



• THE •
PIANOLA
JOURNAL

The Journal of the Pianola Institute

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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.

Plans have been made for a regular journal, public concerts, a lending library of rolls, a travelling exhibition, and in addition, a roll and information archive is to be established, 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.

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Editorial

There can be no doubt that, before considering the contents of Volume 3 of this Journal, the Institute must thank Louis Cyr for all his work and efforts as the Editor of the first two volumes. Louis' energy and enthusiasm have helped enormously during the Journal's gestation, birth, and first years of life: we look forward to continuing to receive the benefit of his experience over the years ahead.

Turning to the present issue, this Journal sees the continuation of three themes from Volume 2. Firstly, the discography to accompany Hall's article on 'The Player Piano on Record' in the last issue has proved to be so extensive that it has been found necessary to sub-divide this — the first part will be found within, and further parts will be published in subsequent issues. Secondly, Stonehill's review of the Duo-Art catalogue complements the review of the Ampico catalogue in Volume 2. Thirdly, Osborn's review of the Pianola Institute's 1989 Purcell Room concert continues the series of reviews of current performances.

In contrast, there are various new strands: a transcript of the BBC Radio 3 interview with Conlon Noncarrow, who has probably the greatest oeuvre of any composer currently writing for the player-piano, Evans' article in which the effect of the pianola on music and musicians (and particularly composers) is discussed, and Grainger's *Shepherds' Hey*, the first in what it is hoped will be an ongoing series on music specially written or arranged for pianola, transcribed to staff notation.

Interview with Conlon Nancarrow

Natalie Wheen

This interview was first broadcast on the BBC Radio 3 programme, *Third Ear* on the 18 January 1990, and the transcript is reproduced by kind permission of the BBC, Natalie Wheen and Conlon Nancarrow.

WHEEN: I know when I first heard a Nancarrow piece it made me think of a mad jazz pianist possessed of superhuman piano technique. Very wide of the mark, I'm afraid. Conlon Nancarrow was never a piano player, well not what we would normally think of as a piano player. He used to play jazz trumpet. His music comes from a highly complicated brain matched by a virtuoso pair of ears. That music played at the start of the programme was one of more than sixty pieces Conlon Nancarrow has written for player piano. That was Study No. 49A. It's a means of performance which gives him total control on the attitude and above all, the accuracy of what he wants us to hear. Even if musicians could play all the notes and rhythms he writes, he doesn't have to bother with their egos and their interpretations. Nancarrow is interested in what goes on when many strands of music happen together, though not necessarily in the same metre or in the same tempo or in the same rhythm. Now if that seems like taking polyphony to an almost obsessive extreme, the interesting part comes when a listener's ear starts to unravel those layers and the textures and to begin to understand how they work. Charles Ives would have loved it. He was always going on about using the ear muscles properly, saying they don't get stronger with disuse. Certainly, Nancarrow speaks to an audience. There's a tremendous following which enjoys the exuberance, the character and fantasy in these pieces, which have a wide and rich sound world, even though they're mostly written for the sound of the grand piano. Or I should say it's a slightly doctored sound.

