo-Art (5522)
	Toccata	Duo-Art (5589)
Soro, Enrique	Andante Appassionata	Duo-Art (57678)
	Berceuse	Duo-Art (5776)
	Caprice	Duo-Art (5779)
	Minuetto	Duo-Art (5780)
	Tango Elegante	Duo-Art (57776)
	Valse Follia	Duo-Art (5775)
	Zamacucca Chileana	Duo-Art (57787)
Souvaine, Henry	Mood of a Mandarin, The	Ampico (59092E)

Sowerby, Leo	Irish Washerwoman, The	Ampico (64961G)
	Lord Rendel	Ampico (65353G)
Sprague, Louis W.	Danses Légères No. 1	Ampico (67513G)
Spross, Charles Gilber	Barcarolle	Duo-Art (58967); Welte-Mignon (3767)
	Spring Song	Duo-Art (58668)
	Will O' the Wisp	Duo-Art (57957)
Steinert, Alexander Lang	Prelude	Duo-Art (61678)
Steinfeldt, John H.	Chanson d'Amour, Op. 40, no. 3	Ampico (64751G)
	Le Jeu de la Fontaine, Op. 47, no. 1	Ampico (69101F)
Steinway, Charles H.	4 Album Leaves	Welte-Mignon (3014)
	Die Spreekönigin	Welte-Mignon (3002)
	Polka Mazurka in A-Flat Major	Welte-Mignon (3012)
	Valse Lente in F Major	Welte-Mignon (3007)
Stenhammer, Wilhelm	3 Fantasias, Op. 11 *No. 3: Molto espressivo e con intimissimo sentimento*	Welte-Mignon (574)
Sternberg, Constantin	En Bohème, Op. 82 *Bluette*	Duo-Art (61789)
	3 Intermezzi, Op. 113 *No. 3: The Clown*	Duo-Art (61388)
	Night Song, Op. 56, no. 6	Duo-Art (61288)
	Passepied, Op. 58	Duo-Art (61688)
	Preludes, Op. 106 *No. 1: Allegro brioso e drammatico* *No. 2: Poetico*	Duo-Art (61908)
Stojowski, Sigismund	Aus Sturm und Stille, Op. 29 *No. 5: Serenade*	Ampico (60121H)
	No. 6: Valse Impromptu	Ampico (62463H)
	5 Miniatures for Piano, Op. 19 *No. 5: Mazurka*	Ampico (60501H)
	2 Pensées musicales, Op. 1 *No. 1: Mélodie*	Ampico (67863H)
	4 Pieces for Piano, Op. 26 *No. 3: Chant d'Amour*	Ampico (63923H)
	Polish Idylls, Op. 24 *No. 3: Coquette de village*	Ampico (678638H)

Strecker, Paul	Waltz in A-Flat Major	Welte-Mignon (3881)
Sturkow-Ryder, Theodora	Indian Summer-Time	Ampico (66113G)
	Valse Bizarre	
Suskind, Milton	Florida Girl Valse Ballet	Ampico (65403G)
	Humoresque Capricieuse	Ampico (62491F)
Tavarez, Manuel G.	Margarita	Duo-Art (59766)
Thompson, John	Minuet Modern	Duo-Art (58839)
Ticciati, F. W.	Minuet	Duo-Art British (078)
Truxell, Earl	Valse chantée	Ampico (61891F)
Urchs	2 Improvisations	Duo-Art (S-31638)
Valderrama, Carlos	Echoes of the Andes	Duo-Art (64498)
	Inca Nocturne	Duo-Art (61918)
	Inca Rhapsodie	Duo-Art (63939)
	Peruvian Triste	Duo-Art (63327)
Vecesi, Desider	Improvisation on Hungarian Folk-Tunes	Duo-Art (63749)
Vollenhoven, Hanna van	Mon Rêve	Welte-Mignon (6503)
	Night Before Christmas, The	Welte-Mignon (6583)
	Thought of You, The	Welte-Mignon (6494)
	Viennese Waltz	Welte-Mignon (6493)
	Visit from St. Nicholas, A	Ampico (30113G)
Ware, Harriet	Boat Song	Welte-Mignon (6470)
	Cross, The	Welte-Mignon (7036)
	Little White Moth, The	Welte-Mignon (6584)
Waterman, Adolph	Lotus, Op. 7, no. 5	Duo-Art British (055)
	Valse, Op. 8, no. 1	Duo-Art British (0346)
	Will O' the Wisps, Op. 7, no. 7	Duo-Art British (095)
Weismann, Julius	Aus den Bergen, Op. 57 *No. 10: Wirrnis*	Welte-Mignon (4064)
	Aus meinem Garten, Op. 48 *No. 1: Blumen in Wind*	Welte-Mignon (3492)

	No. 8: Wiegenlied im Grünen	
	Tanzfantasie, Op. 35	Welte-Mignon (3493)
	4 Traumspiele, Op. 76 *II. Sehr langsam* *III. Lebhaft*	Welte-Mignon (4063)
Weiss, Josef	Fruhlingsahnen, Op. 21, no. 3	Welte-Mignon (400)
	Lebenswogen, Op. 25	Welte-Mignon (403)
Weiss-Koschitz, Josef	American Rhapsody	Welte-Mignon (3616)
	Scotch Rhapsody	Welte-Mignon (3615)
Wellington, George W.	By Monomonack Waters	Duo-Art (69946)
Wolf, Daniel	Indian Dance	Welte-Mignon (6403)
	Lake, The	Welte-Mignon (6404)
	Waterfall	Welte-Mignon (6425)
	Whistling Boy, The	Welte-Mignon (6405)
Wolstenholme, William	Improvisation	Duo-Art British (0239)
Yagodka, Tomo A.	Serenade	Welte-Mignon (6565)
Yon, Pietro	Gesu Bambino	Ampico (62683G)
	Nena – Spanish Fantasy	Ampico (62341G)
Zardo, Rendento	All 'Ave di Sera	Ampico (62401F)
Zeise, Olga	Stimmungsbild. Improvisation	Welte-Mignon (3016)
	2 Melodramas *Trost (Annie Buhler)* *Die Ghavaze (Prinz von Schonaich-Carolath)*	Welte-Mignon (3017)
Zelaya, Don Alfonso	Romance in D-Flat Major	Welte-Mignon (7861)
Zucca, Mana	Fugato-Humoresque on the Theme of "Dixie"	Duo-Art (5887)
	Scène de ballet, Op. 5	Ampico (52752F); Duo-Art (5875)
	Valse brillante, Op. 20	Ampico (52764F); Duo-Art (5867)
	Wistaria, Op. 38, no. 1	Ampico (57633F)

CHAPTER FIVE

Summary and Recommendations

The primary purpose of this document was to create a discography of composer-pianists who recorded their solo piano works from 1889-2015. The creation of such a resource was intended to give performers and teachers interpretive insights as well as provide a source of lesser-known twentieth- and twenty-first century solo piano repertoire. The discography also contains information about the recordings themselves, such as recording dates, initial releases and commercial reissues.

