



THE PIANOLA JOURNAL

The Journal of the Pianola Institute

No. 17 2006

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The aims of the Institute

A small number of pianola owners and musicians have been concerned for some time at the unnatural break between the world of music rolls and the world of music. Few members of the musical public know much about player pianos, and the Institute aims to bring about a better understanding and appreciation of the instrument in a number of ways.

The Institute publishes a regular journal, puts on public concerts, and has plans for a lending library of rolls, a travelling exhibition, and in addition a roll and information archive, with a small collection of player pianos for listening and study purposes.

The Pianola Institute will endeavour to preserve, research and document the pianola's history, to improve the instrument's present standing, and by the commissioning of new compositions, to ensure that it remains an important musical force for the future.

The directors of the Institute are:

Louis Cyr, Keith Daniels, Mike Davies, Denis Hall, Rex Lawson,
Claire L'Enfant.

It is possible to support the work of the Institute by joining the Friends of the Pianola Institute. The Friends' subscription includes a copy of the Journal. Membership enquiries should be sent to Mike Davies, The Granary, Wharf Road, Fenny Compton, Southam, Warwickshire, CV47 2FE, England. For 2006, subscription rates are:

UK and EU - £12.50

Rest of the world - £20

Libraries and other institutions may subscribe to the Pianola Journal. For 2006, institutional subscription rates which include postage and packaging are:

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Editorial

It is with great sadness that I report that Dan Wilson, Member and Friend of the Institute, died suddenly at Christmas time 2005. Dan had been a staunch supporter of the Institute ever since its inception, and his invaluable contribution will be sorely missed. A fitting Memorial Service was held at the Essex Unitarian Church, Notting Hill Gate, London, on 10th March 2006. A tribute to Dan appears later in this Journal.

I am not a regular BBC/Radio 3 listener, but recently my attention was drawn to a week of the early morning record/CD programmes during which a number of reproducing piano rolls would be played. What particularly struck me was that after each listing, there appeared in brackets "piano roll". Now, why should the BBC feel it necessary to specify this? One never sees "LP - vinyl" or even "78 rpm disc", although sometimes in the case of a historic performance the recording date may be given. No, I suspect that the programme producer thought that she should state "piano roll" because she felt that some sort of apology needed to be given - "piano rolls, after all, are not quite as good as real recordings". Regrettably, the considerable number of poor recordings of reproducing pianos which have been issued commercially have given credence to this opinion, but to draw attention to the piano roll source in this way only can only harm the medium. Full marks, then, to Radio 3 for broadcasting the rolls, but a bit of a black mark for the Radio Times entries.

For our main article this time, Rex Lawson has been researching the remarkable advertising policy of the Aeolian Company, the largest manufacturer of player pianos in the world. In its time, Aeolian was criticised for its aggressive and innovative style of publicity. It was way ahead of its competitors. Undoubtedly, its approach to promoting its wares, and a range of good, reliable products, were the key to the company's success during the hey-day of the player piano. Much of Lawson's very large collection of adverts reproduced here will not have seen the light of day since publication 80, 90 and even 100 years ago.

As this Journal goes to print (May 2006), we are delighted to be able to report that the roll perforating machine which we bought in 2001 is now fully functioning and can cut perfect copies of 88-note Themodist and Duo-Art rolls. Our thanks are due to Anthony Robinson for his work in converting the machine to operate from PC, which enables it to produce much more accurate rolls than it previously could. One of the first projects will be to cut some of the classical 88-note rolls which Rex Lawson mastered on his Apple 2e computer of music, which has never been available on roll before.



Illustration 1 - Cover of the 1886 MOC Catalogue

Peddling Pianolas - Aeolian Company Advertising

Rex Lawson

For around fifty years, from 1887 to the late 1930s, the Aeolian Company reigned supreme in the world of mechanical musical instruments. Others may have developed more ingenious instruments, or have made more faithful recordings, but no other company came close to the worldwide success of the Aeolian, Weber Piano and Pianola Company. This commercial supremacy did not spring to life fully armed; it was the result of a number of factors, chief amongst them being an awareness of the effective use of advertising. Indeed, a selection of Aeolian magazine advertisements provides a real insight into the way the Company developed, prospered, and eventually declined, and it also acts as a guide to the launching dates of its various instruments. The Pianola Journal does not usually publish articles where the illustrations greatly outweigh the text, and we hope this exception will nevertheless prove interesting.

Foundation and Early Development - 1887 to 1902

The Aeolian Company was founded in Meriden, Connecticut on 26 July 1887, the result of a merger between the Mechanical Organette Company of New York, and the Automatic Music Paper Company of Boston, aided by a substantial influx of capital from Horace Wilcox and other Meriden businessmen, which enabled the new company to purchase the assets of the failing Munroe Organ Reed Company of Worcester, Mass. The new General Manager was William Tremaine, whose son, Harry, followed him into the business, and between them, the two men ran the Company for over forty years. Harry Tremaine in particular saw the value of good advertising, as will be seen throughout this pictorial article. Even in 1886, the then Mechanical Organette Company had realised the importance of colour printing, and published an eye-catching instrumental catalogue in that year. The young lady playing the Company's latest invention, the Aeolian organ, is the first in a long line of drawn or photographed young ladies (and gentlemen) who helped to add a human element to an otherwise inanimate musical instrument. (*Illustration 1*)

In 1886 the Aeolian was the most important instrument manufactured by the then Mechanical Organette Company (MOC), but the Company had a whole range of other, smaller instruments which it had developed in the years since 1879, when it was founded. The smaller ones, as the Company's title indicates, were table top organettes, operated by cranks, and with a range of only fourteen notes, but with considerable ingenuity in design. The first of our series of advertisements was published in the early 1880s in Australia, showing how quickly an export trade was established, and the other organette pictures come from the MOC 1886 catalogue previously mentioned. (*Illustrations 2 to 5*)

The Mechanical Organette Company's main showroom in those far-off days was at 831, Broadway, in New York City, and this remained the address when the Aeolian Company took over in 1886. An advertisement from 1890 provides an

artist's impression of an early Aeolian salon, perhaps based on the Broadway premises. (*Illustration 6*)

To put the Company in its industrial perspective, the new factory which it built in Meriden, Connecticut, in 1887 and 1888, was of medium size, as can be seen in a contemporary photograph from 1893. It was used not only for the manufacture of organettes and Aeolians, but also for the production of the music rolls played by these instruments. The building still exists, bearing witness to the 150-year reign of peace in the continental USA. (*Illustration 7*)

Throughout the 1890s, an increasingly wide range of Aeolians was manufactured, and the acquisition of the Vocalion Organ Company helped to expand the range of reed organ tones that was available. Whereas organettes merited only small advertisements in the American contemporary periodicals, the growing range of Aeolian instruments caused the Company to develop a new house style of advertising, with black and white drawings and some photographs, settling in to a format of full-page advertisements. Increasingly, the design favoured domestic settings, rather than a simple representation of an instrument, and illustrious patrons were noted. Perhaps, by 1894, Queen Victoria had someone to pedal the instrument for her. (*Illustrations 8 to 10*)

The presentation of the Aeolian to Pope Leo XIII, on 10 June 1895, was carried out by the Aeolian Company's representatives in Paris, Toledo & Company. Dr Fermin Toledo, a Spanish concert pianist and friend of Sarasate, is the earliest Aeolist so far traced, and so perhaps the very first person to have pedalled music for a living. (*Illustration 11*)

By 1895, the inventive genius of Edwin Votey was beginning to manifest itself in the products of the Aeolian Company. Votey was one of the partners in the Detroit firm of Farrand and Votey, manufacturers of reed and pipe organs, and his first Aeolian project was the new Aeolian Pipe Organ, which functioned by means of the same 58-note rolls as the normal Aeolian organs. The first of these pipe organs was installed in 1893 at the Company's new warerooms on West 23rd Street, New York City. (*Illustration 12*)

One should not forget two slightly maverick instruments which were important to Aeolian in the 1890s. The Aeriol Piano, an inner player, was based on designs by Theodore Brown, and introduced in 1897. Inner players, without famous names on the piano fall, were not initially successful, and no doubt Harry Tremaine learned a good lesson, because it was the push-up Pianola which went on to register an instant success. The Vocalion Organ was a British invention, though manufacture took place in the USA, and came to be controlled by the Canadian piano firm of Mason and Risch. The Vocalion reeds helped to swell the sonority of the Aeolian Orchestrelle, but in the end the non-player Vocalion was phased out, and its name was used instead for the Aeolian Company's gramophone. (*Illustration 13*)

In 1895, Edwin Votey constructed the first Pianola, at his home in Detroit, and after a couple of years of further development, the instrument was launched on to the American market in the autumn of 1898. To facilitate the production of these instruments, the Votey Organ Company was set up, eventually incorporated into

the Aeolian Company itself. (Illustrations 14 to 15)

Looking back at this period of the Aeolian Company, one can see how it endeavoured to cater for both the luxury and the mass market. Aeolian Pipe Organs were extremely expensive, and could only be afforded by the very rich, but the Pianola brought roll-operated music to all those who could afford \$250 (65 guineas in Great Britain) over a period of three years. Edwin Votey had certainly made his fortune. (Illustration 16)

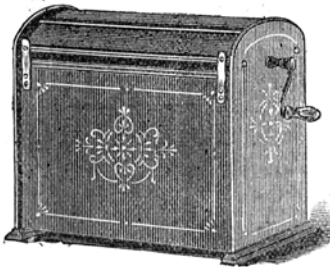
The text of this article continues on page 23.

THE MARVELLOUS ORGUINETTE.

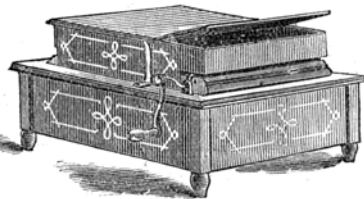
THE ORGUINETTE is a Reed Musical Instrument, constructed somewhat on the principle of a cabinet organ, and adapted to be automatically operated by simple sheets or strips of perforated paper; each sheet representing one or more tunes. There is no limit to either kind or quantity of Music. It will play *Hymn Tunes, Popular Airs, Sets of Quadrilles, Polkas, Waltzes, Reels and Hornpipes* with a clearness, accuracy and degree of execution which but few performers can equal. *A mere child can play it.* The music box and all kindred instruments are not only expensive luxuries enjoyed by a few, but they are limited to a few set tunes, and so, soon become tiresome, and, as means of enjoyment to their owners, entirely worthless. The ORGUINETTE, with its Automatic Music Sheets, represents both organ and organist, musician and music teacher, and so is admirably adapted for singing parties, dancing parties, winter evening entertainments and educational purposes, and is therefore, not only the latest Musical Wonder, but, the price considered, *The Most Marvellous Mechanical Musical Instrument of the Age.*

PLAYS ALL THE LATEST MUSIC.

PERFECT IN EXECUTION.



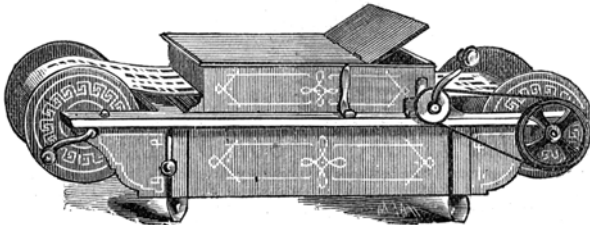
Style F.



Style G.

STRONG IN CONSTRUCTION.

DURABLE IN EVERY PART.



Style H.

A CHILD CAN PERFORM ON IT.

Embodies in itself a Musical Instrument and Musician, a Means of Education and a Music Teacher. It is the most Simple, Perfect, Marvellous, Instructive, Enjoyable and Amusing Automatic Musical Instrument in the World.

No. 831 Broadway, New York.

3

THE CELESTINA.



Length, 16 in.

Height, 14 in.
Weight, boxed, 32 lbs.

Width, 14 in.

—•••—
❧ PRICE, with One Roll of Music, \$25.00. ❧

—•••—
THIS INSTRUMENT, for its size, astonishes all who hear it, having a richness and fullness of tone fully equal to the best Double Reed Organ in the Market.

Over 10,000 of this style have been sold during the past year, giving universal satisfaction to every purchaser.

—•••—
EVERY INSTRUMENT FULLY WARRANTED.

LIBERAL DISCOUNTS TO THE TRADE.

Illustration 3 - The Celestina - MOC 1886 Catalogue

No. 831 Broadway, New York.

5

The Orchestral Cabinet, No. 1.

Price, (With One Roll of Music,) **\$60.**



Price, (With One Roll of Music,) **\$60.**

Length, 29 in.

Height, 4 ft. 10 in.
Weight, boxed, 180 lbs.

Width, 16 in.

THIS PARLOR INSTRUMENT possesses a beautiful quality of tone which charms the listener, and must be seen and heard to be fully appreciated.

The Perforated Music used on this Instrument is put up and sold on small spools, and will last for years with careful usage. The paper is passed over the reed chest by means of a small handle (see cut) which is turned by the right hand, and where an opening occurs, the air pressure opens a small pneumatic, which, in turn, opens the valve to the reed. This operation is as instantaneous as an electric current.

The beauty of the action is its prompt execution, and the performer can hold any chord, or retard, at any point in the music, without exhaust of air, as the pedals—worked by the feet—keep up a full supply of air for fast or slow music.

Illustration 4 - The Orchestral Cabinet - MOC 1886 Catalogue

No. 831 Broadway, New York. 11

THE MUSICAL TABLE.



THE ABOVE CUT REPRESENTS THE
MUSICAL TABLE OPEN AND
READY FOR ACTION.

ALL THESE TABLES CONTAIN OUR
IMPROVED WIND MOTOR.

Illustration 5 - The Musical Table - MOC 1886 Catalogue

MUSICAL INSTRUMENTS.

IT IS
ONLY
A
QUESTION
OF
PRICE.



IF
YOU
CAN
AFFORD
IT.

AN ÆOLIAN

Will make the most acceptable Christmas present you can possibly purchase.

It can be played upon by any member of the family.

It will enable you to have music in your home at any and all times without the aid of a musician.

It is not a mechanical instrument, but is capable of the most delicate shadings of tempo and expression.

The operation of playing it is so simple that it can be learned by any one with a few days' practice.

Any piece of music can be obtained for it, but it is designed for and particularly adapted to the highest grades of classical and operatic music. All the Wagner Overtures and Beethoven Symphonies, together with works of all the masters, have been arranged for the Aeolian, and are played by it with wonderful orchestral effect.

The tone of the Aeolian is peculiarly soft and beautiful, resembling more than anything else a small orchestra with its different parts.

The Æolian is indorsed by Herr Anton Seidl, leader of the German Opera in New-York, and prominent musicians wherever it is heard.

You are earnestly invited to call and hear this wonderful instrument. It can be seen at the following places :

THE ÆOLIAN ORGAN AND MUSIC CO.

831 Broadway, New-York.

Chicago :
LYON & HEALY,
State and Monroe Sts.

San Francisco :
KOHLER & CHASE,
26 O'Farrell St.

Boston :
F. W. BAILEY,
180 Tremont St.
Cincinnati :
ALBERT KRELL,
144 W. 4th St.

Philadelphia :
C. J. HEPPE & SON,
1117 Chestnut St.
Washington, D. C. :
E. F. DROOP,
925 Penn. Ave.

Pittsburgh :
MELLOR & HOENE,
77 Fifth Ave.
St Louis, Mo. :
BOLLMAN BROS. CO.,
Cor. 11th & Olive Sts.