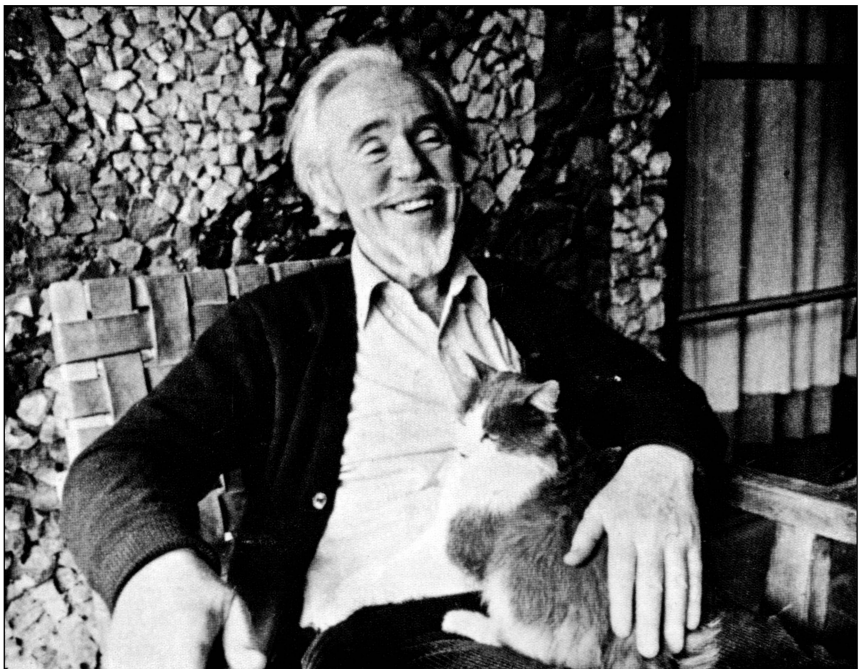
It's a following that's really grown in the '80s, once people could get hold of his music on gramophone records. György Ligeti was completely blown away by the originality of what he heard. 'For me, it's the best music of any composer living today', he said. These days, Nancarrow is in demand. He's featured at festivals, given awards and scholarships and fêted by the American authorities who once hounded and persecuted him for having fought with the Lincoln Brigade against Franco in the Spanish Civil War. In 1940, Nancarrow decamped to Mexico which was more civilized about left wing opinions. And he's been there ever since, living in a quiet suburb of Mexico City, doggedly working away, day after day, punching holes in his player piano rolls.

It's been a long, solitary road, even though Mexico City is permanently in a ferment of artistic argument, and it's a place where it is possible for the strangest things to be taken quite seriously. So, when we met at his house, just before lunch (hence the percussion section in the background), I wondered how much the place had worked its effect on him.

NANCARROW: Oh I'm sure Mexico has some – well, it had an effect on me which should have an effect on the music in one way or another. More than Mexico, my influences have been say jazz and ethnic music, you might say. Quite a few ethnic musics have appealed to me very much.

WHEEN: Jazz is an interesting point because I think a lot of people would consider jazz to be the freest expression, whereas you are in total control, are you not?

NANCARROW: Well, some Italian composer, I forget his name now, who liked my music very much, was writing me and finally he sent me a piece that he wanted to know what I thought about for player piano. He decided he was going to write one for player piano. In the piece – it's a nice piece, nothing very special – but there's a place in there it says 'Improvise'. No, in Italian 'Improviso'. [laughs] I wrote him, I said, 'How do you improvise on the player piano?' He says, 'That's just a feeling'. [laughter]



Conlon Nancarrow and cat.

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WHEEN: It's such an extraordinary sense of layers and possibilities and surprises in your music. Yet contained within this very, very formal and very singular tone world – if we come in through the piano pieces for example.

NANCARROW: Well, it is. In fact, that's the one limitation. It doesn't bother me but that's one of the attractions of electronic music. You can do the same things as electronic music, as I can with the piano, and you have all these sounds. As a matter of fact, if I'd started earlier going to mechanical music, if electronic music had existed; I probably would have gone that way. But it didn't even exist. So I got into player pianos. And another thing about electronic music, I like acoustic sounds of live instruments and electronic music still is not. It's on the edge, but it's still not there.

WHEEN: How did you find a player piano?

NANCARROW: Oh at that time they were plentiful here in Mexico. Well, now they still are in Europe and the United States. Here there's none left 'cos people who had a player piano, no one could fix it so they just took out the mechanism and used it as a piano.

WHEEN: It is absolutely extraordinary, I mean, the ghost in the keyboard really, isn't it?

NANCARROW: Well, yes, that's true. For years I wrote music that no one played. I wanted to hear it and I'd like some other people to hear it. But it just existed on paper. And of course, the irony is, after I became well known with the player piano, people have gone back to play music that I wrote 60 years ago. And they play it now. Oh well, some of them, when I say a sixty year old piece, it's a very simple piece and nothing special about it. And I guess maybe that wasn't played 'cos no one liked it. That wasn't so difficult. Later though I was writing pieces that – let's say for instrumental technique at that time – were too much. And now performers' capabilities of performing all kinds of complicated things have increased enormously – rhythm and tempo and so forth.

WHEEN: I suppose if you go through the string quartet process in American music – Charles Ives decided that it would be quite interesting to get the four players each to have their own personality. And then start arguments within the string quartet . . .

NANCARROW: Yes.