A second goal was to clarify issues surrounding piano recordings produced during the early twentieth century. The inclusion of acoustic recordings and reproducing piano rolls in the discography necessitated Chapter 3, which includes a discussion of the advantages and disadvantages inherent in each recording medium.

This chapter begins with a summary of the research pertaining to recording technology. Following the summary, important findings from the discography are discussed, and recommendations for future study are provided.

Recording Technology

The discussion in Chapter 3 of wax cylinders and shellacked discs demonstrated the limitations of acoustic recordings. Acoustic recording horns were not sufficiently sensitive to record the subtleties of classical repertoire,

leading scholars such as Alex Ross to conclude, "Classical music, with its softer-edged sounds, entered the recording era at a disadvantage."[206]

Recording solo piano repertoire via acoustic technology posed unique barriers not faced by other instruments. Because recording horns captured a narrow range of frequencies compared to modern recording methods, many of the piano's overtones were lost entirely. This resulted in recordings that sound hollow and austere. In order to make the piano more conducive to recording, technicians modified instruments by filing down hammers and removing wooden panels to increase resonance. Once the instrument was suitable for recording, artists frequently were forced to edit standard repertoire to accommodate the time limits associated with acoustic cylinders and discs.

The above factors suggest that one cannot expect to discuss issues such as touch and tone color when listening to recordings produced on acoustic cylinders and discs. While modern remastering techniques can improve sound quality and eliminate some background noise, the recordings are ultimately limited by the technology used to create them. Despite these drawbacks, extant acoustic recordings can still provide modern listeners with valuable information about a performer's rubato, tempo, rhythmic freedom, and stylistic choices.

Given the shortcomings discussed above, it is not surprising that several companies developed an alternative recording method to ameliorate the problems associated with acoustic piano recordings. In the early twentieth century,

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[206] Alex Ross, "The Record Effect: How Technology Has Transformed the Sound of Music," *The New Yorker*, June 6, 2005, accessed August 31, 2016, http://www.newyorker.com/magazine/2005/06/06/the-record-effect.

companies such as Welte-Mignon, Duo-Art, and Ampico engineered reproducing pianos that claimed to capture the nuances of an artist's performance. The resulting recordings were stored on piano rolls that could be replayed by any instrument equipped with the appropriate hardware. While questions of authenticity are still hotly debated, modern listeners can be certain about several key issues.

Reproducing piano rolls represented an important segment of the market for piano recordings from approximately 1904-1925. Thousands of artists recorded for a plethora of companies, each of which boasted technology that could capture an artist's performance more accurately than its competitors. The "big three" companies were Welte-Mignon, Duo-Art, and Ampico. In addition to releasing piano rolls by virtuoso performers, these companies also produced a significant number of rolls containing recordings by composer-pianists.

The recording process used by all three companies largely remains a mystery. Scholars have made tremendous progress by studying repair manuals and interviewing technicians who were involved in the recording process, and there is a steadily growing body of research surrounding these instruments. Peter Phillips's dissertation from the Sydney Conservatorium of Music examines piano roll performances,[207] and the Automated Musical Instrument Collectors'

[207] "Reproducing Piano Rolls in the 21st Century," Sydney Conservatorium of Music, October 31, 2016, accessed December 19, 2016, http://music.sydney.edu.au/reproducing-piano-rolls-21st-century/.

Association (AMICA) continues to publish a bimonthly bulletin that showcases new research.

The extent to which companies such as Duo-Art and Ampico edited their rolls is well documented. Recording technicians developed sophisticated editing techniques to adjust accents, alter dynamics, clarify voicing, refine passage work, and in some cases, correct wrong notes. Instead of viewing piano rolls as faithful re-enactments of an artist's performance, the resulting recordings might be regarded as curated portraits of an artist's playing. This statement is in no way pejorative; an artist's edited interpretive vision still provides valuable insights about his/her conception of a work.

Thus, as with acoustic recordings from the early twentieth century, it is difficult to speak definitively about elements such as tone color and touch when listening to piano rolls. However, issues of tempo, rubato, rhythmic flexibility, and dynamics can be discussed with some level of confidence.

Discography

The discography in Chapter 4 resulted in 3,175 primary recordings by 214 composers. Previously disparate information regarding recording dates, recording media, and commercial reissues has now been amalgamated into a single resource. The resulting discography allows readers to determine a recording's initial release as well as its most recent reissue. In some cases, however, original recording information could not be determined. Timothy Day describes the challenge of such an endeavor:

> …The sleeves of such discs rarely, for commercial reasons, give the date of the recording. So it may be unclear whether or not this particular disc is in fact a recording of the same performance as this other one.[208]

Despite encountering a small number of setbacks due to the limitations described above, the discography contains a valuable source of information for each recording.

Immediately following the discography is a rollography of 650 compositions by 223 composers whose recordings for Welte-Mignon, Duo-Art, and Ampico have yet to be reissued in a format accessible to modern listeners. Stanford University is currently developing a scanner that will convert paper rolls into digital files that are accessible to modern listeners.[209] In light of this research, it was prudent to include a section devoted to unissued piano rolls.

The following categories describe the most significant trends that surfaced while studying the contents of the discography. These trends include the existence of multiple primary recordings of the same work, recordings of the same work released in a variety of media, and recordings by pianist-composers—musicians who are primarily known as performers rather than composers. All compositions referenced below can be found in the discography presented in Chapter 4.

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[208] Timothy Day, *A Century of Recorded Music: Listening to Musical History* (New Haven: Yale University Press, 2000), 246.

[209] "Piano Roll Scanner Project," Stanford University Libraries, accessed September 7, 2016, http://library.stanford.edu/blogs/stanford-libraries-blog/2015/11/piano-roll-scanner-project-prsp.