Illustration 6 - An Aeolian Showroom in 1890

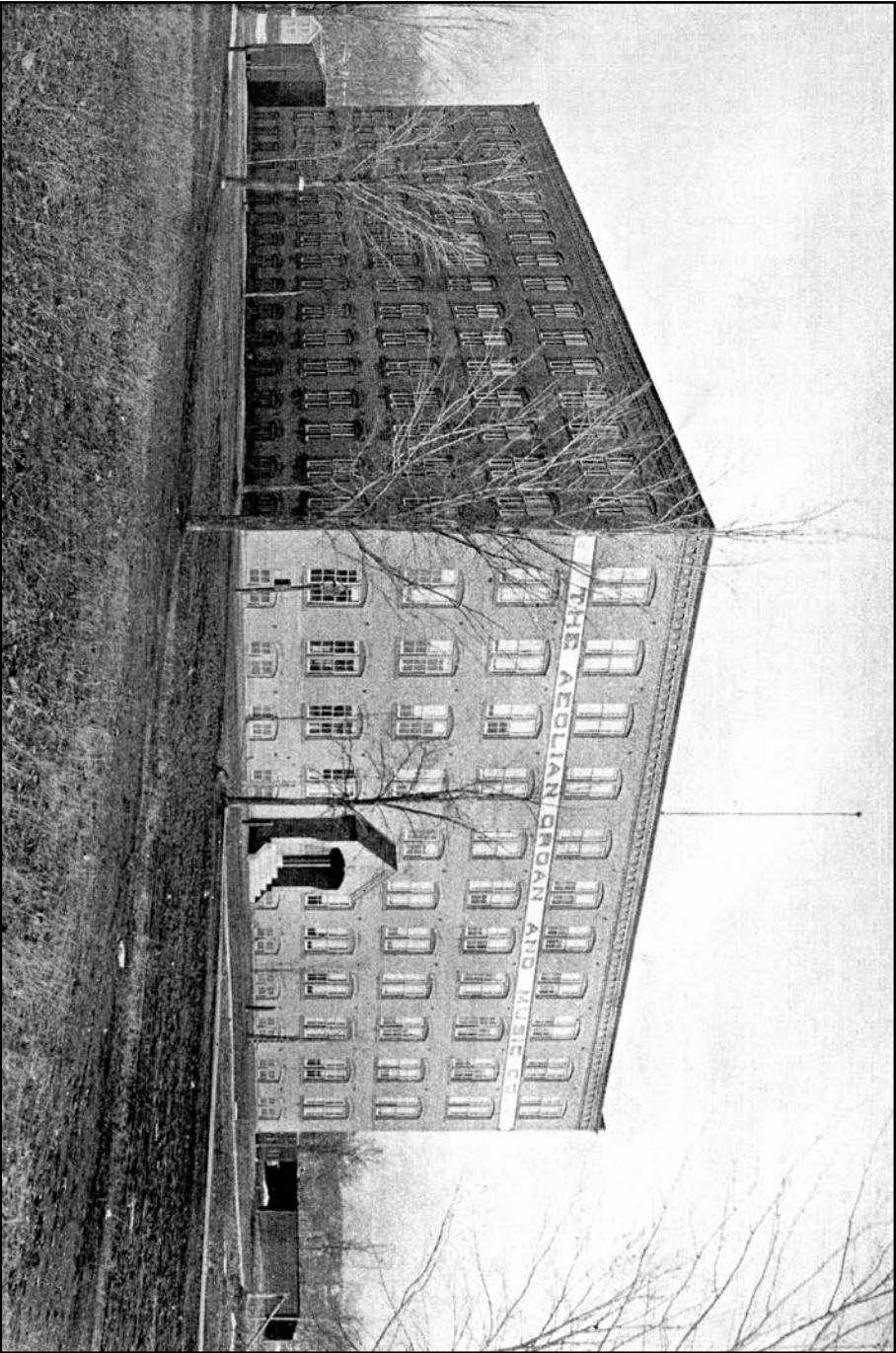


Illustration 7 - Aeolian Company Factory at Meriden, Connecticut -
The Silver City, 1893



THE ÆOLIAN.

The GREATEST MUSICAL INVENTION of MODERN TIMES.

WHAT IT IS.

The ÆOLIAN is the result of an attempt to make an instrument that would simplify the act of playing, so that a person could learn without devoting years to study and practice.

WHAT IT WILL DO.

On the ÆOLIAN, any one, without regard to any knowledge of music they may or may not have, can, after a week's practice, play any piece of music ever composed.

THE GREAT FEATURE.

All selections for the ÆOLIAN are arranged from the full orchestral score, and its rendition, therefore, of the higher grades of Operatic and Classical music is more perfect than that of any other instrument.

The Highest Possible Indorsements:

I consider your instrument the greatest musical educator I have yet known. I find in my own case that my children, young as they are, develop good taste in the selections they like; and the ease and facility with which the instrument is played will, I am confident, educate the musical taste of the general public to a very high degree, since it enables them to become, without previous musical training on any instrument, early familiar with the work of the best composers.

Very truly yours,
EDMUND C. STANTON,
Director German Opera, New-York City.

My Æolian has interested me greatly; so much so that I take no hesitation in saying that I regard it as a very useful and meritorious invention. I can readily conceive that it will enable even those who cannot play to produce on the "Æolian" everything to which they could wish to listen, for the manual skill that is necessary should be easily and quickly enough acquired by everybody. I think I can safely predict a widespread popularity for this instrument. Believe me, that this is the very sincere wish of.

Very truly yours,
ANTON SEIDL,
Leader German Opera, New-York City.

The ÆOLIAN is on daily exhibition at any of the following places, and you are earnestly invited to call and see it.

THE ÆOLIAN COMPANY,

* 831 Broadway, New-York City.*

Chicago:
LYON & HEALY,
State and Monroe Sts.

Pittsburgh:
MELLOR & HOENE,
77 Fifth Ave.

Boston:
F. W. BAILEY,
180 Tremont St.

Cincinnati:
ALBERT KRELL,
144 W. 4th St.

Philadelphia:
C. J. HEPPE & SON,
117 Chestnut St.

Toledo, Ohio:
WHITNEY & CURRIER CO.,
111 Summit St.

San Francisco:
KOHLER & CHASE,
28 O'Farrell St.

Montreal, Canada:
L. E. N. PRATTE,
1676 Notre Dame St.

April, '91.

* After May 1st, 18 West 23d St. *

Illustration 8 - The Aeolian - Century Magazine, April 1891



Interior of Thomas A. Edison's Library at Llewellyn Park, showing the ÆOLIAN.

THE ÆOLIAN FOR SUMMER HOMES.

There is nothing that will give more real pleasure, or make the home more attractive, than one of these instruments.

It will interest and entertain every member of the family, as even those without a musical education can master the instrument with a few weeks' practice.

The music catalogue embraces over five thousand different selections, including all classes of music, from Operas and Symphonies to the lighter Ballads and Dance music.

The ÆOLIAN is on daily exhibition at any of the following places, and you are earnestly invited to call and see it:

THE ÆOLIAN COMPANY, 18 West 23d Street, New York City.

Chicago :
LYON & HEALY,
State & Monroe Sts.

Cincinnati :
ALBERT KRELL,
144 W. 4th St.

Boston :
F. W. BAILEY,
180 Tremont St.

Toledo :
THE WHITNEY & CURRIER CO.,
111 Summit St.

Philadelphia :
C. J. HEPPE & SON,
1117 Chestnut St.

San Francisco :
KOHLE & CHASE,
28 O'Farrell St.

Pittsburgh :
MELLOR & HORNE,
77 Fifth Ave.

Montreal, Canada :
L. E. N. PRATTE,
1676 Notre Dame St.

Established 1790. Telephone No. 4073.

BY APPOINTMENT

 ABERDEEN & INVERNESS.

*42 Buchanan Street,
 Glasgow.* November 2, 1894.

THE AEOLIAN COMPANY,

Dear Sirs: I have pleasure in informing you that I have sold one of your Aeolians to HER MAJESTY the QUEEN of GREAT BRITAIN. I took one to Aberdeen a fortnight ago, and gave a programme to all the Press representatives in the North of Scotland: one of these notices was brought to the attention of the Queen so we had an order to take one to Balmoral Castle for a hearing. The Queen was so pleased that she purchased it.

Yours truly,

J. MUIR WOOD & CO.,

The simple fact that Queen Victoria has added an AEOLIAN to the attractions of her royal household is in itself of less interest than it is to note that the circumstances under which it was brought about were precisely similar to those under which the same instrument is to-day finding its way into many of our American homes, where it will be appreciated no less than in the grand surroundings of the Scottish castle.

Her Majesty was first made aware of its existence by means of an article in the newspapers ;
 Her interest and curiosity were awakened ;
 She arranged for a personal investigation ;
 She was pleased with the instrument, and

SHE PURCHASED IT.

Illustration 10 - Queen Victoria's Aeolian - *Munsey's Magazine*, February 1895



The Pope and the Æolian

On the 10th of June last Pope Leo XIII. gave a private audience to the Æolian in the Throne-room at the Vatican. There were present Dr. Fermin Toledo, representing the Æolian Company, His Excellency Monsignor Caggiano de Azevedo, General Chamberlain of His Holiness, and Monsignor Raphael Merry del Val, the Pope's private Chamberlain. On the Thursday following the Æolian was played at the private Mass of the Pope in the Consistory Hall, and on the same day the Pope gave orders to have an Æolian placed permanently in the Vatican.

To every one familiar with the traditional spirit of conservatism that rules the Vatican, the honor conferred upon the Æolian by His Holiness will be looked upon as the most remarkable achievement of this truly wonderful instrument.

The question of the artistic merit of the Æolian was settled long ago. It has been endorsed by the foremost musicians, and is to be found in the homes of the most cultured people in this country and Europe.

The only question remaining to be answered is whether an instrument possessing the qualities of the Æolian would not be a source of amusement and pleasure in your own home.

A great deal has been written about the Æolian, and yet there are still many who are unfamiliar with it. There are others who may have seen it a few years ago in its then crude form; we urge both those who have never heard the Æolian and those familiar only

with the earlier types to visit our warerooms and see the Æolian as it is to-day.

For the benefit of those to whom the word "Æolian" conveys no meaning we would say that it is a new type of musical instrument, in appearance very like an upright piano. Its principal advantage lies in the fact that no technical knowledge of music is necessary in order to play it. Any one can perform upon it, and, as Jean de Részke says, "If the player can grasp the inspiration of the composer the Æolian affords every facility for interpreting the music with feeling and sentiment."

Many people get a wrong impression when we say the Æolian is easily played. It isn't

Illustration 11 - The Pope's Æolian

a music-box. It isn't an orchestrion. It isn't an attachment to a piano or organ. It is a unique musical instrument with qualities all its own.

THE MUSIC.

There are to-day included in our music catalogues nearly ten thousand different pieces. Among these are selections of every kind of secular and sacred music, Operas and Oratorios, Symphonies and Sonatas, Dances and Songs. Every standard work, modern or ancient.

The music costs from 60 cents to \$1.50 for

each piece. Access to the entire collection can be had by means of a Circulating Library, at a cost of a little over a dollar a month.

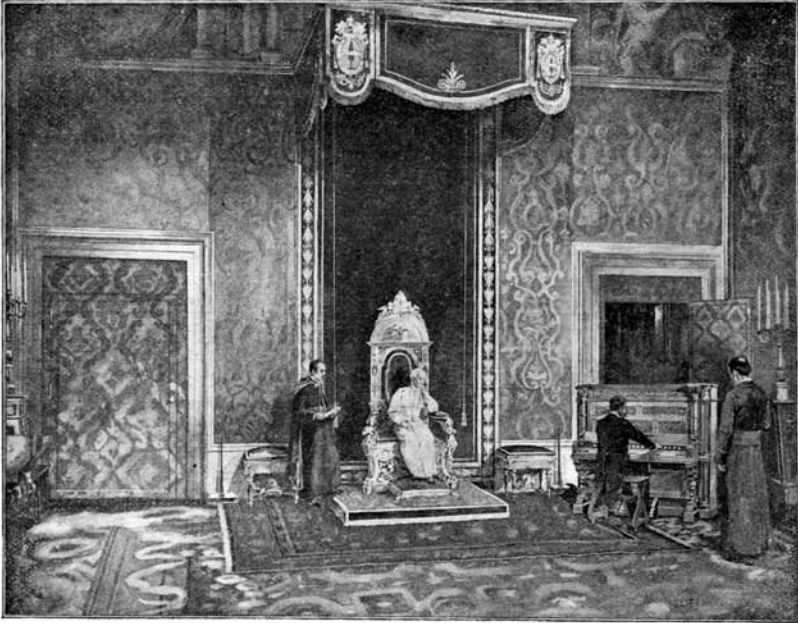
PRICES.

The cheapest Æolians cost \$210, from that up to \$750.

Pianos and organs taken in exchange for Æolians. Terms upon application.

Æolian Vocalions and Æolian Pipe Organs cost from \$1200 to \$25,000. These are suitable for large Music-Rooms, Concert-Halls, or Churches.

Write for Catalogue.



INTERIOR OF THE THRONE-ROOM IN THE VATICAN ON THE OCCASION OF THE AUDIENCE GIVEN BY THE POPE TO THE ÆOLIAN.

THE ÆOLIAN COMPANY, 18 West 23d St., N. Y.

LIST OF AGENTS:

THE M. STEINERT & SONS Co., Providence, R. I.; Boston, Mass.; Worcester, Mass.; Lowell, Mass.; Bridgeport, Conn.; New Haven, Conn.; Springfield, Mass.; Portland, Me.
C. J. HEPP & SON, Philadelphia, Pa.
LYON & HEALY, Chicago, Ill.
KOHLER & CHASE, San Francisco, Cal.
L. GRUNEWALD & CO., New Orleans, La.
SANDERS & STAYMAN, Baltimore, Md.; Washington, D. C.
HENRICKS MUSIC CO., Pittsburg, Pa.
F. J. SCHWANKOVSKY, Detroit, Mich.
THE B. DREHER'S SONS CO., Cleveland, O.
CLUETT & SONS, Albany, N. Y.; Troy, N. Y.

D. H. BALDWIN & Co., Cincinnati, O.; Columbus, O.; Indianapolis, Ind.; Louisville, Ky.
F. KNOLL, Buffalo, N. Y.
THE WHITNEY & CURRIER Co., Toledo, O.
LANGE & MINTON, Burlington, Ia.
J. W. JENKINS SONS Co., Kansas City, Mo.
THOS. GOGGAN & BRO., Galveston, Tex.
J. W. MARTIN & BRO., Rochester, N. Y.
THE PRATTE PIANO CO., Montreal, Canada.
A. B. CAMPBELL Co., Jacksonville, Fla.
WALTER D. MOSES & Co., Richmond, Va.
FOSTER & WALDO, Minneapolis, Minn.



THE VOTEY ORGAN COMPANY

Manufacturers of
Artistic Pipe Organs for Churches, Music
Halls, and Private Dwellings.
Owners of the celebrated Farrand & Votey
and Roosevelt Patents.

Under a contract with the Aeolian
Company the Votey Organ Company has
the exclusive right to manufacture Aeolian
Pipe Organs and Aeolian Pipe Orchestras.

All the instruments produced by this company
are built under the personal supervision of Mr.
E. S. Votey, and contain exclusive and patented
features found in the organs of no other manu-
facturer of this country or Europe.

The correspondence of all who are interested in
pipe organs is respectfully solicited. Address

THE VOTEY ORGAN COMPANY
1256 12th St., Detroit, Mich.
18 W. 23d St., New York
Great Northern Building, Chicago

Illustration 12 - The Aeolian Pipe Organ - *Harper's Magazine*, September 1897

MUSIC

WE respectfully call public attention to an entirely new musical instrument

..THE..

Aeriol Piano

This instrument is a perfect upright piano of fine tone and action, possessing every advantage of any high-grade instrument. In addition to which it can be

PLAYED JUST LIKE THE AEOLIAN,

no knowledge of music being required.

It is just what has been wanted for a long time.

A Perfect Automatic Piano.