WHEEN: . . . which I think Elliott Carter has taken to an extreme where everybody has to be plugged into a click track. Where do you fit into this?

NANCARROW: Well, I took it even more extreme . . . [laughter] . . . in one sense. Last year in Cologne they played – you know the Arditti Quartet, no? – the first performance of a new quartet of mine. The whole quartet is a strict canon in four different tempos. And only the Arditti could play it and you should have heard them. It's perfection. Like someone reviewed it recently (it was played in New York) and they said it'll be years before any other quartet can touch this. I mean, performing. Oh the Arditti's are a real . . . they're freaks in a way [laughter].

WHEEN: But why a strict canon and four different tempos?

NANCARROW: 'Cos I've always been interested in polytempo. And . . . well, that's one of them. In fact, most of my pieces, certainly the later ones, are very polytempo. I wouldn't dare write for five instruments with say relationships of irrational numbers or anything like that, which I do on the piano. On piano, you can do any of those things. There's no limit. But people have a limit. I'm not trying to consciously make difficulties. It's just the way I've taken the music, it's difficult, that's all.

WHEEN: But I was just wondering why you push the polyrhythm side.

NANCARROW: Well, from way back I've always been interested in rhythm. I mean complicated rhythms and polyrhythms also. And the next step to that of course, is polytempos – that a whole voice goes along at one speed and another voice at another. And the whole contrast of those two. Sometimes too I have one piece for the piano and twelve different tempos. And as I say, on the player piano, there's no problem.

WHEEN: Do you hear those rhythms or do you hear them after you've put them on to the player piano roll?

NANCARROW: No, I hear 'em first 'cos after I play it I check to see if it is. [laughter]

WHEEN: The actual process of writing and the process of creating that piano roll: do you measure time on the roll and then write onto the roll? Or do you write first on manuscript and then transfer it?

NANCARROW: Well, no, it's a little more complicated. Do you wanna hear the whole process?

WHEEN: Mmmm!

NANCARROW: [laughter] Well, at the beginning I didn't do this, but for some time now I have done . . . I take a blank piano roll and, before I start, I've decided I want to make a . . . piece in some kind of tempo relationship. Almost all of the late ones are some sort of tempo relationship. So what I do, on the blank roll I draw out all of the proportions, and their relation between each other, with the smallest division that I'll be using in music.

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And do the whole roll more or less at once. Before I start I have an idea of what I am going to do and the idea of the link and everything else. And then I draw that roll into sections at exact width of music paper. I mean, to manuscript paper.

WHEEN: This corresponds to four inches to the second or something like that?

NANCARROW: Oh no. You mean, the markings?

WHEEN: Yes.

NANCARROW: Well no. Whatever it is, I put it to very small divisions, say, if you want to call 'em sixteenth or thirty second notes or whatever. And it's as if you wrote a piece in 4/4 and before you did it, you marked off all of the beats and then wrote the piece. Well, that's what I do in this. And I put all of those divisions on to this sheet of music paper and then I sit down and write the piece. There are no notes up until that point.

WHEEN: You write the notes on the . . . ?

NANCARROW: Music paper.

WHEEN: On the music paper.

NANCARROW: On manuscript paper.

WHEEN: Right.

NANCARROW: And then, since it's already drawn, I punch it out.

WHEEN: And in punching out the holes, are there variations in size of hole?

NANCARROW: No, no. Variations of length which is just duration of the sound. No, the holes are all the same size.

WHEEN: Have you become an expert hole puncher? [Laughing] I mean, is there a technique to it all?

NANCARROW: Well, not technique . . . well, yeah, I guess it is a technique. When I started I had to get used to a lot of different things. Even developed [laughs] muscles here which I don't normally have for the thing that you push back and forth on the machine.

WHEEN: A lot of people, I think, would be mistaken in thinking a player piano is simply a mechanical instrument. Because you can get all sorts of versatility in sound quality and touch distance.

NANCARROW: Oh, of course. There's this reproducing piano that I have which has all kind of things that I don't use. For example, it has slow crescendo and a fast crescendo. I don't even use crescendos, I use terraced

dynamics, if I want to go from soft to loud, just building up in steps. It's the old Bachian technique which I still follow.

WHEEN: As you would on an organ?