Multiple Recordings of the Same Work

In assembling details about recording dates and commercial reissues, multiple primary recordings of the same work were discovered. When a composer records the same piece on more than one occasion, scholars and performers can better understand how his/her interpretation changed over time. Béla Bartók serves as an excellent example. From 1928-1945, Bartók recorded four performances of both "Evening in Transylvania" and "Bear Dance" from his *10 Easy Piano Pieces*. Bartók also made two commercial recordings of *Allegro Barbaro*. Perhaps most interesting, however, are Bartók's recordings of the *Suite*, Op. 14. In addition to the commercial recording he approved for HMV, Bartók also made a test recording that has been remastered and released on the Hungaraton label.

Several American composers recorded their most successful works on more than one occasion. Henry Cowell made three recordings of *Aeolian Harp* over a span of sixteen years. Cowell also made two recordings of familiar compositions such as *The Tides of Manaunaun*, *The Banshee*, and *Sinister Resonance*. Due to his popularity as a concert artist, Vladimir Horowitz was able to record his *Variations on a Theme from Bizet's Carmen* four times throughout his career. Frederic Rzewski also contributed repeated recordings to the discography. A 7-CD, 25-year retrospective released by the Nonesuch label in

2002 included repeat performances of *36 Variations on "The People United Will Never be Defeated"* and *De Profundis*.[210]

Nikolai Medtner and Dmitri Shostakovich represent the most important Russian composers who recorded their works on multiple occasions. In 1946, Medtner received financial support from the Maharajah of Mysore[211] that enabled him to re-record a large number of compositions after his earlier attempts for Columbia remained unpublished. Shostakovich's earliest recordings of his *Three Fantastic Dances, Twenty-Four Preludes*, and *Twenty-Four Preludes and Fugues* were produced in Russia. Shostakovich subsequently recorded the same works in France.

In some cases, composer-pianists recorded the same work in a variety of media. When extant recordings of the same work are available in a variety of formats, scholars and performers can better understand the advantages and disadvantages of each recording medium. For example, Bartók's recordings from *10 Easy Piano Pieces* are comprised of wax cylinders, piano rolls, and electric recordings. Edvard Grieg recorded Welte-Mignon piano rolls that contain excerpts from his *Lyric Pieces* and *Scenes from Country Life*. He also produced acoustic recordings of the same works for Gramophone and Typewriter Ltd. Other notable composers who left recordings in a variety of formats include

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[210] "Rzewski Plays Rzewski: Piano Works 1975-1999," Nonesuch Records, accessed March 4, 2017, http://www.nonesuch.com/albums/rzewski-plays-rzewski.

[211] Barrie Martyn, "Medtner, Nicolas." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed March 9, 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/18517.

Enrique Granados, Camille Saint-Saëns, Sergei Rachmaninoff, and Sergei Prokofiev.

Live Recordings

The discography contains a significant number of live performances in addition to studio albums. Many live recordings were made on college campuses. For example, both John Ogdon and Émile Naoumoff performed their own compositions at Indiana University, and Yehudi Wyner recorded his *Three Short Fantasies* at the University of North Texas. Live radio broadcasts provided another source of primary recordings for composers such as Moriz Rosenthal, Alexander Tcherepnin, Béla Bartók, and Kaikhosru Sorabji. A surprising venue for a live recording was Vladimir Horowitz's 1978 performance of *Variations on a Theme from Bizet's Carmen* at the White House.

Live performances were also discovered on albums devoted to festivals and concert venues that promote new music. Robert Ashley's 1961 recording of his *Piano Sonata* occurred at the ONCE festival held in Ann Arbor, Michigan. Live recordings of Pierre Boulez's *Troisième sonate* (1959) and Helmut Lachenmann's *Echo Andante* (1962) are featured on volume four of a box set titled *Darmstadt Aural Documents*. An album titled *Pianos in the Kitchen* contains live recordings from "The Kitchen," a prominent live music venue in the Chelsea neighborhood of New York City. Composer-pianists such as Philip Glass, Meredith Monk, and Charlemagne Palestine made live primary recordings at this venue.

Prominent European composer-pianists such as Cyprien Katsaris and György Kurtág continue to record their live performances. Katsaris has released an album of live performances that contains a primary recording of *Improvisations sur une sculpture d'Agam*. In celebration of György Kurtág's eightieth birthday in 2006, the Budapest Music Center released an album titled *Kurtág: 80*. This album features excerpts from Kurtág's eight-volume collection, *Játékok*.

Recordings by Pianist-Composers

In addition to documenting works by composer-pianists, the discography also uncovered a significant number of primary recordings by *pianist-composers*—artists who gained fame primarily as performers rather than composers. John Ogdon's primary recordings were particularly prolific for a pianist-composer. In addition to writing a *Dance Suite*, Ogdon composed and recorded three piano sonatas, a sonatina, and two sets of variations. Josef Hofmann recorded excerpts from two collections of character pieces: *Mignonettes* and *Impressions*. He also composed and recorded virtuosic concert pieces such as *Kaleidoscope*. Several of Franz Liszt's most prominent students also composed and recorded character pieces and concert etudes. Notable examples include Eugen d'Albert's *Four Pieces for Piano*, Emil von Sauer's *Concert Polka* and *Concert Etudes*, and Moriz Rosenthal's *Carnaval de Vienne*.

Contemporary artists such as Marc-André Hamelin and Stephen Hough continue the pianist-composer tradition. In addition to composing and recording

six character pieces and a set of variations, Hamelin's *12 Etudes in All the Minor Keys* represent a significant addition to the concert etude repertoire. Hamelin continues to gain recognition as a composer. His current compositional activities include a commission to compose the obligatory solo piece for finalists of the 2017 Cliburn Piano Competition.[212] Stephen Hough has written and recorded two significant collections of miniatures: *Three Mozart Transformations* and *Suite Osmanthus*. Apart from these character pieces, the discography also features Hough's two piano sonatas: "Broken Branches" and "Notturno Luminoso."

Young artists such as Conrad Tao, Kit Armstrong, and Julian Lawrence Gargiulo have released albums featuring their own compositions as recently as 2015. Currently twenty-two years old, Tao is the recipient of an Avery Fisher Career Grant. Both his performances and compositions have received acclaim from ASCAP and The New York Times.[213] Kit Armstrong became a mentee of Alfred Brendel after studying piano at the Curtis Institute and Royal Academy of Music.[214] His composition *Fantasy on B-A-C-H* is featured alongside works by Ligeti and Bach on a 2013 album released by Sony Classical. Steinway artist Julian Lawrence Gargiulo provides a fresh perspective on familiar classical pieces in works such as *Flight of the iPhone* and *Lullaby*. Gargiulo's recordings are available for download via iTunes and CD Baby.