Catalogue B describes this instrument. Sent to any one on application.

THE AEOLIAN COMPANY, No. 18 West 23d Street, New-York.



ON APPROVAL—THE VOCALION.

TO those having the idea that nothing can compare with a Pipe Organ for the musical services of a Church, we would say: Reserve judgment until the Vocalion is seen and heard.

It costs 50% less than a Pipe Organ of equal capacity, and occupies scarcely quarter of the space. Unquestionably it is one of the most important inventions in the Musical World of the XIXth Century.



Responding to numerous requests, and to enable Church authorities or representatives of Lodges, Associations, etc., to intelligently inform themselves as to the nature, characteristics, and remarkable tonal qualities of

THE VOCALION,

we will send an instrument on approval (to responsible parties) to any Railroad point in the United States, and within any reasonable distance will furnish, free of charge, a competent Organist to exhibit it, or give a Vocalion Recital, the proceeds of which, in case of purchase, shall go towards the funds of the Church or Association interested.

Circulars, giving testimonial letters from the highest musical authorities, illustrated Catalogues, Price-Lists, or further information, mailed to any address.

NEW YORK WAREROOMS,

10 East 16th Street,

BETWEEN UNION SQ. AND FIFTH AVE.

WESTERN DEPOT,

LYON, POTTER & CO.,

174-178 Wabash Ave., Chicago.

BOSTON WAREROOMS, 151 Tremont Street.

MASON & RISCH,

5-11 Summer Street,

FACTORY, WORCESTER, MASS.

Kindly mention this publication when writing.

Illustration 13 - The Aeriol Piano, and the Vocalion Organ -
Century Magazine, August 1897 etc



The Aeolian Company's New Piano-player

After eight years of study and experiment, the Aeolian Company announce the perfection of their new invention,

THE PIANOLA

an instrument by means of which it is for the first time possible to play a piano with a mechanically supplied technique, and at the same time with so much personality of expression that the performance is not to be distinguished from that of the unassisted human fingers.

A person who has no musical knowledge whatever—who does not know one note from another, and never touched the keys of a piano in his life—can, in a few minutes, with the assistance of the Pianola, play upon the piano with technical accuracy any piece of music written for it, and in the time intended by the composer. In other words, he can do with the Pianola, *at once*, what without it he could not do except after years of practice, and then not as well.

While no musical knowledge is necessary in order to play with the Pianola the most difficult music, a little practice is required in order to obtain the best results. It is this feature that removes it from the ranks of strictly automatic instruments and makes it as interesting for the musician as for the novice.

The Pianola is not an automatic attachment for the piano. It is not, even when in use, attached to the piano. It is not placed within the piano, to fill up the sounding-space and destroy the instrument's tone. It is placed in front of the piano, so that its fingers rest upon the keys; but it is at all times separate and distinct from the piano itself. When not in use it can be moved to another part of the room.

The distinction between the Pianola and a purely automatic instrument is sharply defined. The latter, monotonous and soulless, as every machine must be, plays with invariable and fatal accuracy. The result is—machine music. But in playing the piano through the agency of the Pianola the expression is governed by the performer, and varies with his musicianship and taste. He therefore has the double delight of hearing an artistic rendition and actually producing it.

The Pianola is an ornamental and attractive piece of furniture. When not in use it looks like a handsome cabinet or desk.

Price, \$250 and upward. Catalogue N on request

Aeolian Company, 18 W. 23d St., New York City

Boston, Mass.
The M. Steinert & Sons Co.
162 Boylston St.

Philadelphia, Pa.
C. J. Heppé & Son
1117 Chestnut St.

Chicago, Ill.
Lyon & Healy
Wabash Ave. and Adams St.

Design and composition by Fleming & Carnrick, 40 West 13th Street, New York

Illustration 14 - The Pianola - Scribner's Magazine, December 1898

The Pianola is an ideal Christmas, Gift as it affords entertainment to the entire family throughout the year.

PADEREWSKI

ORDERS ANOTHER

Pianola

CHALET RIOND-BOSSON MORGES,
7th of November, 1900.

THE AEOLIAN COMPANY,
18 W. 23d St., New York.

GENTLEMEN:

I desire to order another Pianola for use in my residence. Will you kindly select an instrument in rose-wood and have packed with it rolls of music and shipped via steamer.

I. J. PADEREWSKI.

IT IS not mere chance which makes composers, pianists and musicians of all classes unite in endorsing the Pianola, or lack of artistic temperament which causes Paderewski, Sauer and Rosenthal to select this dexterous little piano player for their own use; yet the history of the Pianola is full of such acknowledgments of merit.

It is evident that the Pianola must give a return in pleasure for the expenditure made, and that this pleasure must be of a pronounced character. Also, the Pianola must afford enjoyment to every one, whether he be a skilled musician or the veriest novice, for each is equally enthusiastic in its praise.

Within a month after Sauer took a Pianola home with him he ordered two more for friends in Germany, the home of piano-forte playing.

Now Paderewski orders another for his residence in Switzerland.

If the appreciation of the Pianola by all musical authorities is a coincidence, thousands of non-professional music-lovers are enjoying the coincidence with them, and the movement is spreading with unprecedented rapidity.

You cannot afford to ignore the Pianola if you are interested in your home pleasures.

With its aid any member of your household may play upon the piano even if he or she literally does not know one note from another—not only one or two selections, but every piece of music ever written for the piano-forte. Grand and light operas, Liszt's Rhapsodies, Sousa's marches, and the latest rag-time hits are practically "on your fingers' ends." You have all the pleasure of hand playing because you control the expression, which is the soul of music.

Estimate for yourself the profit in pleasure the Pianola would bring you in a single year.

Christmas and the advent of the winter is the logical time to purchase a Pianola. It is an ideal Christmas gift, as it affords entertainment to the entire family throughout the year.

PRICE, \$250.

Can be bought by moderate monthly payments if desired.

Visitors welcome. If unable to call, send for Catalogue No. 12.



The Pianola being placed in position to play upright piano. It does not mar or injure the piano in any way. When not in use it can be removed to another part of the room.

The Aeolian Company

18 West 23d Street, New York.

503 Fulton Street, - Brooklyn.

Illustration 15 - Paderewski orders another Pianola - Literary Digest, December 1900



Illustration 16 - Edwin Votey as Vice-President of the Aeolian Company

International Success - 1903 to 1913

At the end of 1902, the Aeolian Company moved its New York headquarters to Fifth Avenue, in the vicinity of 34th Street. This provided the Company with a great deal more space, both for showrooms and offices, and also with a respectable, medium sized concert hall. It could now offer regular concerts to the public, it could better administer the burgeoning domestic and export trades, and it had plenty of room for commercial expansion, which was not long in coming. (*Illustration 17*)

Although the Pianola was the most musically controllable of the early piano players, most owners of such instruments had difficulty in using them to their full potential. They needed some guidance towards musical phrasing, and Francis L. Young, an American musician and inventor, took up the challenge and created the Metrostyle. Young was an Aeolian employee, later to become its Head of Music, but in the first years of the new century he was working for the Orchestrelle Company in London, where his initial patent places him. (*Illustration 18*)

The Metrostyle was essentially a wavy red line printed on each roll, which a conscientious pianolist could follow with a brass pointer attached to the tempo lever, thereby achieving a style of phrasing set out by either a staff musician, or, in the case of Autograph-Metrostyle rolls, by a well-known pianist, or even the composer himself. Grieg was one of the early enthusiasts for the Metrostyle. (*Illustration 19*)

Amidst all these developments, a new factory, at Garwood, New Jersey, had been started in 1899, and this was much more convenient than the existing works at Meriden, Connecticut, which were halfway to Boston. In August 1903 the Aeolian, Weber Piano and Pianola Company was established, with registered offices at Garwood, by means of which Aeolian controlled the many subsidiary companies which made up its international empire. In 1899 Garwood did not really exist as a separate entity, and was simply a tract of land between Westfield and Cranford, New Jersey. For a while, it seemed that the new township might be called Aeolian, NJ, so central was the Aeolian Company to its industry and well-being. (*Illustration 19*)

Having acquired Weber Pianos in 1903 at a very reasonable price, it did not take long for Aeolian to develop its own player piano or interior player, known as the Pianola Piano. Initially these instruments were all manufactured at the Weber factory in New York City, but the subsequent acquisition of George Steck Pianos in 1904 meant that other makes became available. (*Illustration 21*)

Although the Pianola already had levers to subdue the relative levels of bass and treble, split at the E above middle C, it was not always easy to create instantaneous accents, or to bring a melody out above an accompanimental level. This was especially true in these early days, when subtle dynamic control was expected to come from the judicious use of levers, rather than pedals. So a semi-automatic system to help with the production of accents was desirable, and in 1906 a development of a solo device patented in 1900 by J.W.Crooks was

launched, and given the name of the Themodist, quite simply because it could distinguish themes. (*Illustration 22*)

The outstanding commercial success of the Pianola in the mass market had shifted the emphasis of the Aeolian Company's activities, from organ to piano, despite the fact that Edwin Votey was by training an organ builder. But the larger instruments had not been forgotten, and to some extent the Aeolian Pipe Organs and large Orchestrelles were being sold to the very people who invested their money in the future of the Pianola. In 1899, the British Aeolian subsidiary had been given the title of the Orchestrelle Company, because it may have seemed that the future lay with these oversized reed organs, whereas in fact it was the Pianola which overtook everything else.

The final development of the Aeolian Orchestrelle, the Solo Orchestrelle, was launched in 1907, playing the same 116-note music rolls as were used on the Aeolian Pipe Organ. (*Illustration 23*)

Not too many developments of the standard foot-operated Pianola remained to be carried out. The Weber Grand Pianola Piano was introduced in 1909, and in the same year an agreement was made with Steinways, whereby Aeolian Pianola mechanisms would be installed in Steinway uprights and grands. In the USA, only Aeolian would have this privilege, and in return it would no longer seek to advertise the Weber piano as its superior model. (*Illustrations 24 and 25*)

Finally, interior player pianos had become not only respectable, but greatly sought after. The passing of the silent piano, as the Aeolian copywriter succinctly expressed a widespread phenomenon, was the true secret of the Aeolian Company's worldwide success. (*Illustration 26*)

Throughout this period, from 1903 to the end of 1913, Aeolian sought to emphasise the universality of its instruments. It took some pleasure in accusing either the public, or even its business rivals, of calling all player pianos by the name of "Pianola", and on at least one occasion it ventured into court to emphasize the point. (*Illustration 27*)

Aeolian advertising of the period underlined the worldwide success which the Pianola had attained. Aeolian in France explained how Debussy loved Pianolas, while Australia provided the source for the most memorable Aeolian advertisement ever. In seeking to deliver Pianolas to the outback, 600 miles from the nearest station, there was only one solution! (*Illustration 28 and 29*)

In the United States, public libraries installed Pianolas as a service to readers, and the US Navy even fitted up its battleships with the latest music rolls. (*Illustrations 30 and 31*)

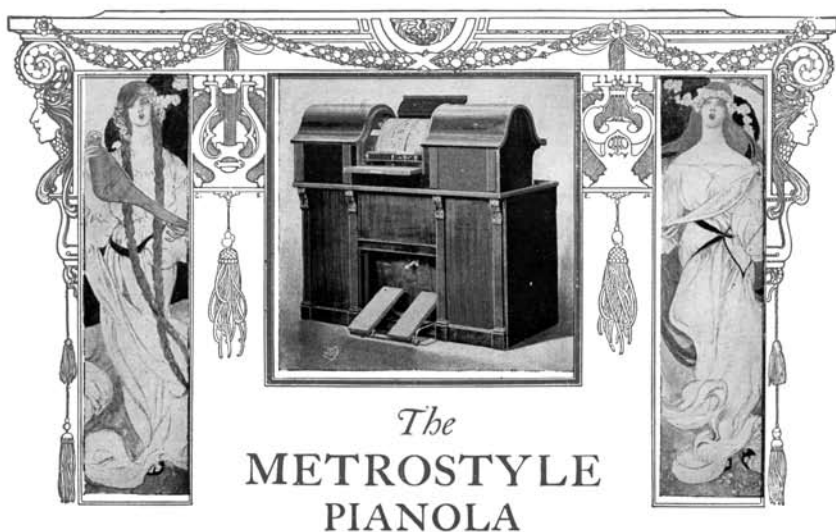
In early 1911, the Aeolian Company was almost at the pinnacle of its success. It had agencies and showrooms in North and South America, Europe, South Africa and Australasia, factories for pianos, organs and pianolas in various countries, and its flagship, the Pianola, was a household name. To sum up its achievements, it placed an eight-page advertisement in the American magazines, in which it printed photographs of its numerous Aeolian Halls, its factories and its wide repertoire of musical instruments. It described itself as the "Largest

Manufacturer of Musical Instruments in the World". Over a period of twenty years, Harry Tremain had transformed Aeolian from a provincial New England company into an international industrial giant. (Illustration 32)

The text of this article continues on page 40.



Illustration 17 - Aeolian Hall, 362 Fifth Avenue, New York - Contemporary postcard



The invention of the Metrostyle rivals in importance the invention of the Pianola itself, and develops a new principle in music which must vitally affect the future of that art.

The Metrostyle attachment on the new Pianola (which appears as a metal pointer on the tempo-lever) records on a music-roll the exact interpretation of an authority playing, and then guides another to a perfect reproduction of the same interpretation.

An authority like Paderewski, or a composer like Moszkowski, can play a composition with this Pianola and, by means of its Metrostyle, mark on the music-roll a simple line. This line as it progresses indicates by its curves and angles, the diminuendos, ritardandos, and accelerandos, or any of the various dynamic contrasts of the music just as it is played.

The Metrostyle upon the tempo-lever of the Pianola is then used to follow this line, enabling any one to render the selection with the same interpretation as the one who marked it.

The guidance of the Metrostyle is not arbitrary, the player having liberty to follow the interpretation line or not, as is desired, and thus the individuality of each performer is unrestricted.

UPON THE FOLLOWING PAGES ARE REPRODUCED EXCERPTS FROM AN ARTICLE ON THE METROSTYLE, PUBLISHED IN "THE MUSICAL COURIER," WHICH WILL BE FOUND EXCEEDINGLY INTERESTING, AS IT DISCUSSES THIS INSTRUMENT FROM THE VIEW-POINT OF THE MUSICIAN AS WELL AS THE LAYMAN.

Illustration 18 - The Metrostyle Pianola - USA, Autumn 1903

HARPER'S MAGAZINE ADVERTISER.

A Great Musician's Message

to owners of the

Metrostyle Pianola

*Tempo: de me Ruelle et : Cherissimo lemmelle.
 met me intentione.*

Edvard Grieg

THE ABOVE is a facsimile of Dr. Edvard Grieg's own authorization as it appears on the perforated rolls of his compositions which he has metrostyled for the Pianola.

This is an actual, literal message from the great Norwegian composer telling owners of the Metrostyle Pianola everywhere that the thin red line upon these rolls indicates the correct interpretation as given by himself personally. This line enables *any one*, whether possessing musical ability or not, to play Dr. Grieg's music *exactly as he intended it to be played.*

What Dr. Grieg has done in thus breathing the breath of life into these perforated rolls—in animating them with the real spirit of music—many other eminent composers and musical authorities have done with other compositions.

The following partial list of composers, virtuosi, and conductors who have metrostyled music for the Pianola gives a fair idea of the value of the interpretations which are now available to every owner of the instrument.