NANCARROW: More or less. Well, it's a different way but on an organ you would increase volume via stops. And on the piano I have things for increasing the intensity. I have about ten different levels. So I can make a crescendo that's fairly smooth. I usually don't. I want it in steps. Famous virtuosos have this myth about the quality of the sound of one note — you can change it by how you touch it. Well, it's pure myth. They've made so many experiments with that. What you can change — or a person can — and most mechanical instruments can't do it or, at least, not very well — is the combining notes and the phrasing and a whole series of things that do give the quality of that person doing it. But that thing of touch — the only thing you can do on a piano for touch is either softer or louder; the intensity. You can do it with a cane or an umbrella or anything and it's still the same thing. I mean when you analyse the wave, the sound wave.

WHEEN: What about adding things to the sound by preparing the piano or doing things to the keys?

NANCARROW: Well, I do just the opposite. I'm sort of killing the things they like. [laughs] Well, actually at the beginning what I would have liked to have had would have been a harpsichord, a mechanical harpsichord 'cos that's the sound I like because of the clear divisions. A nineteenth-century grand piano is not built for contrapuntal music. It's built for rich, harmonic sounds. And that's what most of the composers wrote.

WHEEN: And yet a piano does build up a sort of resonance which builds your counterpoint up to a tremendous climax and you also get the resonance in your own body with reverberation of the piano.

NANCARROW: Yes, but that's partly because of what I've done to the hammers. Also, do you know Glenn Gould's recordings of Bach? Well, he's about the only one I like playing Bach on piano. And his piano . . . I've asked a lot of people and no one's quite sure what he did to it because the keys are quite different. I mean they're hardened hammers. Whatever he did to 'em, I don't know — but not as much as mine. Mine are metallic. But he plays Bach the way it should sound, from my point of view.

WHEEN: Lots of people these days could look to Indian music and particularly African music in the New York minimalist and Californian minimalist schools. They have this great rejection of western values. I don't think you've rejected western values though, you've just added on the rhythmic richness to the — our if you like — tonal interests.

NANCARROW: Well, I don't know, but I don't think so either. In fact, western music I like very much, many things from the middle ages up to Bach, very much. Indeed I think they were influences, especially Bach, maybe Guillaume de Machaut, with those earlier ones. But the nineteenth century in Europe is a sort of blank for me. I don't dislike it, but it sort of bores me, really, [laughs] most of it.

WHEEN: Are your pieces governed by length of the piano roll, if you're working for piano?

NANCARROW: Well, up to a point. I have one piece that's about twelve minutes long and also it depends on the speed of the roll. If the roll is going at a very fast speed, it can't go more than about six or seven minutes on one roll. Course you can make a thing in movements. Different rolls. I have many pieces now of three movements. Some in two movements on different rolls. But that's not, for me, a hindrance. I'm rather brief in any case. A sort of minimalist in that sense. [laughs]

WHEEN: I presume that minimalists would say they were a reaction against this sort of extremely complicated and esoteric music that was going on at a certain time. With your music, it sounds as though it ought to be extremely esoteric and complicated, but the point about shoving in twelve strands of counterpoint – or polyrhythms – is how do you keep it clear? Because it is clear.

NANCARROW: Well, the one you mentioned, twelve, it's not quite clear. And you know the reason is because all of the voices are at the one type of sound, the piano sound. And for that very reason several people have already arranged that electronically, in different sounds, so you can hear those voices more clearly – well, more or less you can. I mean, you can get the total effect but . . . Voices up to six or eight or so forth . . . yes, they come through clearly.

WHEEN: Well, how do you achieve that?

NANCARROW: Well, that's the way I think it – to make voices heard. The one with the twelve voices, I was very doubtful about how much it would be heard. Curious thing, I have one piece, it's also a canon, but it's one to one. Just blocks of notes. And it's a seven voice canon. In octaves. And after about the fourth voice coming in, you can't hear anything but blocks of notes. But recently in Cologne when I was there at a concert, I arranged that piece (they wanted me to do it) for four grand pianos that they had there. Which I did. And they were separated in space. Then you could hear all seven voices clearly, because of the acoustics.

WHEEN: Were these grand pianos player pianos?

NANCARROW: No, no. Just normal pianos.

WHEEN: With human beings on them.