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[212] "Biography," Marc-André Hamelin, accessed March 4, 2017, http://www.marcandrehamelin.com/artist.php?view=bio.

[213] "About," Conrad Tao, accessed March 7, 2017, http://conradtao.com/about/.

[214] "Biography," Kit Armstrong, accessed February 27, 2017, http://www.kitarmstrong.com/#8.

Prominent Compositional Styles

The discography reveals a cross-section of the diverse compositional styles used in twentieth- and twenty-first-century solo piano repertoire. As expected, the discography contains a vibrant body of contemporary piano music written by lesser-known composers. The following categories describe the most prominent compositional trends found in the discography. The categories represent what the author found to be the most significant or interesting findings.

Ragtime Revival

The mid-twentieth century witnessed a ragtime revival that prompted numerous composer-pianists to explore the genre. Composers such as William Bolcom, William Albright, and David Chesky have written and recorded significant collections of rag music. Bolcom's *Garden of Eden Rag Suite* and *Three Ghost Rags* enjoy a place in the standard concert repertoire. William Albright, Bolcom's colleague at the University of Michigan, composed and recorded *Three Dream Rags* and a *Grand Sonata in Rag*. American composer-pianist David Chesky has made the most recent contribution to the genre. His 2012 collection of eighteen *New York Rags* was "inspired by life in the bustling and intense metropolis of New York City."[215]

Canadian composer Matthew Davidson incorporates musical quotations into his rags. In *Pleasant Point – Rag Verismo*, Davidson combines ragtime with

[215] "The New York Rags (CD359)," Chesky Records, accessed March 5, 2017, http://www.chesky.com/album/new-york-rags-cd359.

melodies from Ruggero Leoncavallo's opera *Pagliacci*.[216] His *Three Elusive Rags* borrow material from Mahler, Bach, and Bartók.[217] In 1995, Judith Lang Zaimont released a CD titled *Prestidigitations: Contemporary Concert Rags*. The album features Zaimont's performance of *Judy's Rag* alongside other contemporary piano rags for two- and four-hands. Composers George Benjamin and Emma Lou Diemer have written and recorded rags that function as movements from larger collections. Benjamin's "Relativity Rag" is an excerpt from *Three Studies for Solo Piano*, and Emma Lou Diemer's "A Little Ragtime" is part of *Seven Pieces for Marilyn*.

Jazz-Inspired Compositions

The discography also revealed the presence of numerous jazz-inspired compositions. Surprisingly, non-American composers were found to be the most active in this realm. Nikolai Kapustin's recorded legacy is especially prolific. After performing with the Oleg Lundstrem Big Band throughout Russia, Kapustin dedicated himself to composition.[218] Kapustin has recorded nearly his entire oeuvre, which features jazz-inspired compositions written in traditional formal structures such as preludes and fugues, sonatas, and variations.

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[216] "Pleasant Point – Rag Verismo," Sounz, accessed March 30, 2017, http://sounz.org.nz/works/show/18859.

[217] "Three Elusive Rags," Sounz, accessed March 30, 2017, http://sounz.org.nz/works/show/13751.

[218] "Biography," Nikolai Kapustin, accessed March 5, 2017, http://www.nikolai-kapustin.info/biography.html.

Jazz-inspired compositions written by Erwin Schulhoff and Rein Rannap, two composers from Eastern Europe, can also be found in the discography. Czech composer-pianist Erwin Schulhoff deserves more attention from modern performers. Before his untimely death while detained in a concentration camp during World War II, Schulhoff wrote and recorded two jazz sketches as well as a partita, suite, sonata, and etudes that were influenced by jazz. The website of Estonian composer-pianist Rein Rannap describes his compositions as "post-modernist works in classical idiom" that represent a "genuine cross-over."[219] This fusion is evident in his recording of *Self-Portrait in the Rhythm of a Jazz Waltz*.

Jazz-inspired works by Italian and Australian composers are also contained in the discography. Gian Paolo Chiti pursued a dual career as a pianist and composer after studying with Carlo Zecchi and Arturo Benedetti Michelangeli.[220] His album *Piano Magazine* contains twelve original compositions characterized by clear melodic lines and extended tertian harmonies. Australian composer Michael Kieran Harvey's album *48 Fugues for Frank* is dedicated to Frank Zappa. Several of Harvey's works explore tracks from Zappa's album *Jazz from Hell*, which *Rolling Stone* classified as a "classical-jazz-boogie stew."[221]

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[219] "Bio," Rein Rannap, accessed March 4, 2017, http://rannap.ee/about/.

[220] "Curriculum Vitae," Gian Paolo Chiti, accessed March 28, 2017, http://www.gianpaolochiti-composer.it/cv-eng.htm.

[221] David Fricke, "Frank Zappa: Jazz From Hell," *Rolling Stone*, March 12, 1987, accessed March 5, 2017, http://www.rollingstone.com/music/albumreviews/jazz-from-hell-19870312.

Minimalism

The discography contains a significant number of recordings by composer-pianists associated with minimalism. Early figures in the minimalist movement such as Terry Riley and Philip Glass have recorded their own piano works. In 1986, Riley recorded *The Harp of New Albion*, a two-hour work that explores Indian aesthetics and just intonation.[222] Riley's most recent primary recordings are featured on a live 2004 album recorded in Macerata, Italy. Philip Glass's largest recorded collections include his 1989 recording of *Five Metamorphoses* and his 2003 recording of volume one from *Etudes for Piano*. In addition to these collections, Glass has recorded the solo piano opening from *Glassworks* as well as individual works such as *Mad Rush* and *Wichita Sutra Vortex*.

Dutch composer Jeroen van Veen has recorded thirty-three of his solo piano compositions. Veen's *Twenty-Four Minimal Preludes* are notable for their use of the same key structure found in Chopin's *Twenty-Four Preludes*. After publishing two books of twelve preludes, Veen composed and recorded two additional books between 2011-2014. Books three and four include preludes for both two- and four-hands, but only Veen's solo recordings are included in the discography. Veen's interest in the tintinnabulation technique of Arvo Pärt can be heard in his twelve-minute work *Phasing on Pärt*.

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[222] Kevin Holm-Hudson, "Just Intonation and Indian Aesthetic in Terry Riley's *The Harp of New Albion*," *Ex-tempore: A Journal of Compositional and Theoretical Research in Music* X/1 (Summer 2000), accessed March 5, 2017, http://www.ex-tempore.org/Volx1/hudson/hudson.htm.