Dr. Edvard Grieg	I. J. Paderewski	Gabriel-Marie	Philipp Scharwenka
Dr. Richard Strauss	Ossip Gabrilowitsch	Wilhelm Goldner	John Philip Sousa
Cecile Chaminade	Magdeleine Godard	Alfred Hertz	Francis Thome
Teresa Carreno	Maurice Moszkowski	Alberto Jonas	Edward Elgar
Harold Bauer	Carl Reinecke	Emil Paur	Carl Bohm
Gabriel Faure	Homer Bartlett	Raoul Pugno	Arthur Friedheim

What more conclusive tribute to the value of the Metrostyle could there be than the fact of the world's great masters of music consenting to record their interpretations of their own compositions with it, *and then certifying that the record thus made is a trustworthy guide to correct playing!*

There is but one Metrostyle, found only in the Pianola, and no other player has any device even approximating it. There is but one Pianola, sold only by The Aeolian Company. It may be had either in form of a portable cabinet to be moved up in front of the keyboard of any upright piano, or as an integral part of the piano itself. All Pianolas are equipped with the Metrostyle—prices \$250 and \$300. Prices of the Pianola Piano, \$500 to \$1000.

Catalog Q sent upon request

The Aeolian Company

362 Fifth Avenue, New York

124 East Fourth Street, Cincinnati, O. 114 Monument Place, Indianapolis, Ind.

[The Fleming Press, New York]



Illustration 20 - Aeolian Company Factory at Garwood, New Jersey -
Contemporary postcard

McCLURE'S MAGAZINE

The AEOLIAN COMPANY ANNOUNCES THE NEW PIANOLA PIANO

"The First Complete Piano"

Combining in a single compact instrument an upright piano of the highest grade and a Metrostyle Pianola



Prices \$500 to \$1,000. Purchasable on moderate monthly payments. Pianos of all other makes taken in exchange at fair valuation.

THE PIANOLA PIANO represents an entirely new thought in musical instruments. Its advantages over the accepted type of pianoforte are so manifest that thousands of pianos heretofore satisfactory to their owners are destined to be disposed of to make room for this Twentieth Century production.

The Pianola Piano is, first of all, *a perfect piano*. It may be played by the fingers on the keyboard in the usual way. In tone, action, durability, and appearance, it leaves nothing to be desired.

But, most important of all, it contains *within its case* a complete Metrostyle Pianola—the latest and best of all piano-players. The change from hand-playing to Pianola-playing takes no more time than is required to slide back a panel in the front of the case and insert a perforated roll of music. There is nothing to move up in front of the keyboard, as the Pianola mechanism occupies the heretofore unused space within the pianoforte.

The Pianola Piano is the first piano which may be *enjoyed by every one*—irrespective of any previous knowledge of music—from the very moment of its installation. *It is the one piano which it is certain will not stand idle, no matter into whose home it may go.*

No person who may be contemplating the purchase of a piano should place the order before having seen the descriptive catalog of this remarkable new production—or, better still, having seen and heard the instrument itself. We will send a handsome catalog to any address, together with information as to the nearest point where the Pianola Piano is on exhibition.

*The Aeolian Company, Aeolian Hall, 362 Fifth Avenue, New York
124 East Fourth Street, Cincinnati, O.*

Fleming & Carrick Press, New York

Please mention McClure's when you write to advertisers.

HARPER'S MAGAZINE ADVERTISER.

THE THEMODIST IS HERE

A Long-sought Improvement in Piano-player Construction Is At Last Accomplished and Is Incorporated in the New Model of

THE PIANOLA

This new device accents the theme, or melody, "brings out" the proper notes in contrast to the accompaniment, and greatly enhances the artistic effects of the Pianola.

IN presenting to the public a new and marvelous invention, The Aeolian Company realizes that it is scarcely necessary to lay special stress upon the high position in the world of musical art that the Pianola has won for itself. But that this revolutionizing of public opinion should have taken place in less than a decade is a distinct achievement.

The new Themodist comes as a climax to all that has gone before in the amazingly rapid development in the Pianola, and it is destined to give the instrument a still greater popularity among music-lovers the world over.

It was in reality a herculean task to overcome the prejudice that for so many years had existed against any method of producing music that was not the *direct* result of the human fingers.

If the Pianola had been, in any sense, an automatic instrument, the task would have been impossible.

The distaste for any form of "machine-music" was well-founded, and it therefore became necessary to demonstrate *beyond question or doubt*, that the Pianola-method of playing the piano was essentially *artistic*—that it gave free scope to the performer's own individuality.

It was, perhaps, natural at first to confuse the Pianola with music-boxes, and other instruments which gave a colorless reproduction of a piece of music. But the principle of the Pianola was *totally different*. It does not "play the piano." You are the one who does the playing, and the Pianola simply eliminates the years of drudgery heretofore required to gain mere finger dexterity.

Illustration 22 - The Themodist Pianola - Harper's Magazine, October 1906

The Review of Reviews—Advertising Section

SOLO ORCHESTRELLE



Would you not like to own an instrument like this?

You can, most easily. But whether you should ever buy, or not, you should at least enjoy the pleasure of hearing one played.

If you once hear it you will appreciate the secret of its tremendous popularity. You will then realize that the Solo Orchestrelle is beyond doubt the most complete—the most beautiful—the most altogether desirable musical instrument ever designed for use within the home.

Literature descriptive of the Solo Orchestrelle
will be mailed, free, to anyone, upon request.
Ask for Orchestrelle Catalog M.

THE AEOLIAN CO., Aeolian Hall, 362 Fifth Avenue, New York

Please mention the Review of Reviews when writing to advertisers

Illustration 23 - The Solo Orchestrelle - Review of Reviews, November 1907

The Aeolian Company's Latest Achievement:

The **WEBER GRAND PIANOLA PIANO**



THE great success which followed the combination of the Upright Piano with the PIANOLA is now about to be repeated, only this time on a still higher scale. The beautiful instrument, pictured on the opposite page, unites the PIANOLA with the famous Weber Small Parlor Grand, so that the result is artistically satisfying from every viewpoint. Like the Upright PIANOLA PIANO, this new instrument can be played either from the key-board with the fingers or by a PIANOLA roll. When used for hand-playing, the tone and action are in no way affected by the presence of the PIANOLA. The graceful lines of the Grand Piano have been preserved.

The type of PIANOLA used is our latest improved instrument embodying the important advantages described below.

The Grand is the pianoforte at its highest point of development. The PIANOLA is the Piano-player in its most artistic form.

In uniting these two instruments, therefore, an achievement of the deepest significance to the entire musical world has been accomplished. The Weber Grand PIANOLA PIANO still further emphasizes the artistic playing of the PIANOLA and introduces another revolutionary factor in the piano industry.

RUDOLPH GANZ the Celebrated Concert Pianist, writes:

"I had always regarded it as a sheer impossibility for anybody to construct a Grand Piano with an inside player, except at a material sacrifice both in tone quality and appearance. This seeming impossibility has been achieved.

"On hearing the instrument this afternoon, I am filled with enthusiastic admiration for this wonderful piano.

"The music was really *pianistic* and from an artistic standpoint quite irreproachable."

IMPORTANT FEATURES:

The THEMODIST, bringing out the melody clearly above the accompaniment.

The Full Scale Roll, playing the entire keyboard of the piano.

The always important METROSTYLE, which originally helped to give the PIANOLA its high standing in the musical world and caused it to be universally preferred to any other Piano-player.

THE AEOLIAN COMPANY

Illustration 24 - The Weber Grand Pianola Piano



The New Pedal Device, enabling even the tyro to secure the proper effects from the sustaining pedal of the piano.

The Graduated Accompaniment, providing a *varying background* for the main theme of a composition.

Notwithstanding these and other exclusive features, the playing of the Weber Grand PIANOLA PIANO is simplicity itself. The beginner understands the method of playing at a glance and obtains thoroughly artistic results from the very first.

Send for Catalog U.

Aeolian Hall, 362 Fifth Ave. **New York**
Near 34th Street

THEODOR LESCHETIZKY
the Teacher of
Paderewski, writes:

"The development of the Piano-player since its introduction by your Company, has been of great interest to me. But the Grand Piano containing within its case a Pianola which plays the full keyboard is, the greatest achievement yet made.

"The absolutely unlimited control of all possible means of expression permits a perfectly untrammelled individual rendering, and the instrument far excels anything which has appeared for the artistic playing of piano music.

SCRIBNER'S MAGAZINE ADVERTISER

The STEINWAY PIANOLA PIANO

By mutual arrangement between the houses of Steinway & Sons and The Aeolian Company, the famous Steinway Piano is now obtainable with the PIANOLA built into it.

This new instrument is known as the STEINWAY PIANOLA PIANO and The Aeolian Company control the sale for the entire world.

The great house of Steinway has for three generations maintained a prestige and reputation for superiority absolutely unique in any and all lines of manufacture.

The name Steinway on a piano has always been synonymous with the highest artistic ideals.

Similarly, in the field of Piano-Players, the PIANOLA, ever since its introduction has held a position of unquestioned leadership.

Therefore, the union of these instruments is properly regarded as one of the most significant developments that the musical industry has ever known.

It has been the steadfast aim of the house of Steinway, as handed down from father to son, to conserve the great reputation that adheres to the name of Steinway,

In answering advertisements please mention SCRIBNER'S MAGAZINE

Illustration 25 - The Steinway Pianola Piano - Scribner's Magazine, September 1910



A daily scene in all the world's large cities—the Pianola Piano displacing the piano of older type.

The Passing of the Silent Piano

THE whole world is awakening to an appreciation of music. In America and abroad—England, Europe, far-off Australia—instruments of modern invention, designed to furnish music for the home, are daily becoming more popular. Foremost among these is

THE PIANOLA PIANO

The Piano that anyone can play

No other musical instrument ever devised makes so intimate and so general an appeal as the Pianola Piano.

The average person of today wants to take an active part in his pleasures—does not want too much done for him.

The Pianola Piano demands intelligent co-operation on the part of its performer. *It does not merely play itself—the performer plays it; puts into the music the best expression that is in him, and takes keen personal satisfaction in the musical results that he achieves.*

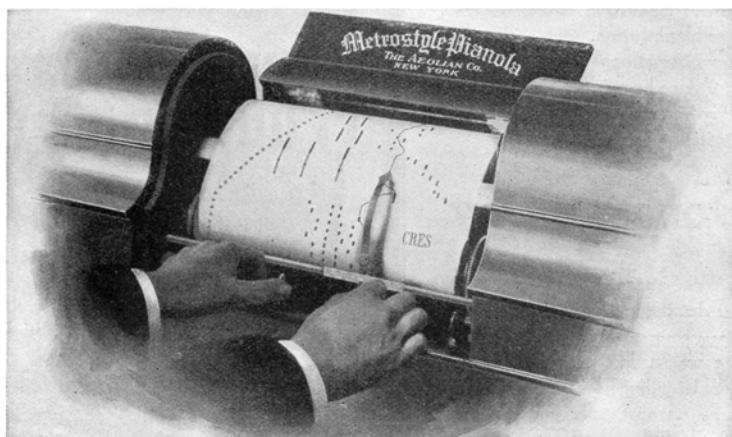
Please mention Everybody's Magazine when you write to advertisers.

Illustration 26 - The Passing of the Silent Piano - Everybody's Magazine, 1911

HARPER'S MAGAZINE ADVERTISER.

THE WORD "PIANOLA"

is not a term applicable to Piano-players in general, but the specific name of the instrument manufactured and sold by The Aeolian Company, Aeolian Hall, 362 Fifth Avenue, and its recognized agents.



THE DIFFERENCE between the Pianola and other Piano-players is as marked as the distinction between a performance by Paderewski and the playing of the average pianist.

The superiority of the Pianola is not a matter for argument, but an unassailable fact. The greatest musicians have stated in writing that no Piano-player is complete without the Metrostyle, and this device is found only in the Pianola.

The Metrostyle ensures performances that are correct from the musician's point of view, and therefore gives the performer as well as the listener the greatest amount of pleasure and entertainment. It furnishes authorized interpretations by the finest pianists and composers, and, no matter how little the performer may know of music, he is enabled to play intelligently and well—not merely sound the notes.

The red line on Pianola music-rolls represents the interpretations of the authorities who have specially marked them, and by simply following this line with the Metrostyle-pointer the renderings of Grieg or Strauss, or Bauer or Paderewski, or Chaminade, etc., are reproduced by the Pianola-owner. Yet no restraint is put upon individual interpretation.

Catalog Q sent upon request.

THE AEOLIAN COMPANY

362 Fifth Avenue, near Thirty-fourth Street, New York
124 East Fourth Street, Cincinnati, Ohio | 114 Monument Place, Indianapolis, Ind.

Ce que CLAUDE DEBUSSY pense du PIANOLA

Après avoir entendu le PIANOLA, l'illustre auteur de *Pelléas et Mélisande* et autres chefs-d'œuvre — qui lui ont assuré une place à part parmi les maîtres de la musique française moderne — a bien voulu ajouter son nom à la pléiade des célébrités musicales qui ont déjà enrichi le Livre d'Or du PIANOLA. Il l'a fait en ces termes particulièrement spirituels :

« Il est certain que la perfection atteinte par le PIANOLA découragera les gens qui ne jouent pas très bien du piano. A ce seul point de vue — sans parler de son ingénieuse technique — la reconnaissance des véritables artistes lui est assurée. »

Claude DEBUSSY.

Cette flatteuse attestation constitue un nouveau triomphe pour le PIANOLA, et consacre l'intérêt artistique du merveilleux instrument qui s'adapte à tous les pianos et permet à toute personne douée seulement de goût musical, de jouer à la perfection les œuvres les plus difficiles, depuis les *Fugues* de Bach jusqu'aux délicieuses compositions de Debussy lui-même, « métrostylées » par l'auteur !

Le Catalogue descriptif "A" est envoyé franco sur demande.

THE ÆOLIAN COMPANY LTD Salle ÆOLIAN, 32, av. de l'Opéra, PARIS



Illustration 28 - What Debussy thinks of the Pianola - *L'Illustration*, 1909



The Pianola in Furthest Australia

This photograph, taken by the manager of our branch houses in Australia, shows a **PIANOLA** being delivered to a purchaser who lives 600 miles from Melbourne, and 300 miles from the nearest railway station. Two interesting points are emphasized by this incident:

1st—Superior Construction

"This is the interior of Australia," writes our Australian manager, "and their temperatures in summer run up as high as 120 degrees in the shade, and 170 and 180 degrees in the sun. We have several instruments in such localities, some having been there for the past seven or eight years.

"During that time we have never had a complaint and the instruments have never given any trouble whatever. I can assure you that if the construction of the **PIANOLA** was in the slightest degree defective, we would not be able to carry on business in a country such as this, for it would be literally impossible to keep these instruments in order."

*It is significant that in Australia the **PIANOLA** practically has the field to itself.*

2nd—Universal Leadership

In every country of the world—in South America, in Europe, in the Far East—the **PIANOLA** completely dominates the Piano-player field. There has never been an article of American manufacture which has more conspicuously held its leadership.

In some countries there is a prejudice against goods of foreign manufacture. Also, some Players made in European countries are sold at *less than half* the **PIANOLA'S** price. Yet notwithstanding such competition, the **PIANOLA**, by sheer force of its musical and constructional superiority has continued its supremacy, both in prestige and in actual sales.

THE AEOLIAN COMPANY AEOLIAN HALL, 362 Fifth Avenue, NEW YORK
The Largest Manufacturers of Musical Instruments in the World

In answering advertisements please mention SCRIBNER'S MAGAZINE

MUNSEY'S MAGAZINE—ADVERTISING SECTION.



This Is the First Public Library To Install a Pianola Piano

and a Free Library of Pianola Rolls

DR. MELVIL DEWEY, at the time he was New York State Librarian, made a startling prophecy in one of his public addresses.

He predicted that the day was not far distant when all libraries which aim to be completely equipped, would have large collections of Pianola rolls *to be loaned as freely and unhesitatingly as books.*

"Why should not the public borrow songs of Schubert as well as songs of Tennyson?" asked Dr. Dewey.