NANCARROW: Human beings. [laughs] No, that piece is better with a resonant sound 'cos the only counterpoint is the voices that all go in octaves together, all at the same time, in the middle of it, it's seven of 'em all going at once. But altogether. As if they were chords. But they're not chords, they're voices.

WHEEN: At one stage, we heard you were writing a concerto for pianola?

NANCARROW: Yes.

WHEEN: And orchestra.

NANCARROW: Rex Lawson is wanting me to do a concerto for him for some time and now I'm finally probably getting around to it. As a matter of fact one of the reasons I haven't progressed on it, I just got a letter from someone in Germany who knew about what I wanted to do and was telling me that he could. I've been looking around how to get a computerized conductor to follow all these different tempos and coordinate them from one source. 'Cos a live conductor, unless he has ten arms all over the place, can never coordinate the thing.

WHEEN: What's the orchestra going to be?

NANCARROW: Well, the way I'm thinking of it more or less now – a lot of percussion and then a lot of winds – a normal orchestra, more or less.

WHEEN: And a conductor with ten arms. [laughs]

NANCARROW: That's right, or a mechanical one.

WHEEN: Well, I suppose a click track would do it, wouldn't it?

NANCARROW: Well, there's several things even resembling click tracks that are very limited because there's no way a performer can anticipate a change of tempo or rhythm. It comes, and there it is. They can't anticipate it. A conductor, if he gives a beat, they can see the beat come. In fact, my idea of making a computerized conductor was to have each one with a screen and something on it – like the beat coming. You see the new beat coming down and when it hits this point, that's when they play the note. The clicks, no, you can't do that.

WHEEN: Do you feel the need to work with live musicians? I could imagine that making music for yourself with the player piano, because you wanted to hear it, that's almost crying into the wind, isn't it? Because other people are not hearing it unless they have a player piano.

NANCARROW: Well, not exactly, because up until recently there were a lot of public performances on tape. I mean, good recordings on tape and

now there's this man in Germany who has modified a Bösendorfer grand Ampico and he gives concerts all over Europe with my rolls. So it's live in a sense. It's strange that a very good tape of my things in the studio is probably better than this thing that this man has, but people want to see that piano! I remember once, there was a concert somewhere (I don't remember where) with tapes, and on the stage they put a piano – just a piano, not a player piano – with a spotlight on it, and I think people were quite happy just watching that piano. It wasn't playing or doing anything.

WHEEN: Well, it's the ritual of the concert going.

NANCARROW: Oh, of course, that whole thing of the symphony audience or the opera audience. I remember once Copland – I used to know him slightly – used to argue about the wonderful thing about just before a concert starts and the buzz and everything. Well, I guess for some people it does. Doesn't attract me at all. In fact, it sort of bores me. [laughs] Annoys me. Oh, I remember once Copland said it was so exciting to hear a symphony live and when it comes to the passage with the horn, with a very high note, the tension of is he going to hit it or not. I'd much prefer recording where I know he hits it. I don't like that tension of maybe he'll hit it. Or there's some player gets off or plays a wrong note or whatever. It doesn't appeal to me.

WHEEN: If you were to introduce yourself to a musician, what would you say your work is? What would you say you were, as a musician?

NANCARROW: You mean what school I belong to? Or . . .

WHEEN: No, I was just wondering how you would describe yourself.

NANCARROW: Well, I don't know. As composer. I'd say composer for player piano. What more can I say? It's hard to describe. What really bothers me is if I get into a taxi or some public thing or whatever, someone there wants to talk, 'And what do you do?' I usually say I'm a writer. That causes problems too, but to say I'm a composer, there's no end to that. I suppose some people could just say 'I write symphonies'. But I don't. I could say that I guess. They'd say, 'Where are they played?' [laughs] Actually, you know, Bach considered himself a worker. He was a technician. Not a technician, but like a carpenter. He was doing music — a lot of composers feel that way. I sort of feel that way too. It's something I do. Except it's not a very paying occupation.