Ludovico Einaudi's compositions are more difficult to classify. After studying with Luciano Berio, Einaudi began to incorporate elements of pop, rock, and world music into his compositions.[223] The solo piano works typically contain sparse textures and repetitive patterns, lending them a minimalist aesthetic. The discography contains over forty solo compositions by Einaudi. His most popular work, *Le Onde*, is published by Ricordi and can also be found in anthologies of contemporary piano music.[224]

Tom Johnson's minimalist compositions explore the musical implications of influential mathematical theories. Compositions such as *Euler's Harmonies*, *Marsenne Numbers*, and *Pascal's Triangle* are minimalist works based on the mathematical principles described by the researchers for which they are named. Johnson's logical approach to composition is best heard in *The Chord Catalogue (All the 8178 Chords Possible in One Octave)*. Johnson describes the piece as a "natural phenomenon" that he "observed" rather than a "composition" that he "invented."[225]

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[223] "Bio," Ludovico Einaudi, accessed March 30, 2017, http://www.ludovicoeinaudi.com/?page_id=358&lang=en.

[224] "Ludovico Einaudi: Le Onde for Piano," Boosey & Hawkes, accessed March 30, 2017, http://www.boosey.com/shop/prod/Einaudi-Ludovico-Le-Onde-for-Piano/680761.

[225] Tom Johnson, "The Chord Catalogue," DRAM, accessed March 6, 2017, https://www.dramonline.org/albums/tom-johnson-the-chord-catalogue/notes.

Prepared Piano and Extended Techniques

A significant number of pieces in the discography are written for prepared piano. John Cage is perhaps the best-known composer who has written prepared piano pieces. While Cage did not record his seminal work, *Sonatas and Interludes*, he did record the solo piano movements from *Amores*, a piece for prepared piano and percussion. Composers after John Cage, such as Rolf Hind and Herbert Henck, have striven to find their own creative voice in this medium. Grant Covell believes Rolf Hind's composition, *Solgata*, manages to "stand away from Cage's influence."[226] Herbert Henck's seventeen improvised *Festeburger Fantasien* also provide a fresh approach to this genre.

German composer-pianist Volker Bertelmann is currently the most active composer writing music for prepared piano. Bertelmann is known primarily by his stage name, Hauschka. Apart from the forty solo compositions included in the discography, Hauschka's collaborative work with Hilary Hahn has been featured on NPR,[227] and his film score for the 2016 movie *Lion* received an Academy Award nomination. Hauschka's solo compositions do not adhere to traditional formal structures such as sonatas, variations, or preludes. Rather, each piece's title reflects the sound world he attempts to create.

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[226] Covell, Grant Chu, "December Ramble: NMC and Edition Wadelweiser Records," *La Folia*, December 2002, accessed March 6, 2017, http://www.lafolia.com/december-ramble-nmc-and-edition-wandelweiser-records/.

[227] Tom Huizenga, "Review: Hilary Hahn and Hauschka, *Silfra*," NPR Music, May 13, 2012, accessed March 6, 2017, http://www.npr.org/artists/152672275/hauschka.

Compositions featuring extended techniques are another trend found throughout the discography. Recordings by American composers Henry Cowell and Charlemagne Palestine are particularly noteworthy. Cowell recorded well-known works such as *Aeolian Harp*, *The Banshee*, and *Tides of Manaunaun* on more than one occasion. Apart from these compositions, Cowell recorded seventeen additional works that require the performer to play large tone clusters with the forearm and strum or scrape the piano strings. Similarly, Charlemagne Palestine's *Evolution of a Sonority in Strumming and Arpeggio Style for Bösendorfer Piano* and *A Sweet Quasimodo Between Black Vampire Butterflies for Maybeck* require the performer to approach the piano as if it were a harp.

German composers Helmut Lachenmann and Hermann Keller create unusual sounds with extended techniques. Lachenmann's *Guero* produces a stunning range of sonic effects that result from the performer's fingernails sliding across the keys, strings, and pinblock. Lachenmann recorded *Guero* three times between 1982-2011. Hermann Keller's *Ex Tempore IV – Theme and Variations* calls for a range of effects produced by dampening the strings with felt and striking the strings with mallets and woodblocks.

Improvisation

Composers' improvisations are also included in the discography and can provide unique insight into their compositional process. In some cases, improvisations have been transcribed, edited, and published in modern editions. In 1903, Isaac Albéniz recorded three short improvisations on a wax cylinder.

Milton Rubén Laufer transcribed the improvisations for Henle, and they are now available with an accompanying CD of Albéniz's performance. Novello has published Iain Farrington's transcription of five improvisations recorded by Edward Elgar in 1929. Finally, Associated Music Publishers has released James Dapogny's transcription of Charles Ives's 1938 improvisations.

The discography also contains improvisations that have yet to be transcribed. Julius Block, a wealthy Russian businessman, recorded two improvisations by Anton Arensky in 1893 using a phonograph given to him by Thomas Edison.[228] Arensky's improvisations are featured on a Marston album alongside a recorded improvisation by Egon Petri. In 1915, Duo-Art released a five-minute recording of Camille Saint-Saëns improvising on themes from Samson and Delilah. Enrique Granados was also an accomplished improviser. Carol Hess describes a scenario in which Granados's page turner became confused due to his "unexpected improvisations" on "El Pelele," a piece from *Goyescas*.[229] A Naxos release featuring one of Granados's many improvisations on this work is listed in the discography. Performers and scholars interested in these improvisations could create their own transcriptions based on the recordings contained in the discography.

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[228] John and John Anthony Maltese, liner notes to *The Dawn of Recording: The Julius Block Cylinders*, Marston 53011-2, CD, 2008. https://www.marstonrecords.com/products/block.

[229] Carol A. Hess, "Enrique Granados and Modern Piano Technique," *Performance Practice Review* 6/1 (Spring): 91, accessed March 7, 2017, http://scholarship.claremont.edu/cgi/viewcontent.cgi?article=1100&context=ppr.

Musical Homage and Quotation

A significant number of pieces in the discography employ musical quotations of other composers' works. Additionally, composers frequently pay homage to other composers by dedicating compositions to them or by writing musical pastiches using their own harmonic language. Indeed, a rich musical discourse exists among composers of Western Art Music. Knowledge of these relationships can help performers assemble interesting programs that create unique historical narratives.