The Evanston, Ill., Public Library has put Dr. Dewey's idea into practical operation. A Weber Pianola Piano and a collection of 500 carefully selected music-rolls are now at the service of Evanston residents. Those who own Pianolas can take the rolls home, while others can play them in the library's music-room.

It is an impressive thought that lies

back of this innovation, and this is the thought:

The Pianola has taken Music out of the class of the so-called ACCOMPLISHMENTS—has made it the universal possession of the MANY, rather than an exclusive art to be enjoyed by the privileged few.

It is a noteworthy fact that it is *always the Pianola* that is selected by those who buy with a full knowledge of the comparative merits of the different Piano-players. The Pianola is the first instrument of the kind to be purchased for a public library, just as it was the first instrument to be installed in a college. To-day there are over 100 leading educational institutions that are using the Aeolian Company's instruments in their musical courses.

Musically and mechanically, the Pianola is universally recognized as standing at the head of its class, a fact amply proven by its great sale, exceeding that of all other Piano-players combined.

Pianola Piano Catalog R Free Upon Request

THE AEOLIAN COMPANY

Aeolian Hall

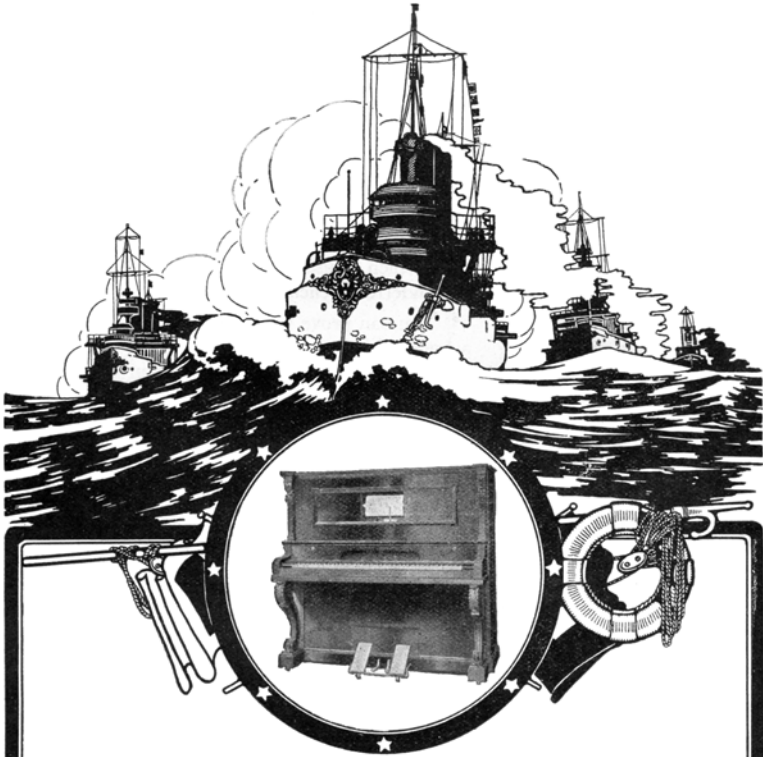
362 Fifth Avenue, near 34th Street

NEW YORK

In answering this advertisement it is desirable that you mention MUNSEY'S MAGAZINE.

Illustration 30 - The First Public Library to Install a Pianola Piano -
Munsey's Magazine, July 1908

THE OUTLOOK ADVERTISING DEPARTMENT



26 PIANOLA PIANOS On the Battleship Squadron

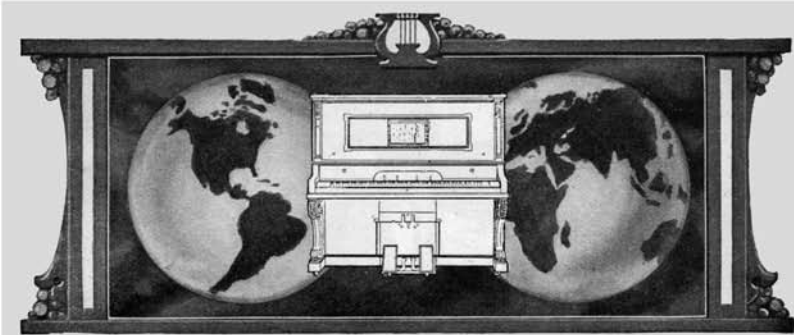
ADMIRAL EVANS'S great fleet, now on its way to the Pacific Coast, carries twenty-six Pianola Pianos. They were purchased from the Aeolian Company with funds raised by the men and officers for amusement purposes.

The committees appointed from the various ships to select Piano players contained men who were specially chosen because they were experts in the fine points of mechanical construction.

The notable unanimity with which these various committees selected the PIANOLA PIANO from among its many imitators, is equally a tribute to the instrument itself and to the good judgment of the men who constitute the American Navy.

THE AEOLIAN COMPANY, Aeolian Hall, 362 Fifth Avenue, near 34th Street, New York

Illustration 31 - 26 Pianola Pianos on the Battleship Squadron -
The Outlook, February 1908



*The Pianola Piano Has Stamped the Impress of Its
Superiority Upon the Face of the Globe*

What is the Secret of the Aeolian Company's World-Wide Success?

WE WERE asked this question recently by a gentleman who had just returned from an extended tour of the world.

He said, "Everywhere I went I found the Pianola Piano. In some Countries, notably France and Germany, it was the only player-piano in evidence. I made inquiries from friends and was told that other American player-pianos had been introduced, but that the people of these Countries were keenly critical in matters pertaining to music and that these other instruments had failed to satisfy, and efforts to sell them had ceased. "In Australia, I visited Melbourne, Sydney and Adelaide, and in each city I found one of your branch houses.

"Returning through Europe, in Madrid; Berlin, Paris and London I found that your branches were the leading music stores.



When you write, please mention the Cosmopolitan

37

Illustration 32 - The Secret of the Aeolian Company's Worldwide Success -
Cosmopolitan Magazine, 1911

Commercial and Artistic Maturity - 1914 to 1928

The Aeolian Company in 1911 needed a more fitting headquarters to reflect its international success, and to allow it to expand further into new areas of musical commerce. Frederick Bourne, a board member of the Company and owner of one of the finest Aeolian Pipe Organs, who was also the President of Singer Sewing Machine and Commodore of the New York Yacht Club, had access to the necessary capital. A new company was set up, which purchased the West Presbyterian Church property on West 42nd Street, close to 5th Avenue, and opposite the New York Public Library, and building work began in June 1911.

Sixteen months later, the building was opened on 13 October 1912, a Sunday, and business commenced on the Monday morning. It was a source of pride for the Aeolian Company that all its headquarters equipment - office furniture, musical instruments, music rolls - were moved by a fleet of vans which began operations immediately after the close of business on the Saturday, and continued non-stop throughout the weekend. The new Aeolian Hall was designed by the well-known New York firm of Warren & Whitmore, and was described in many contemporary magazines, including the *Architectural Record* for December 1912.

The internal layout of the building was very carefully thought through, with access to showrooms and offices from the main 42nd Street foyer, and to the new concert hall from a separate entrance at the rear of the building, on 43rd Street. At the front, public foyers took up the first two floors, with the pipe organ and player piano department on the third, and directors' offices on the fourth. As Vice-President, Edwin Votey had the central office window, while Harry Tremaine was on the right hand side. Not all aspects of the building were sunny; it was from one of these offices that Percy Grainger's mother jumped to her death in 1922, during a period of depression. (*Illustrations 33 and 34*)

The new Aeolian Concert Hall became the home of the New York Symphony Orchestra, and the first orchestral concert included the British soprano, Maggie Teyte, as soloist. Aeolian very wisely allowed any make of piano to be used in its hall; the simple act of drawing audiences into its building obtaining sufficient commercial advantage. Note the Aeolian Pipe Organ at the rear of the stage. The concert hall took up around two-thirds of the building's area, spread over the first two floors, and this photograph is taken facing the front, 42nd Street, side of the building. (*Illustration 35*)

For a number of years, the Aeolian Experimental Department was engaged on a fruitless search for a means of synchronising gramophones (phonographs) and player pianos, a combination for which an ideal description would have been the name Duo-Art. It is clear from a large number of patents that a specified brief was given, whereby the space of the top three note tracks on a music roll was set aside for synchronisation purposes, leaving only 85 notes of the piano to be played from roll. One inventor even suggested using this roll margin for a physical phonograph track, with a needle located over the centre of the tracker bar! In the end, none of the diverse ideas worked, and during the time Aeolian had wasted on the project, other manufacturers had begun the development of

more straightforward reproducing pianos. The Welte-Mignon had existed since 1905, but in 1912 the Ampico was launched, backed by considerable capital from the American Piano Company conglomerate. Aeolian decided to act fast, and the Duo-Art Pianola Piano came to light in March 1914, initially with a rather small catalogue of rolls at its disposal. (*Illustration 36*)

The Duo-Art became the Company's flagship in the period following the First World War, and it was marketed with all the expertise at the Company's disposal. Early advertisements showed pictures of pianists editing their own rolls, and the services of the legendary Paderewski, already the owner of an Aeolian Organ and two Pianolas, were secured on exclusive contract. (*Illustrations 37 to 38*)

In 1919, the British Pianolist, Reginald Reynolds, travelled to New York to learn the craft of Duo-Art production and editing, and returned to set up a Duo-Art studio in London. Since the love of pedalling one's own music had survived more strongly in Britain, and perhaps in Europe as a whole, the British Aeolian Company developed what is nowadays known as the Pedal-Electric Duo-Art, which could be automatic or foot-pedalled at the touch of a switch. (*Illustration 39*)

Monthly magazines were produced during the 1920s, both in the United States and Britain, with descriptions of new Duo-Art music rolls, and articles and photographs of pianists and composers. (*Illustration 40*)

Special concerts were organised, at which absent Duo-Art pianists played piano concertos, or used their presence to play duos with themselves. Ignaz Friedman was photographed on the stage of Aeolian Hall, looking slightly nervous as he waited for himself to start playing on another piano. (*Illustration 41*)

The French took the Duo-Art to heart as well, and Ravel recorded several of his compositions. Interestingly, we now know that his friend, the French concert pianist, Robert Casadesus, stood in for him in some of the more difficult pieces, though was never credited publicly by Aeolian. (*Illustration 42*)

In many countries, Aeolian presented Duo-Art grand pianos to educational establishments, no doubt hoping that students who used them for learning would eventually purchase instruments of their own. The presentation of a rather small Duo-Art grand piano to the Paris Conservatoire was recorded on photograph in the early 1920s. (*Illustration 43*)

One of the many reasons why the Aeolian Company ultimately failed is that its background was in wooden musical instruments. Its phonograph, the Aeolian Vocalion, was marketed for its fine casework, whereas what the public really wanted was a breadth of repertoire and a variety of important artists, for both of which Aeolian had entered the market too late. The Aeolian connection with the Papacy was nevertheless used to good effect. (*Illustration 44*)

The Duo-Art principle of using recorded music rolls was also applied to the Aeolian Pipe Organ, whose rolls were recorded on the main concert organ in Aeolian Hall. Such residence organs were a far cry from those we find in cathedrals and concert halls today. Their tonal range was designed for discreet and soothing entertainment, rather than inspirational fireworks. (*Illustration 45*)

Throughout the 1920s, Aeolian manufactured not only its own music rolls, but

also those of many of its competitors, and in the USA it published a popular and inexpensive variety known as Melodee, and in Great Britain, Meloto. (*Illustration 46*)

The text of this article continues on page 56.



Illustration 33 - Aeolian Hall, 29 West 42nd Street, New York -
Architectural Record, December 1912



Illustration 34 - Aeolian Hall seen along 42nd Street - Contemporary postcard

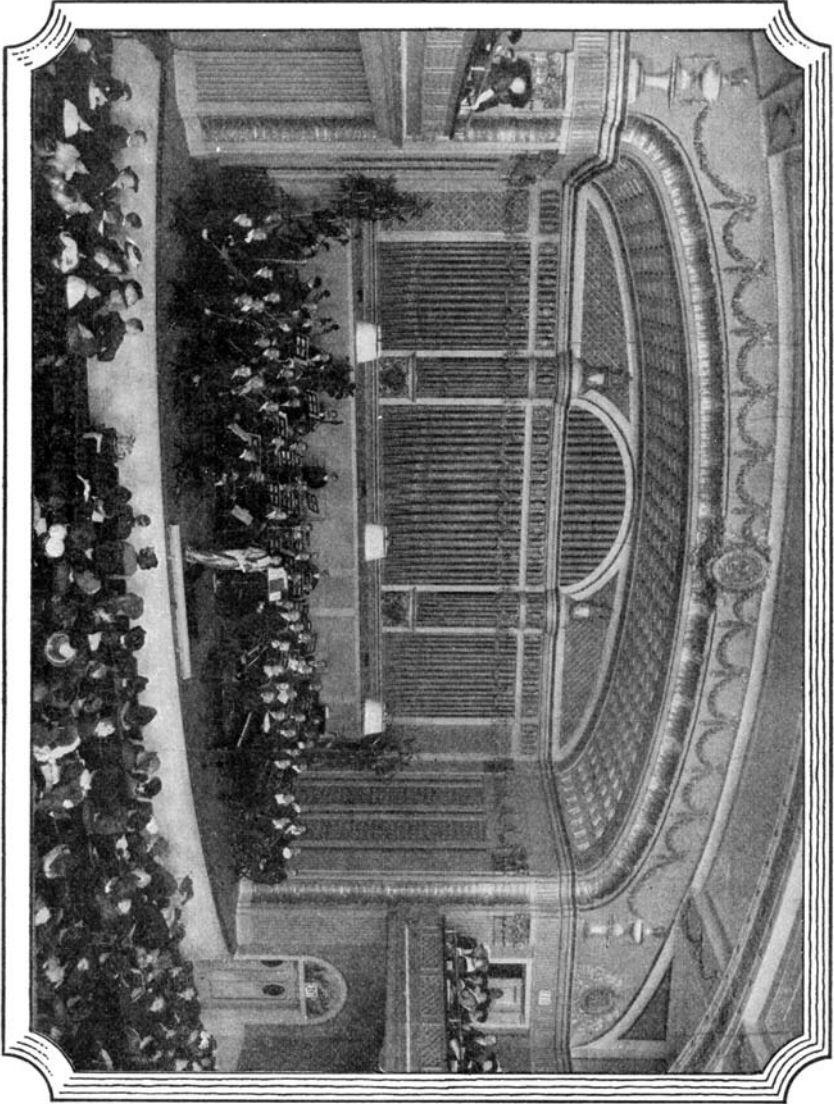


Illustration 35 - The Concert Hall in Aeolian Hall - *Musical Courier*, March 1922



The DUO-ART *Reproducing Piano*

MUSICAL culture in your home becomes a reality with the ownership of a Duo-Art. The best that Music has to offer in compositions and the world's greatest artists to interpret them, is yours, through the medium of this great instrument.

Hess, Siloti, Prokofieff and many other noted pianists whom you have heard in concert this season have recorded their performances exclusively for the Duo-Art, to be enjoyed by you at all times in your own home. They have chosen the Duo-Art for the perpetuation of their genius. There can be no greater tribute.

The Duo-Art is obtainable in the Steinway, Steck, Wheelock, Stroud, and the celebrated Weber Pianos—Grands and Uprights

THE AEOLIAN COMPANY

Foremost Manufacturers of Musical Instruments in the World

NEW YORK	LONDON	PARIS	MADRID
SYDNEY		MELBOURNE	

Illustration 36 - The Duo-Art Reproducing Piano - Musical Courier, February 1922



Paderewski Playing the Recording Piano in the Studio at Aeolian Hall

Last Year the American Public Paid Over a Half Million Dollars to Hear Paderewski Play

THIS great sum was paid by individuals who had to go to a certain place at a certain time and listen to a program with the selection of which they had nothing whatever to do.

The owner of a Duo-Art Reproducing Piano may hear Paderewski play *whenever* he desires. Moreover, he may select the program himself.

Paderewski has recorded a large number of the finest and most popular compositions from his repertoire. To these he is adding yearly as he has a contract with The Aeolian Company to record for the Duo-Art during the balance of his musical life.

There is no audible difference between the playing of Paderewski on the concert stage and a reproduction of his playing by the Duo-Art. Mr. Paderewski himself testifies to this. And so do the other great pianists of the world—Hofmann, De Pachmann, Bauer, Busoni, Gabrilowitsch, Ganz, Grainger and many more, who record their playing exclusively for the Duo-Art.

The Duo-Art Reproducing Pianos are of the following makes:

STEINWAY STECK WHEELOCK STROUD
AEOLIAN and famous WEBER

obtainable both in Grand and Upright models

Prices and catalog upon request

Representatives in all leading cities

The AEOLIAN COMPANY

NEW YORK

LONDON

PARIS

MADRID

SYDNEY

MELBOURNE

Makers of the celebrated Aeolian-Vocalion



Mr. Ganz (at the right) engaged in editing Duo-Art Records. This work of retouching and restoring the recorded interpretations gives them the last degree of perfection that the artist can impart.

Illustration 38 - Rudolph Ganz and W. Creary Woods editing a Duo-Art music roll -
The Theatre, November 1916

a fitting end to the joys of the day—or forgetfulness of its cares

Music by
The 'DUO-ART' PIANOLA PIANO

STEINWAY · WEBER · OR · STECK

WHEN the day's game is over—the day's share in the battle of business done—then let the magic powers of music minister just what is most needful—solace, grandeur, inspiration or joyousness. Round off the day in a finale fitting with its joys or cares.

With the 'Duo-Art' all the joys and powers of music are yours. You may sit and listen to Paderewski playing as if personally present. Not knowing a note of music, yet you yourself may play the masterpieces of music—classic, popular or dance—with perfect understanding and self-expression. The whole realm of music is at command through the 'Duo-Art.' And when desired the 'Duo-Art' is just a magnificent piano for ordinary hand-playing.

The priceless possession of a 'Duo-Art' is now made easily possible

Write for full details or call at Aeolian Hall and play the 'Duo-Art' yourself

The AEOLIAN COMPANY Ltd.
Aeolian Hall, 131-7, New Bond Street
LONDON, W.1

Illustration 39 - The Duo-Art Pianola Piano in England -
Reverse of GSP Road Map, 1920s

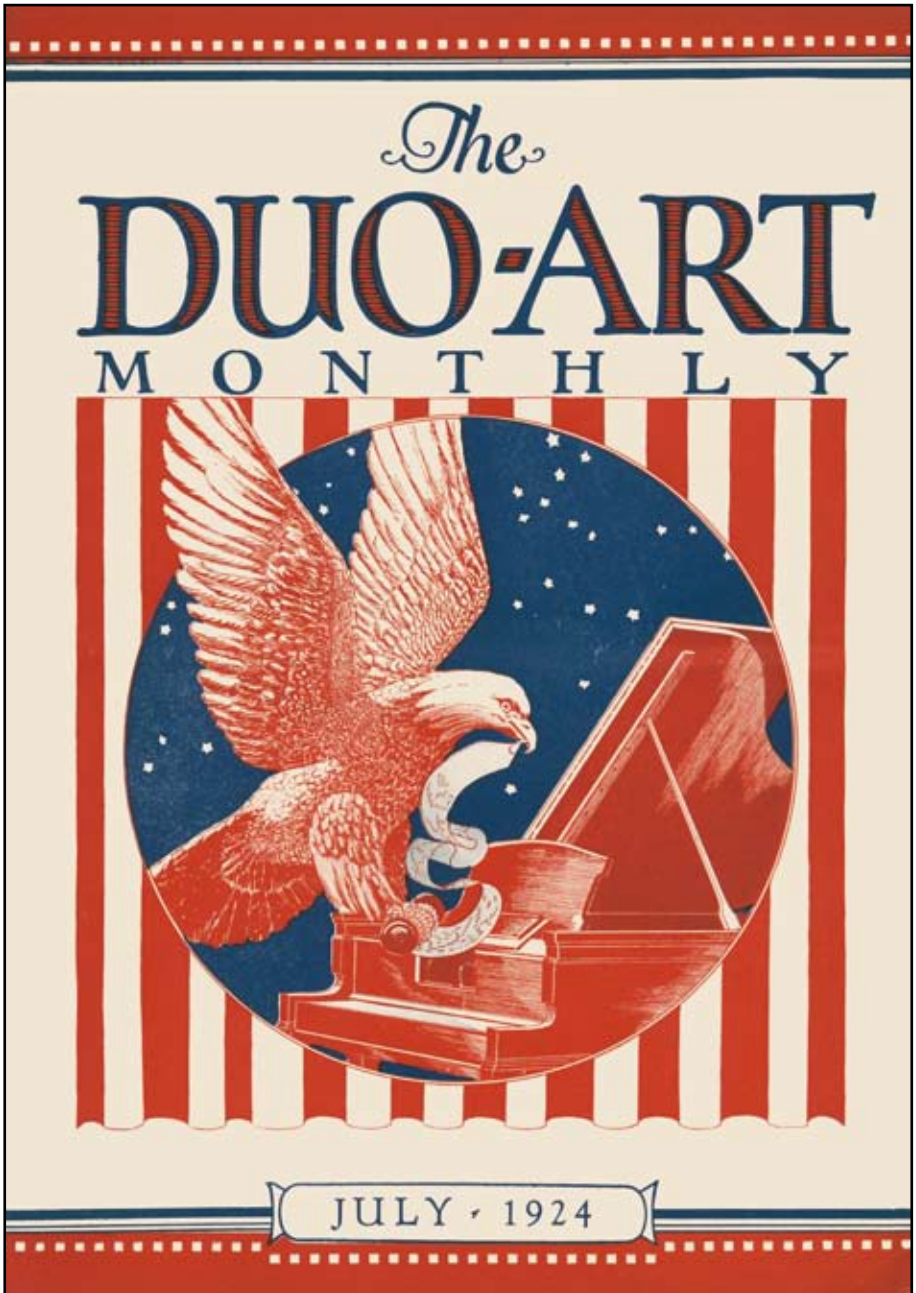


Illustration 40 - Duo-Art Monthly, July 1924



"Finally it came; a series of bass chords, played with the tremendous power and sonority that only human fingers can produce; . . . 'That's Friedman,' I announced triumphantly. . . . Then I looked. There sat Friedman with his hands in his lap."

The Wonder of the Duo-Art

A FAMOUS MUSIC CRITIC ATTENDS A CONCERT AND
IS AMAZED BY THE EXTRAORDINARY CAPABILITIES
OF THIS GREAT MODERN PIANOFORTE

This is the first of a series of articles on the Duo-Art Piano. Later issues of this magazine will contain articles by Ignaz Jan Paderewski, Josef Hofmann and others who will discuss the Duo-Art from an educational and cultural standpoint. The article this month was written by Mr. Deems Taylor, music critic of the New York World, and originally appeared in a recent Sunday edition of that paper.



I was in 1909, writing in "Tono-Bungay," that H. G. Wells made what was probably the first mention in literature of the mechanical piano-player, or, as it was then called, the pianola. He called it "a musical gorilla, with fingers all of

one length. And a sort of soul." But that was twelve years ago, and the musical gorilla has climbed the Darwinian ladder so high that he can fairly claim to belong to the order of "homo-sapiens." Ignaz Friedman's recital at Aeolian Hall the other night brought home rather forcibly the tremendous strides the player-piano has made as an instrument of genuine artistic potentialities. Two of the numbers

Illustration 41 - The Wonder of the Duo-Art - Loose magazine insert, USA 1922

Le Pianola - Piano

"DUO-ART"

(électrique ou à pédales)

est un instrument qui reproduit automatiquement les exécutions des Maîtres du Clavier enregistrées sur des rouleaux de papier, porteur au cours de ces exécutions mêmes et par eux-mêmes.

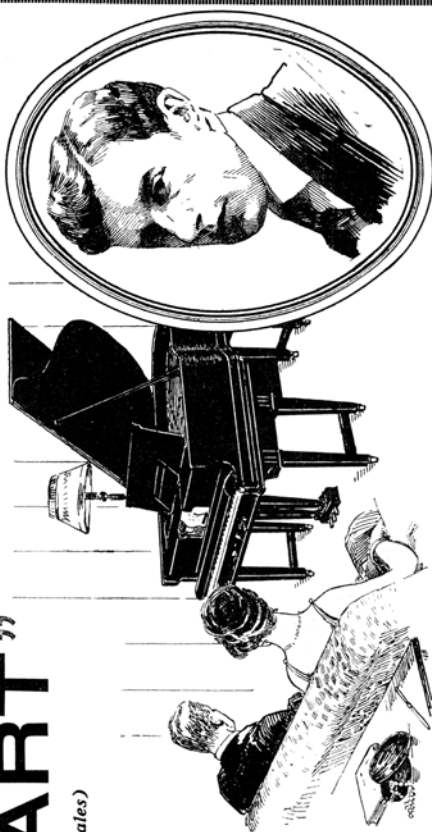
Tout le charme, la grâce, l'esprit, l'émotion, le génie, qui font la personnalité de chacun d'eux sont restitués par l'instrument avec une fidélité étonnante, soit que l'on pédale soi-même, soit que l'on abandonne l'instrument au moteur électrique.

Voici ce que dit **Maurice RAVEL**, dont les traits apparaissent dans le médaillon ci-dessus et qui a enregistré au "DUO-ART" plusieurs de ses compositions :

" Ce ne sera pas le moindre des avantages que nous attendons de ces instruments
" dont le "DUO-ART" ne semble aujourd'hui le type le plus parfait, que la fidélité
" "tradition" ne puisse plus désormais altérer le caractère des œuvres pianistiques.
" Les compositeurs de ce temps qui auront eu le bonheur d'avoir leurs propres
" mouvements, leurs nuances les plus délicates, enregistrés avec autant de précision
" que dans le "DUO-ART" — je pense surtout à mes **Oiseaux Tristes** —
" n'auront guère à redouter des interprétations semblables à celles que nous infligent
" certains virtuoses qui se prévalent d'avoir connu Chopin, ou son dernier élève. »

MAURICE RAVEL.

Catalogue R. D. A. franco sur demande.



THE AEOLIAN & C^o

32, Avenue de l'Opéra — PARIS

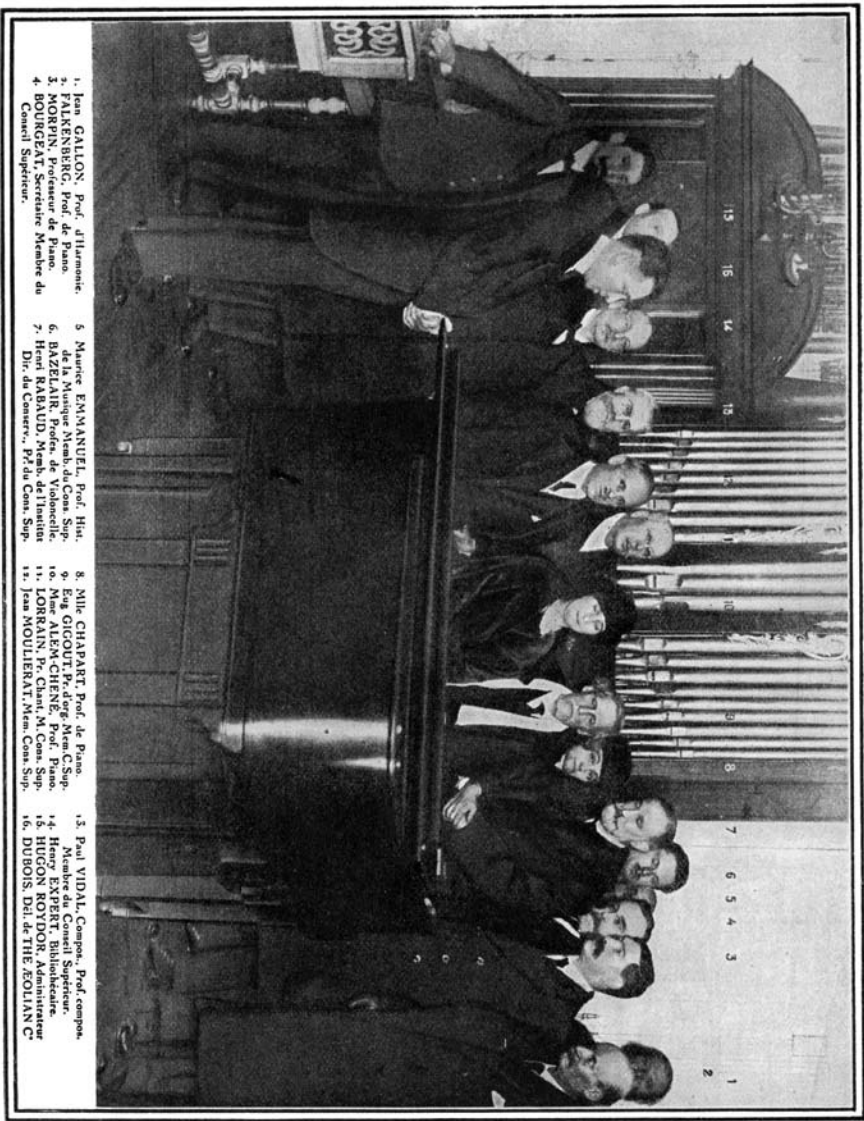


Illustration 43 - Presentation of the Duo-Art at the Paris Conservatoire -
L'Illustration, November 1926



he AEOLIAN VOCALION

was heard by His Holiness, Pope Benedict XV, at a special audience granted the official representative of the Aeolian Company upon the sixth of last July - In consequence of the high pleasure afforded by the instrument, Vocalions have been installed for acceptance by His Holiness, the Pope, and the Cardinal Prefect, Pietro, Cardinal Gasparri - And in recognition of the contribution to musical art which the Aeolian-Vocalion represents, the title of Providers to His Holiness Pope Benedict XV, and to the Apostolic Palaces, has been conferred upon the Aeolian Company -

Vocalion prices are - conventional styles \$35. to \$350. - Art models to \$2000. - You are invited to write for the interesting book of the Vocalion.

THE AEOLIAN COMPANY
AEOLIAN HALL NEW YORK CITY



Illustration 44 - The Aeolian Vocalion - Literary Digest, February 1917

November, 1925

11



*Aeolian Pipe Organ with Tapestry Front,
installed in an Entrance Hall*

The DUO-ART
Reproducing
AEOLIAN
PIPE ORGAN

For Residences and Semi-public Buildings

Illustration 45 - The Aeolian Duo-Art Pipe Organ -
House and Garden, November 1925

MEL-O-DEE

Music Rolls

*A New Music Roll for Player-Pianos
Produced under a
Superior System of Recording*

THIS is emphatically the day of the player-piano. Each year, a larger percentage of all pianos manufactured are of the player type.

The new Mel-o-dee Music Roll has been produced to meet the demand for a better music roll—a music roll designed to take advantage of the improved action of the present day player, and to bring out the utmost in musical values of which that instrument is capable.

Mel-o-dee Music Rolls are manufactured by an organization with by far the widest experience in the music roll field.

Musically and mechanically Mel-o-dee Music Rolls represent a new standard of excellence. They will produce effects from any player-piano of which the ordinary music roll is entirely incapable.

Mel-o-dee Song and Instrumental Rolls

The latest, the most popular, the best music, both vocal and instrumental, is obtainable in the form of Mel-o-dee Rolls. Popular hits, both vocal and instrumental, are always on the shelves of Mel-o-dee Music Roll dealers, before the demand for them has even begun to develop.