For example, Kit Armstrong's *Fantasy on B-A-C-H* continues the tradition of using Bach's name as a source of material for musical works. George Benjamin composed *Meditation on Haydn's Name* as part of a commission for the 250th anniversary of Haydn's birth.[230] His use of the pitches B-A-D-D-G recalls Ravel's *Menuet sur le nom d'Haydn*, which was written to commemorate the 100th anniversary of the composer's death.

Twentieth- and twenty-first century composer-pianists continue to write music based on themes borrowed from other composers. John McCabe's *Fantasy on Theme of Liszt* is based on the opening melody from Liszt's *Faust Symphony*,[231] and his *Haydn Variations* explore the primary theme from Haydn's *Piano Sonata*

[230] "Overview: Meditation on Haydn's Name," Faber Music, accessed March 6, 2017, http://www.fabermusic.com/repertoire/meditation-on-haydns-name-1097.

[231] "John McCabe: *Fantasy on a Theme of Liszt*," Music Sales Classical, accessed February 28, 2017, http://www.musicsalesclassical.com/composer/work/1023/1451.

in G Minor.[232] Earl Wild and James Adler turned to Broadway for inspiration. Wild recorded his *Grand Fantasy after Gershwin's Porgy and Bess* and *Theme and Variations on Gershwin's Someone to Watch Over Me* in 1989, and Adler recorded his *Fantasy on the Ballad of Sweeney Todd* in 2013.

While the pieces discussed above use a single theme to construct an entire composition, some pieces embed subtle quotations from other composers' works. Perhaps the most widely known allusion is Stravinsky's reference to Chopin's second ballade in the *Serenade in A*. Julian Lawrence Gargiulo's *Lullaby* combines Bach's *Prelude in C Major* from the *Well-Tempered Clavier* with Brahms's *Wiegenlied* from Op. 49. Matthew Davidson disguises quotations of Mahler, Bach, and Bartók in his *Three Elusive Rags*.[233]

Composers have also dedicated pieces to influential colleagues and friends. György Kurtág's multi-volume *Játékok* contains the largest number of twentieth-and twenty-first century musical homages. The discography features excerpts dedicated to Lajos Vass, György Ligeti, Christian Wolff, and András Mihaly. Bernstein's *Seven Anniversaries* represent the second largest collection of musical homages in the discography. Composers mentioned in Bernstein's work include Aaron Copland, Paul Bowles, and William Schuman.

Armenian composer Arno Babajanian's *Elegy for Khachaturian*, Serge Liapounov's *Elegie für die Tod von Franz Liszt*, William Bolcom's *Epitaph for Louis Chauvin*, and Cyprien Katsaris's *In Memoriam Mozart* also serve as musical

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[232] "John McCabe: *Haydn Variations*," Music Sales Classical, accessed February 28, 2017, http://www.musicsalesclassical.com/composer/work/1456.

[233] "Three Elusive Rags," Sounz, accessed March 30, 2017, http://sounz.org.nz/works/show/13751.

homages to the composers for which they are named. Steffen Schleiermacher pays homage to Kurtág's use of the term *Microludie* in his composition *Balance – Four Microludies*. Marc-André Hamelin devotes his eighth concert etude to Scarlatti, and Robert Helps composed a set of *Three Homages* to Fauré, Rachmaninov, and Ravel.

Artists such as Earl Wild, Stephen Hough, and Cyprien Katsaris have written and recorded works that imitate the compositional language of other composers. Wild's *Homage à Poulenc* updates Bach's *Sarabande* from the *Partita in B-Flat Major* by expanding the texture and adding colorful harmonies à la Poulenc. In *Three Mozart Transformations (After Poulenc)*, Stephen Hough copied melodic material from Mozart, but he "allowed the harmonies to wander down the most adult paths" to highlight the "similar sense of humour" shared by the composers.[234] Hough's *Prelude after Mompou* and Cyprien Katsaris's *Mozartiana* also serve as musical pastiches of the composers for whom they are named.

Recommendations for Further Study

While this document provided a discography of primary recordings made by composer-pianists between 1889-2015, it did not discuss the recordings themselves. Noted discographer Brian Rust explains that "discographers are not, or at least should not be critics…a discography is simply a work of

[234] "Three Mozart Transformations, after Poulenc," Hyperion, accessed March 3, 2017, http://www.hyperion-records.co.uk/dw.asp?dc=W10939_67598.

reference…"[235] Indeed, the present discography provides a reference for performers and scholars, and the information it contains can be used to pursue further research in several areas.

For example, many of the composers in the discography recorded acoustic discs and reproducing piano rolls. Exploring the similarities and differences between these recordings could provide a better sense of how accurately each recording device captured a performer's interpretation. In some cases, a composer recorded the same piece on each medium. A Pierian CD featuring performances by Granados contains both an acoustic recording and a piano roll recording of the same Scarlatti sonata. Further analysis of these two recordings would benefit interpreters as well as scholars of reproducing pianos.

A future study might also compare different realizations of the same piano roll recording. This discography included only the most recent CD release of a piano roll's realization. However, factors such as the condition of the piano roll, the process used to restore the reproducing piano, and the space in which the recordings were made can greatly affect the voicing and tempo of the finished product.

Future research might also explore recordings made by a composer's students. Sometimes, composers' students provide the closest aural record of nineteenth-century composers' works. To cite one example, Emil von Sauer contributed a small number of primary recordings to the discography, but his recordings of works by Franz Liszt, his teacher, are extensive. Examining Sauer's

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[235] Brian Rust, *Brian Rust's Guide to Discography* (Westport, CT: Greenwood Press, 1980), 3.

recordings of Liszt alongside recordings by other Liszt pupils such as Moriz Rosenthal, Eugène d'Albert, and Arthur Friedheim could provide yet another lens through which interpretive ideas could be formed.

Several types of primary recordings fell outside the scope of this study, and future research could further explore these areas. Composer-pianists also recorded their own piano concerti, chamber works involving piano, and works for piano four-hands or duo-piano. While composers such as Luigi Dallapiccola and Robert Casadesus were not represented in the discography of solo recordings, they would appear in a discography featuring chamber works and piano concerti. A significant number of recordings in the above categories were discovered and set aside during the creation of this discography. Future research in this area would undoubtedly yield additional composers and compositions beyond those contained in the present resource.

Expanding the research beyond the realm of composer-pianists could also provide a fertile source of future research. For example, Paul Hindemith and Eugène Ysaÿe were virtuoso string players who recorded their own compositions in addition to contributing standard works to the string repertoire. Although Olivier Messiaen's contributions to the solo piano discography were small, he recorded a significant number of his organ compositions. A discography of composer-conductors such as Strauss, Elgar, and Mahler could also provide a valuable reference for orchestral musicians and conductors.

A composer's presence in this discography can also serve as an impetus for performers and scholars interested in pursuing additional research about that

composer's life and works. Furthermore, many of the CDs containing primary recordings also contain solo pieces by composers who did not record their own works. When performers and teachers examine the CDs in the discography, they will discover additional repertoire for teaching and performance. The discography simply provides a starting point for further exploration of solo piano works by contemporary composers.

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APPENDIX A:

ALPHABETICAL LISTING OF COMPOSERS INCLUDED IN THE DISCOGRAPHY

Adès, Thomas

Adler, James

Albéniz, Isaac

D'Albert, Eugen

Albright, William

Ali-Zadeh, Franghiz

Arensky, Anton

Armstrong, Craig

Armstrong, Kit

Ashley, Robert

Babajanian, Arno

Bailey, Judy

Bartók, Béla

Benjamin, George

Berg, Christopher

Bernstein, Leonard

Bernstein, Seymour

Blais, Mimi

Blake, Howard

Blitzstein, Marc

Bolcom, William

Boulez, Pierre

Bowles, Paul

Budd, Harold

Burge, David

Cage, John

Carreño, Teresa

Carreño-Tagliapietro, Teresita

Casella, Alfredo

Castiglioni, Niccolò

Chaloff, Julius

Chaminade, Cécile

Chasins, Abram

Cherkassky, Shura

Chesky, David

Chiti, Gian Paolo

Chua, Sonny

Conrad, Tony

Copland, Aaron

Cowell, Henry

Cziffra, György

Davidson, Matthew

Davis, Anthony

Debussy, Claude

Dello Joio, Norman

Del Tredici, David

Diemer, Emma Lou

Diémer, Louis

Distler, Jed

Dohnányi, Ernő

Eckhardt-Gramatté, Sophie Carmen

Einaudi, Ludovico

Elgar, Edward

Enescu, George

De Falla, Manuel

Fauré, Gabriel

Feinberg, Samuil

Feldman, Morton

Fine, Irving

Finissy, Michael

Fitkin, Graham

Forge, Frank La

Foss, Lukas

Françaix, Jean

Frank, Gabriela Lena

Fricke, Florian

Friedberg, Carl

Friedman, Ignaz

Friml, Rudolf

Gabrilowitsch, Ossip

Ganz, Rudolph

Gargiulo, Julian Lawrence

Gerou, Tom

Gershwin, George

Ghandar, Ann

Gibson, John

Girón, Adolfo

Glass, Philip

Glazunov, Alexander

Godowsky, Leopold

Goossens, Eugène

Grainger, Percy

Granados, Enrique

Greenberg, Jacob

Grieg, Edvard

Griffes, Charles

Grünfeld, Alfred

Guarnieri, Camargo M.

Gulda, Friedrich

Hamelin, Marc-André

Harvey, Michael Kieran

Hauschka (Volker Bertelmann)

Helps, Robert

Henck, Herbert

Hind, Rolf

Hoffman, Joel

Hofmann, Josef

Horowitz, Vladimir

Hough, Stephen

Hovhaness, Alan

Humble, Keith

D'Indy, Vincent

Ireland, John

Ives, Charles

Johnson, Tom

Kapustin, Nikolai

Karkoff, Maurice

Katsaris, Cyprien

Katwijk, Paul van

Keller, Hermann

Kissin, Evgeny

Koczalski, Raoul von

Krimsky, Katrina

Kurtág, György

Lachenmann, Helmut

La Montaine, John

Laparra, Raoul

Lecuona, Ernesto

Lefèvre, Alain

Leoncavallo, Ruggiero

Leschetizky, Theodor

Levitzki, Mischa

Levy, Ernst

Liapounov, Serge

Liebermann, Lowell

Liebling, Georg

Lifchitz, Max

Lipatti, Dinu

Madriguera, Paquita

Martin, Frank

Mathé, Christiane

Mauldin, Michael

Maxwell Davies, Sir Peter

McCabe, John

Medtner, Nikolai

Messiaen, Olivier

Meyer, Krzysztof

Milhaud, Darius

Mirovitch, Alfred

Mishory, Gilead

Monahan, Gordon

Monk, Meredith

Montague, Stephen

Morawetz, Oskar

Motta, José Vianna da

Muczynski, Robert

Munroe, Ian

Naoumoff, Émile

Nyman, Michael

Ogdon, John

Otte, Hans

Pabst, Paul

Pachmann, Vladimir de

Paderewski, Ignacy Jan

Palestine, Charlemagne

Pauls, Raimonds

Pennario, Leonard

Pentland, Barbara

Petri, Egon

Pouishnoff, Leff

Poulenc, Francis

Poynton, Dan

Prokofiev, Sergei

Pugno, Raoul

Rachmaninoff, Sergei

Rannap, Rein

Ravel, Maurice

Reger, Max

Reinecke, Carl

Reverberi, Gian Piero

Richter, Max

Riley, Terry

Riše, Indra

Rodrigo, Joaquín

Rosenthal, Moriz

Rzewski, Frederic

Saint-Saëns, Camille

Salzedo, Carlos

Sapellnikoff, Wassily

Sauer, Emil von

Scharwenka, Xaver

Schleiermacher, Steffen

Schulhoff, Erwin

Scott, Cyril

Scriabin, Alexander

Shchedrin, Rodion

Shirley, Nathan

Shostakovich, Dmitri

Sifler, Paul

Sitsky, Larry

Smalley, Roger

Smit, Leo

Soerjadi, Wabi

Sorabji, Kaikhosru

Starer, Robert

Strauss, Richard

Stravinsky, Igor

Tao, Conrad

Tcherepnin, Alexander

Tristano, Francesco

Valderrama, Carlos

Van Appledorn, Mary Jeanne

Veen, Jeroen van

Vieira, Amaral

Vine, Carl

Violette, Andrew

Walker, George

Ward-Steinman, David

Watkins, Huw

Wild, Earl

Williams, Amy

Wuorinen, Charles

Wyner, Yehudi

Zaimont, Judith Lang

APPENDIX B:

ALPHABETICAL LISTING OF COMPOSERS INCLUDED IN THE ROLLOGRAPHY

Ansorge, Conrad

Armbruster, Robert

Beck, James M. Jr.

Bennett, Percy

Bentz, Edna

Berg, Bram van den

Berge, William

Bier, Allan

Billings, Earl

Bilotti, Anton

Black, Frank J.

Blanck, Margot de

Bohrer, Alphonse E.