Song rolls, produced by the Mel-o-dee Music Company, have the words *printed, not stenciled* on them. In consequence they are easily readable even from a distance. Mel-o-dee instrumental rolls, including the classic, grand opera and all other forms of piano music, are arranged from the recording of the world's leading pianists and musical authorities.

Owners of player-pianos should insist on receiving Mel-o-dee Music Rolls. In no other way can they realize the utmost of which their instruments are capable

Send for catalog and name of nearest dealer—Dealers Everywhere

THE MEL-O-DEE MUSIC COMPANY

NEW YORK 29 W. 42nd Street
CHICAGO 529 South Wabash Avenue
SAN FRANCISCO 455 Mission Street

MEL-O-DEE Song Roll 3893
The New Song Roll
Includes 10 Songs
Each Roll 10" x 10"
Made in U.S.A.

MEL-O-DEE Song Roll 8898
The New Song Roll
Includes 10 Songs
Each Roll 10" x 10"
Made in U.S.A.

Illustration 46 - Melodee Music Rolls - Saturday Evening Post, September 1920

Diversity and Decline - 1929 to 1985

In the early 1920s, something very wrong happened to the Aeolian Company in London. Rumour has it that the deputy works manager at the Hayes Factory had been offloading whole bargeloads of timber without the Company's knowledge, although the official reason given for the huge losses was that stock had been bought at high prices after the War, in the unwise expectation of a renewed boom in the player piano market. In any case, Aeolian had to apply to the High Court in London to reduce its issued capital value by £250,000, the equivalent of \$1,000,000, a very great deal of money in 1924, and one that was borne by the US Company in its entirety. Around this time, the family of Frederick Bourne, the main Aeolian shareholder, left the board of the Company, and in due course Aeolian had to move out of the wonderful Aeolian Hall on 42nd Street, into significantly smaller premises on 5th Avenue. So when the general slump came in 1928, Aeolian was not in the shape it would have needed to allow it to remain a major industrial force for the future. Despite this, it still remained the strongest of the piano companies, and it was the major partner in its subsequent alliance with the American Piano Corporation, a fact that is often forgotten nowadays, since it moved its main factory from Garwood, NJ, to East Rochester, NY, where the powerhouse chimney, with AMPICO painted on the side, suggests that Aeolian was simply taken over.

In 1928, as other companies felt the pinch, Aeolian purchased the Mason & Hamlin Company from the American Piano Corporation, and made a little known but significant entry into the power boat market from the Mason & Hamlin factory at Neponsett in Massachusetts. (*Illustrations 47 and 48*)

During the 1930s, player piano activity continued to a limited degree, and the manufacture of music rolls was kept up, since the market for these was still quite significant. But the demand for normal pianos remained healthy, and the new Aeolian-American Corporation controlled the best known American makes outside Steinway, including Mason & Hamlin, Knabe, Chickering and Weber.

In the 1960s, collectors began taking an interest in player pianos once again, and Aeolian took advantage of the nostalgia factor by introducing a small, spinet model of player, once again called Pianola. (*Illustration 49*)

This time there was no attempt to cover the classical music side of the market, as the nostalgia was for old time songs and party music. The Aeolian Song Book is a reflection of this trend, and one of the best-known of modern Aeolian advertisements combines the two most famous 'OLAs', the Pianola and several bottles of Coca-Cola. (*Illustrations 50 and 51*)

Without running to a book of several hundred pages, it is impossible to do more than take a fleeting glance at the range of the Aeolian Company's activities. Many thousands of people made their careers with this musical and industrial giant of a company, which existed for roughly one hundred years, closing the doors of its East Rochester factory in 1985. Living in the world of pianolas encourages one to feel that they are everywhere - after all, most of one's friends have several. But even for the general musical public, the legacy of the Aeolian

Company is not easily forgotten, in the pianos still to be found in concert halls and music colleges, and in the wonderful Duo-Art piano recordings which still find their way on to CD and into public concert programmes. The Pianola lives on.

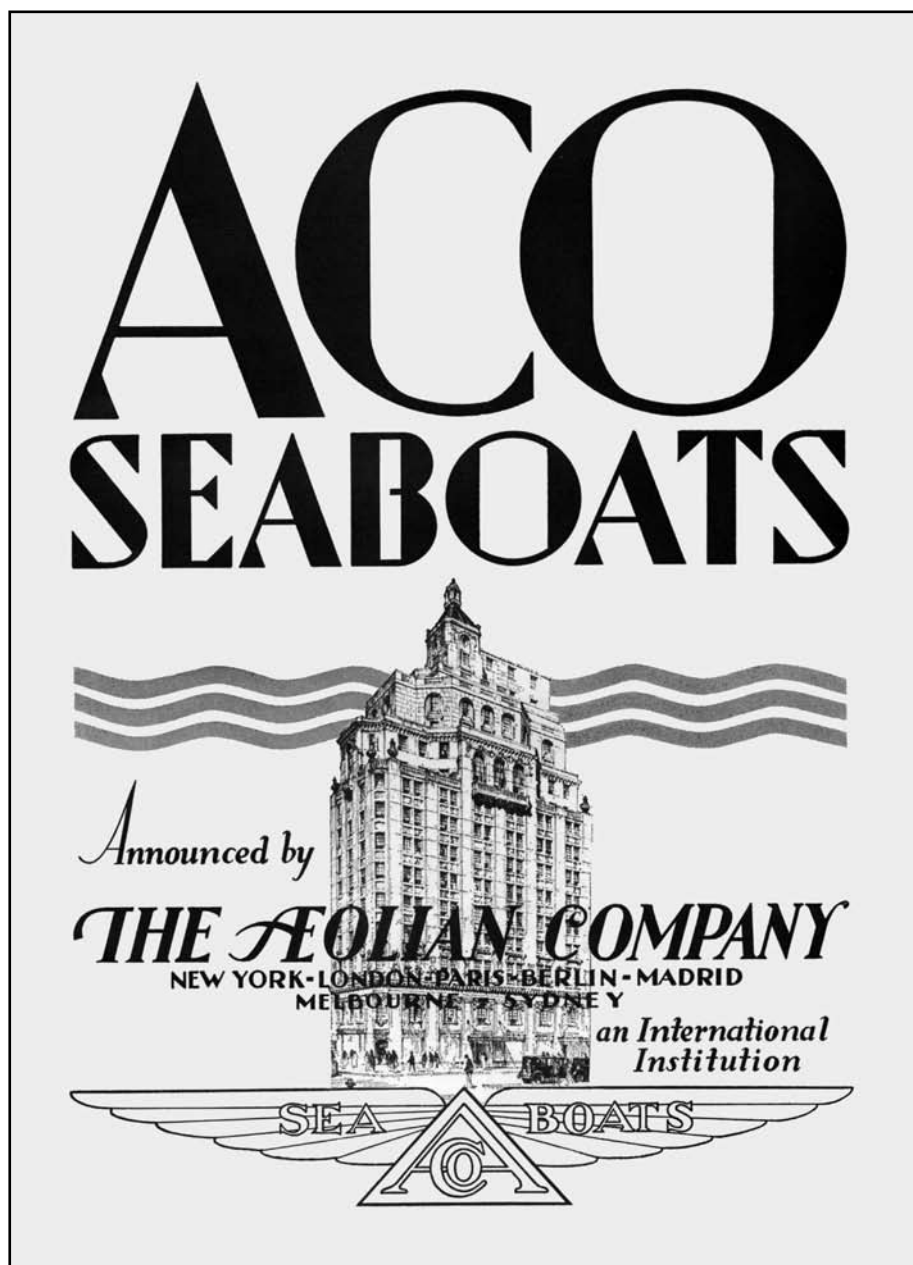
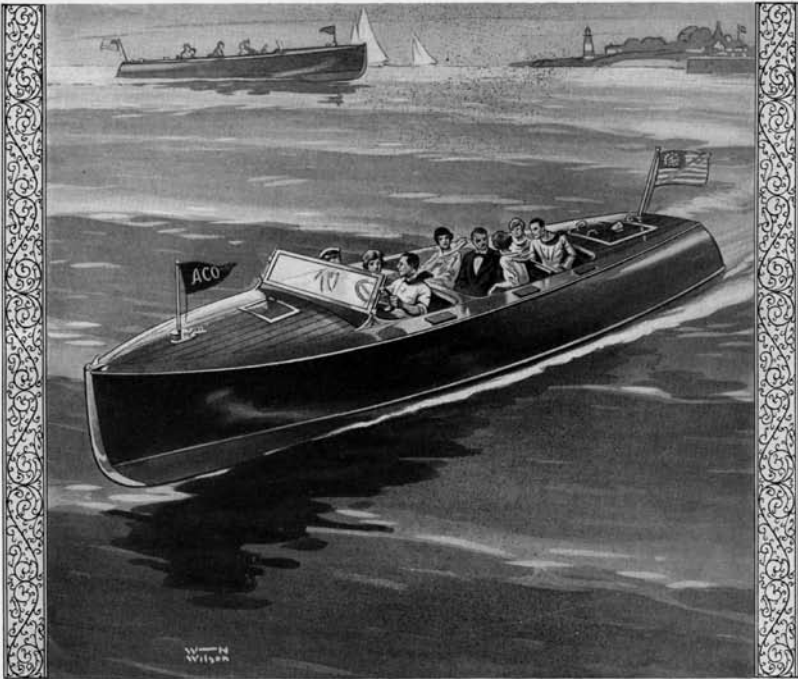


Illustration 47 - ACO Seaboats - Catalogue Cover, 1930



New Seating in
**COMMODIOUS SPACE
FOR PASSENGERS**

The Aeolian Company made exhaustive tests with the motor placed amidships and with the motor located aft, near the stern. With the motor aft, advantages are gained in speed, dryness, comfort and safety over the conventional arrangement. This arrangement is so superior that it is adopted for all ACO Seaboat models.

This disposition of the motor allows of a social grouping of passengers in a single cockpit. Whether the boat is carrying two passengers or its full load capacity, there is no change in trim, for the additional load is carried amidships, causing the hull to settle bodily rather than to drop down at either bow or stern.



*By Appointment
H. R. H. Prince of Wales*

Illustration 48 - ACO Seaboats - Detail of the largest model - ACO Catalogue, 1930



5 SOUND REASONS TO OWN A **PIANOLA**[®]

WITH STANDARD PNEUMATIC ACTION

family fun comes alive

Nothing else matches the magic charm of gathering around the Pianola to sing-along to old and new family favorites.

EVERYONE CAN play a pianola

Even if you've never had a lesson, you can enjoy a Pianola. The pedal attachment lets you create live music, with manual controls to vary tempo and tone for satisfying self-expression.

you CAN play MANUALLY, TOO

Close the music roll opening, swing the pedals out of sight, and your Pianola looks, sounds and plays like any other fine manual piano.

NEW electric-power unit

Just say the word, and your Pianola comes complete with a factory-installed electric motor unit. Plug in the cord. Presto! Fully automatic play, with re-roll and shut-off.

MUSIC ROLLS FOR EVERY OCCASION

Arranged the way you like them, old favorites, show tunes, latest hits—all on quality Aeolian music rolls printed with sing-along lyrics.

(FREE 'MORTON GOULD' offer)

"On Music And The Player Piano" by Morton Gould, one of today's foremost artist-composers. A frank appraisal of the player as a teaching aid and comments on its value in today's life.

PIANOLA, INC., DEPT. B6, 33 WEST 57TH STREET, NEW YORK 19, N.Y.

- ☐ Please send me free a copy of "On Music And The Player Piano" by Morton Gould.
☐ Please include copy of illustrated Pianola brochure.

NAME—PLEASE PRINT _____

STREET ADDRESS _____

CITY _____ STATE _____ POSTAL ZONE NUMBER _____

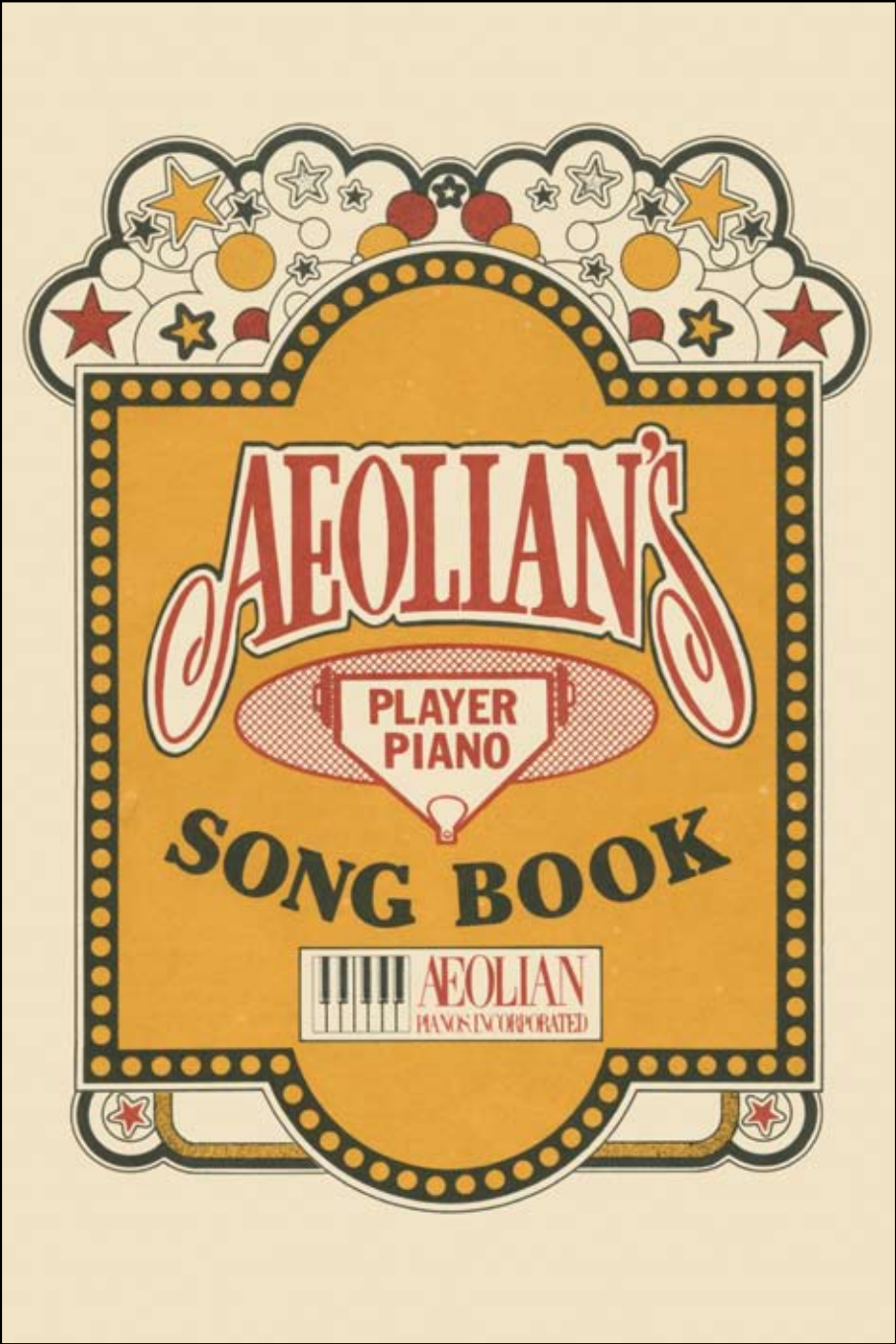


Illustration 50 - The Aeolian Player Piano Songbook - *Aeolian Pianos Inc, 1960s*

© 1964 The Coca-Cola Company. "Coke" and "Coca-Cola" are trademarks of The Coca-Cola Company. "Pianola" and "Pianola" are registered trademarks of The Pianola Company.

Don't miss *RAWHIDE*, weekly on CBS-TV



Words and music go better refreshed. Coca-Cola, never too sweet, gives that special zing... refreshes best.

things go
better
with
Coke



Illustration 51 - Coca-Cola and the Pianola - *Saturday Evening Post*, 1964

Music of and for the Records

Henry Cowell

The following article is reprinted from Modern Music, a quarterly review published by the League of Composers in the USA. The issue in which it appeared was dated March-April 1931, and is generally dedicated to the notion of Man and the Machine. Other contributions to the issue deal in detail with broadcasting, electronic music, films and the phonograph, but Henry Cowell is the only writer to refer to the player piano. He concentrates on compositions for Pleyela (Stravinsky, Antheil) and Welte (Hindemith, Lopatnikoff), and is clearly unaware of earlier examples in the field, such as the London Aeolian Company series of 1921. But then, nearly all composers for player piano thought that they were the first to tread an unexplored path! It is interesting to note that Conlon Nancarrow, the American player piano composer who used to be Patron of the Pianola Institute, noticed Cowell's references to the player piano as a medium for composition, and reckoned that they had had a significant effect on his own musical career.

What has mechanical recording done for modern music? And further can a special music be satisfactorily written for records as such?

Records available for player-pianos, organs, or gramophones do not cover the field of modern music with any degree of adequacy. They are turned out by commercial companies with the natural object of financial profit and are therefore to a great extent of cheap, saleable music. Since, however, there are some people who enjoy and buy music of a better type a number of "classical" records have also been issued. The purchasers of serious music have been as a whole more interested in who plays than in what is played, so one finds that the recording companies make a great advertising point of the fame of the interpreters. Between the different concerns, almost the entire field of well known performers is covered and until quite recently the artists were allowed to play practically anything, provided it was innocuous and pleasurable. The result was that certain timehonored gumdrops were duplicated innumerable by different artists for different companies while some of the world's greatest music went unrecorded. At first no attempt was made to form a record library of the most important musical works. The situation is gradually changing, and some of the companies are covering the ground of the famous classics. Today by combining the American and European productions one finds a good proportion of the best music of the eighteenth and nineteenth centuries recorded, although the player-piano rolls are far behind the discs in number.

The recording of modern music has just begun. There is no attempt to cover the field, but when a modern work becomes sufficiently popular to insure a record's paying for itself, it is apt to be found on some of the lists. One feels also that some modern works have been included by chance because certain performers or organizations insisted on playing them. At present one cannot

form a library of the most important modern works but may obtain some of them when they happen to be popular as well as significant. Stravinsky's *Sacre*, for instance, is duplicated several times, but no composition by Schönberg can be obtained anywhere. None of his works have ever been recorded except his early *Verklärte Nacht*, Opus 4, and even this is now out of stock. Often when well-known modern composers are included, only their early and unrepresentative works are found.. Certain foreign companies have published a fair number, for instance the Odeon and Polydor Gramophone Companies, and the Pleyel Player Piano Company. American concerns have done little, and the player piano companies practically nothing. Although it is no more costly to record than to print, about a thousand times as many modern works are published.

Far more interesting than a survey of the few fine records of modern music, is a consideration of the possibilities of writing music specially for a recorded form, music which deliberately utilizes some of the advantages gained by removing the personality of performers from the performance.

A handful of modern composers have written for records, mostly for keyboard player rolls. Respighi makes use of a disc of bird-calls in one of his orchestral works. He used this device, however, not because he was interested in composing for the peculiar tone-quality of the record, but probably because he desired authentic bird-calls. Yet there are possibilities in the phonograph record which would be hard to duplicate. It produces new tone qualities which might be used in composition. A record of a violin tone is not exactly the same as the real violin; a new and beautiful tone-quality results. Many variations in tone can be artificially produced by different placements of the microphone in recording. Balance of tone in recording a composition of several complex strands can be obtained only if there is a separate microphone for each of the instruments played together.

Stravinsky and many of his followers have written for player piano rolls music which might be played by hand, but which they desired to divorce from the possibility of misconstruction or "interpretation" by performers. By using rolls the composer makes sure that the tempo, notes and duration of notes are right. Antheil used several supposedly synchronized pianos in his *Ballet Mécanique* probably for this reason, for the music is nothing that cannot be played by hand. Hindemith, Toch, and others have written for mechanical organ but despite their claims it does not appear that they wrote things impossible to play on an unmechanical organ. Hindemith's *Triadic Ballet* produced at Donaueschingen in 1926 is one of the most elaborate attempts made in this field.

The composer who goes about writing for mechanical instruments in the most penetrating fashion is Nicolai Lopatnikoff. He has experimented in works for all kinds of recordings, such as mechanical orchestras, organs, violins, and pianos. He writes things which can only be performed mechanically, making the mechanism necessary to the composition. He has player piano passages which

are impossibly fast, and combinations impractical for the hands of players, no matter how many should take part in a performance. Lopatnikoff also plans to make phonograph records of various factory and street noises, synchronizing and amplifying them as a percussion background for music written for keyboard recordings.

The field of composition for phonograph records and player rolls is wide and offers many prospects, but the workers have been few and too little has been done to try to summarize the results. Those making attempts in this direction are hampered, because the majority of music-lovers misunderstand their efforts.

One excellent line of possible development, which so far as I know has not yet been attempted, would be to work with subtle rhythms. To hear a harmony of several different rhythms played together is fascinating, and gives a curious esthetic pleasure unobtainable from any other source. Such rhythms are played by primitives at times, but our musicians find them almost if not entirely impossible to perform well. Why not hear music from player piano rolls on which have been punched holes giving the ratios of rhythms of the most exquisite subtlety?

Memories of Dan Wilson

Denis Hall

Dan Wilson. Dowser and healing practioner, railway enthusiast, vintage telecommunications specialist, pianolist extraordinaire, and very good friend. I think I must have first met him at least 35 years ago, but I got to know him much better from around 1985, when he committed himself to the newly-formed Pianola Institute, and took part with Rex Lawson and me in a Purcell Room concert. It is since then that our friendship had grown - and, I think it fair to say, - was continuing to grow. Our main common interest was player pianos, an interest which Dan had enjoyed since his childhood. I understand that there was a pianola at the family home, which was where his fascination for the instrument and its enormous library of music of all types must have started.

Ask anyone in the player piano fraternity about Dan. Oh! He is the chap who absolutely loves playing the pianola. On his visits to friends, it was normal for him to stagger through the door with a large box of rolls, and with barely the normal exchange of civilities, he would make for the pianola, select his first roll, and play... and play... and play, until he would be interrupted by the prospect of food or other refreshment. Not that this was in any way a hardship for the listener. Dan was unique in his very personal way of bringing even the most unpromising roll to life, making one forget that there was anything other than ten human fingers between him and the marvellous music emanating from the pianola. In his younger days, he never seemed to tire, and the concert



Dan Wilson - An Unforgettable Pianolist (Photo: Jim Four)

could easily continue into the small hours. More recently, he could be just as happy to sit and chat, and he was a very good and interesting guy to have a discussion with.

There are many happy memories of occasions when Dan organised pianola events - on the bandstand and in the large shopping centre at Tunbridge Wells, at his own Acorn Centre, and at Blaenau Ffestiniog, where on two memorable weekends, a marrying of two of his interests took place. A group of in the Pianola Institute took a push-up and an electronic piano to the Ffestiniog Railway and played on the station platforms. I recall that people only came to the stations when the trains were due, and we were very relieved that often they ran late - or we should not have had any audiences. There is a video, 'All Change for Blaenau Ffestiniog', which includes a very brief shot of Dan happily playing in the sunshine, and, I seem to remember, sporting his trademark sandals!

An interesting side of his personality was that from time to time, he enjoyed - or appeared to enjoy - raising some controversial topic either at a meeting with friends, or in a magazine article, which would really put the cat among the pigeons. He would then sit back and await the outcome! I suspect that this gave him some sort of satisfaction and enjoyment. Irritating as this could be sometimes, most of us - and certainly I - forgave him within a matter of hours. Strangely, in spite of this, I do not recall him ever speaking ill of anyone.

Before I got to know Dan well, a mutual friend told me that he did not look after himself, particularly when it came to food. I have a feeling that he trusted that his healing beliefs would look after him. But even as far back as the '60s and '70s, he occasionally gave himself food poisoning. An amusing example of this brought it home to me, about twenty years ago, at a gathering at my house of player piano enthusiasts. The refreshments were in part provided by the guests, and one contribution was a plateful of rather strong sardine sandwiches. At the end of the evening, there was, of course, some food left over, and I asked Dan if he would like to take some home. There were things like cooked meats, sausage rolls, and so on, as well as some of the sardine sandwiches. I suggested to him that these should just be thrown away. "Oh no", said Dan. "If you put them through a liquidiser, they make wonderful soup!"

During the past year, Dan and I planned to record a CD of him playing jazz pianola rolls. Sadly, Dan did not live to make the final selections of titles he wanted to include, but during several visits to my home, we recorded a lot of rolls for him to listen to, and subject to copyright clearance, we plan to publish a CD this year, so there will be a happy memory of this major part of his life.

Dan was an important Member of the Institute. He contributed Journal articles, played in concerts, was secretary to the Friends' committee, and could be relied on to have interesting and positive ideas to contribute to projects. He was a man with many talents and interests who will be greatly missed.

Aus Freiburg in Die Welt - 100 Jahre Welte-Mignon.
Exhibition at the Augustinermuseum, Freiburg in Breisgau.
16th September 2005 - 8th January 2006
Denis Hall

M. Welte & Soehne of Freiburg im Breisgau launched the first reproducing piano in the world in 1905, so where better than Freiburg to celebrate its centenary? The founder of the firm, Michael Welte, manufactured his first musical clock in 1832, and from then on, his company built orchestrions, carillons and pipe organs, before his grandson, Edwin, and Edwin's brother in law, Karl Bockisch, developed the Welte-Mignon right at the beginning of the twentieth century.

Although it is the centenary of the Welte-Mignon reproducing piano which is being marked, the exhibition covers the complete history of M. Welte & Soehne. Much of the exhibition consists of fascinating portraits and photographs

of members of the Welte family. In addition, a wide ranging collection of photographs of the Welte factories, instruments, publicity material, technical diagrams, and manufacturing processes has been assembled. It is quite amazing how much has survived, bearing in mind that the allies completely destroyed the Freiburg factory during bombing raids in 1944. A selection of advertisements, particularly of the magnificent orchestrions, brings to life the variety of products which the firm manufactured in its hey-day, from the 1880s to the late 1920s. What becomes very obvious is that M. Welte & Soehne was very definitely *not* in the business of mass production. Its products were fabulously expensive, and were custom built more or less on a one-off basis. Testimonials abound from royalty, particularly in the middle and far east, from multi millionaires in Europe and America, and from the finest musicians of the day.



*Welte Cottage Orchestrion - Style no. 1
- Freiburg, Germany, 1902*

After the Great War, the days of the elaborate orchestrions were over, but the firm continued to produce pipe organs for churches, cinemas and theatres, as well as the Welte-Mignon pianos. By the middle of the 'twenties, competition in the form of radio, improved record players, cheap motor cars, and other temptations were affecting the market for expensive pianos, and Welte found itself having to diversify to survive. Examples of some of its products from that time, including electric auto-change record players, portable gramophones, and even juke-boxes, are on display.

By the early 'thirties, M. Welte & Soehne was suffering from the economic depression which hit most manufacturers of luxury products, and it was declared bankrupt in 1932. After its demise, Edwin Welte worked on an early electronic organ, the Lichtton-Organ, and there are photographs and drawings detailing his activities up to and including the Second World War. Karl Bockisch, incidentally, carried on servicing Welte organs and pianos.

The Weltes had a branch in New York, and in 1906 they launched the Mignon over there. The orchestrion, pipe organ and piano business prospered to the extent that the firm decided in 1913 to build a factory at Poughkeepsie, about 50 miles north of New York city, to manufacture instruments, and so not be dependent on imports from Germany. Sadly, once America became involved in the Great War, the factory was seized by the Alien Property Custodians and sold in 1917. A section of the exhibition covers Welte's American activities.

Artefacts from the earliest days of the firm are, inevitably, scarce, but a long-case clock dated 1839, containing a barrel operated small pipe organ movement by Welte, is on display. A finely decorated cottage orchestrion, loaned for the period of the exhibition, and the museum's two Welte-Mignon pianos, one of which was Edwin Welte's own piano, are played during the conducted tours.

A beautifully produced, lavishly illustrated catalogue of 186 pages accompanies the exhibition. Many of the photographs on display are reproduced in it. Seventeen authors have contributed extensive essays for the catalogue, whose text is, of course, in German. Quite a number of the articles were originally written in English, and it would widen the interest in both catalogue and exhibition if these could be printed separately in their original language for the benefit of those who do not know German. Nevertheless, the illustrations make the publication a 'must' for anyone with the slightest interest in Welte.

The opening of the exhibition on the evening of Friday, 16th September, was an important event. Some 200 people attended by invitation, including the Cultural Mayor, Ulrich von Kirchbach, and speeches were given by him, by Dr Detlef Zinke, Director of the Augustinermuseum, and by Gerhard Dangel, Curator of the Welte collection. Rex Lawson recited Arno Reinfrank's poem, 'Pianola', a light-hearted look at the player piano, and Denis Hall and Rex Lawson played a short programme of pianola roils on the museum's Welte

pedal-electric piano. There was then time for the visitors to take a brief look round the exhibition, before enjoying the opportunity to socialize and partake of the splendid refreshments provided.

There is one aspect of the Welte-Mignon which I missed. All activities of M. Welte & Soehne covered by the exhibition are important, but it is, to my mind, the music which is the *raison d'être* of the whole company, and that seems to have taken something of a back seat. The Welte-Mignon piano was the first instrument invented which could play back a pre-recorded piano performance, with all the subtleties of the interpretation. This, coupled with the quite outstandingly ambitious programme of recording rolls, singled it out from



Edwin Welte's Daughter and Granddaughter in Conversation with Rex Lawson at the opening of the exhibition, 16th September 2005 (Photo: Jeanette Koch)

other similar recording ventures at that time. For an instrument, developed by a couple of young men, and something so novel, to have attracted pianists, some of whom were the most famous of their time, was a remarkable achievement. The part played by Hugo Popper in Leipzig also should not be overlooked. Without his participation, the Welte-Mignon would not have got off to such an auspicious start or sustained its market lead. The Augustinermuseum has two fine Welte-Mignon pianos, and it is to be hoped that during the period of the exhibition some concerts using the extensive roll collection available will be given.

The Welte factory was totally destroyed by allied bombing in 1944, but what remains of the family archive is now held by the Augustinermuseum in Freiburg, in the care of Gerhard Dangel, and it is thanks to his tremendous enthusiasm for Welte and his energy that this fine exhibition has been mounted.

Contributors

Henry Cowell was born in California in 1897 and died at Shady, New York in 1965. In his compositions, he experimented with instrumental effects, and sought a common basis for Eastern and Western musical art. He composed over 900 works including 19 symphonies, other orchestral works and many chamber works. He was very active as a lecturer and writer.

Denis Hall has for many years been an enthusiast of historic performance recordings both on piano roll and disc, and of making them accessible to present day music lovers. He has involved himself in the restoration and preparation of reproducing pianos for concerts and recordings and in the transfer of 78 rpm recordings to master tape for LP and CD reissue.

Rex Lawson is a concert pianolist who has been involved in research and music-making with these instruments since 1974. He has travelled with his pianola to the USA, Canada and many European countries, transporting it by plane, ship, car and even, in 1986, by gondola in Venice. He has made a special study of music written for the pianola, by the hundred or so composers who have been interested in its possibilities during the course of the twentieth century. In 2004 he gave the world premiere of *Nancarrow Concerto* for pianola by Paul Usher.