Boyle, George F.

Brinkman, Joseph

Burnham, M. E.

Cadman, Charles Wakefield

Cady, Harriette

Canterbury, Richard

Carpenter, John Alden

Carroll, Adam

Casella, Alfredo

Cesana, Otto

Chaloff, Julius

Charmbury, Walter

Chenoweth, Wilbur Rossiter

Chretien, Hedwig

Clark, Frank

Colber, Fred

Conradi, Austin

Copand, Aaron

Cor de Las, Alonso

Cornelissen, Arnold

Dambois, Maurice

Danziger, Alice

Davies, Reuben

Davis, Leonard

Decker, Walter

Delacroix, Auguste

Delcamp, Milton J.

Diémer, Louis

Dillon, Fannie

Dohnányi, Ernő

Dreyschock, Felix

Drosdoff, Wladimir

Duffield, Ella

Ebann, Benno

Egville, Louis Hervey d'

Elbel, Louis

Elbel, Richard

Elie, Justin

Eneri-Gorainoff, Irene

Enesco, Georges

Fairchild, Edgar

Fauré, Gabriel

Feldmann, K. W.

Forge, Frank La

Friedberg, Carl

Friml, Rudolf

Fryer, Herbert

Fuleihan, Anis

Gabrilowitsch, Ossip

Gallon, Noel

Ganz, Rudolph

Garland, Ruth

Gebhard, Heinrich

Geoghegan, Edward

Gerdes, Federico

Gernsheim, Friedrich

Gilbert, Harry M.

Giorni, Aurelio

Girón, Adolfo

Godowsky, Leopold

Goode, Blanche

Goossens, Eugene

Grainger, Percy

Grieg, Edvard

Griselle, Thomas

Grofe, Ferde

Grunn, Homer

Haass, Hans

Hambourg, Mark

Hauser, Hans

Henneman, Alexander

Hofmann, Josef

Holbrooke, Josef

Hollinshead, Ursula Dietrich

Horvath, Zoltan de

Hoschke, Frederick Albert

Iles, Gordon Butler

Ilgenfritz, McNair

Janssen, Werner

Jenkins, C. W.

Johnson, Edward

Jonas, Alberto

Kahn, Art

Kaschperowa, Leocadie

Katwijk, Paul van

Kaula, Friedrich

Kazounoff, Bernice

Kendall, Edwin

Khwostchinsky, Paul

Koenemann, Theodor

Kroeger, Ernest

Lamond, Frederic

Lane, Eastwood

Laros, Earle Douglass

Laszlo, Sandor

Leavitt, Helen S.

Lecuona, Ernesto

Lederer, Harry

Leginska, Ethel

Lemare, Edwin H.

Leonardi, Leonidas

Leschetizky, Theodor

Levitzki, Mischa

Levy, Heniot

Liapounov, Serge

Liebling, Georg

Lima, Henrique de

Linko, Ernst

Livens, Leo

Loth, Louis Leslie

Lutter, Howard

Macfadyen, Alexander

Maloof, Alexander

Medtner, Nicolas

Mirovitch, Alfred

Moreau, Leon

Morris, Edward

Motta, José Vianna de

Moulle, Edouard

Mowrey, Dent

Mumma, Archie A.

Neitzel, Otto

Netzorg, Bendetson

Nicolaieff, Leonide

Niemann, Walter

O'Sullivan, Patrick

Ornstein, Leo

Palmgren, Selim

Pascal, Julian

Patricolo, Angelo

Pauer, Max

Paur, Emil

Petyrek, Felix

Philip, Isidore Edmond

Pickhardt, Ione

Pirano, Eugenio

Pollock, Muriel

Ponce, Manuel M.

Pouishnoff, Leff

Powell, John

Putz, Egon

Rapee, Erno

Rebikov, Vladimir

Rehberg, Walter

Reichmann, Samuel

Renaud, Emiliano

Repper, Charles

Robinson, Carol

Roder, Milan

Saar, Louis Victor

Saint-Saëns, Camille

Sanford, James N.

Sapellnikoff, Wassily

Sauer, Emil von

Savino, Domenico

Scharwenka, Xaver

Schelling, Ernest

Schilling, Ferdinand

Schumann, Georg Alfred

Schwarz, Hermine

Scott, Cyril

Scriabin, Alexander

Sequeira, David

Shewell, George D.

Sims, Lee

Singer, Richard

Sjogren, Emil

Smith, George

Sollitt, Edna Richolson

Sonnakolb, Franklin

Soro, Enrique

Souvaine, Henry

Sowerby, Leo

Sprague, Louis W.

Spross, Charles Gilber

Steinert, Alexander Lang

Steinfeldt, John H.

Steinway, Charles H.

Stenhammer, Wilhelm

Sternberg, Constantin

Stojowski, Sigismund

Strecker, Paul

Sturkow-Ryder, Theodora

Suskind, Milton

Tavarez, Manuel G.

Thompson, John

Ticciati, F. W.

Truxell, Earl

Urchs

Valderrama, Carlos

Vecesi, Desider

Vollenhoven, Hanna van

Ware, Harriet

Waterman, Adolph

Weismann, Julius

Weiss, Josef

Weiss-Koschitz, Josef

Wellington, George W.

Wolf, Daniel

Wolstenholme, William

Yagodka, Tomo A.

Yon, Pietro

Zardo, Rendento

Zeise, Olga

Zelaya, Don Alfonso

Zucca, Mana

APPENDIX C:

IRB RELEASE FORM

The UNIVERSITY of OKLAHOMA

Institutional Review Board for the Protection of Human Subjects

Human Research Determination Review Outcome

Date: February 14, 2017

Principal Investigator: Christopher A. Madden

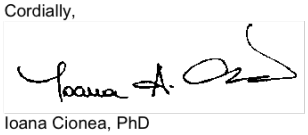
Study Title: Toward a Discography of Composer-Pianists Who Recorded Their Solo Compositions From 1889-2015

Review Date: 02/14/2017

I have reviewed your submission of the Human Research Determination worksheet for the above-referenced study. I have determined this research does not meet the criteria for human subject's research. The proposed activity involves information collected that comes from publicly available documents. The researcher will not be interacting with individuals in order to obtain the information. Therefore, IRB approval is not necessary so you may proceed with your project.

If you have questions about this notification or using iRIS, contact the HRPP office at (405) 325-8110 or irb@ou.edu. Thank you.

Cordially,



Ioana Cionea, PhD
Vice Chair, Institutional Review Board