Shepherd's Hey by Percy Grainger

Specially transcribed and introduced for the Pianola Journal

Rex Lawson

The editorial board of this journal is well aware that a sizeable proportion of its readership does not have immediate access to pianolas or other roll-operated instruments, so that the music mentioned in these pages risks remaining somewhat obscure. It seemed sensible, therefore, to undertake a series of transcriptions of music specially written or arranged for player-piano. Score-reading musicologists and six-handed pianists may find useful additions to their repertoire, but these reconstructions are not intended as practical performing editions. Many pianola manuscripts remain untraced, no doubt thrown out when roll companies ceased trading, so our aim is to recreate their composers' original scores.

Shepherd's Hey is a good example to start with, since it is arguably one of the first pianola compositions of international repute, and since Grainger's manuscript has not been found. But it should be borne in mind that by late 1914, when the rolls of this work were first published, several minor composers had already tried their hands (or feet!) in a similar way. The first special compositions that we have traced in roll catalogues came from the pens of the American organist, Homer Newton Bartlett, and from Jacques Friedberger, both in about 1902. In addition, several compositions had been written for roll-operated pipe organ, and by composers of some note: Saint-Saëns, Humperdinck, Moszkowski and others. Busoni had arranged Mozart's overture, *Die Zauberflöte* for pianola, and had even drawn up sketches for an original work. In the absence of evidence to the contrary, however, Percy Grainger takes the laurels as the first to use the pianola's 88 fingers in a truly idiomatic way: not simply block chords and fast scale passages, but a variety of tone colours achieved by complex polyphony, the imaginative spacing of voices and, of course, harmonic wickedness.

The June 1914 roll catalogue of the Aeolian Company, London, just fails to include *Shepherd's Hey* which was originally issued as Thomodist roll TL 22485. The catalogue includes most numbers in this series up to TL 22470, and even some higher than TL 22490, so it is likely that Grainger's roll was published in July or September 1914, August being a holiday month with no new issues. It was one of two folk song arrangements that Grainger made for pianola; the other being *Molly on the Shore*, originally TL 22081, which preceded *Shepherd's Hey* by a few months. In fact the manuscript of *Molly* has been preserved and is now kept at the Grainger Museum in Melbourne.

At some stage both manuscripts would have found their way to Hayes, Middlesex, to the west of London, where the Aeolian Company's subsidiary, the Universal Music Company, had its roll factory. In 1914 the

musical editing department was headed by Harry Derry, and in view of the unusual nature of Grainger's music, it seems likely that Derry would have personally transcribed the manuscripts to master roll. Certainly he had considerable experience of making his own pianola arrangements of classical music. Nevertheless, there appear to be one or two small errors in the roll as issued, and in such cases I have transcribed what I regard as Grainger's original intention, with footnotes under the appropriate stave by way of explanation.

Dynamic indications are taken from the instructions printed on various copies of the roll, some direct from rubber-stamped *pps* or *ffs*, and some from the wavy dynamic line that the pianolist could follow; *pp* at the extreme left and *ff* at the right. Instructions with regard to the length of notes have been worked out from the actual length of perforations, and have been rendered into Graingerspeak. It would have been too dull to force Percy's 'chippy' or 'smooth' phrases into staccato or legato straitjackets!

The TL code of the roll number stands for a Themodist roll whose original master stencil was made in London. As has been explained before in these pages, many player pianos have devices to assist in the provision of precise accents, usually brought into operation by small ditto-mark perforations at the edges of the rolls. The Aeolian Company brand name for this was the Themodist, and in passages on the rolls where such perforations were about to appear, the Company stamped the word 'Solo'. This was an indication to the player to get ready to control the appropriate levers, and it has been reproduced here as a guide to which notes were 'Themodised' on the original roll.

As well as providing music rolls for its parent company, Aeolian, the Universal Music Company also manufactured for the general musical trade. Thus, *Shepherd's Hey* also appears as Universal, Perfecta and Autoplayer S 7160, Artistyle 93587 and Meloto 35132. The Company's successors in the late 1930s and early 40s, the Music Roll Manufacturing Company, issued it as No. 1228, and to the best of my knowledge a copied and non-Themodised version of the roll is still published by the Australian roll company, Mastertouch, No. S 7908. Even though the manuscript has been missing all these years, the composition has been leading a full musical life.

SHEPHERD'S HEY

(English Morris Dance Tune)

Special Solo Arrangement for the "Pianola" Player

by

PERCY GRAINGER

Aeolian Themodist TL 22485

1 *about 168* *shortish* *p* 3 1

2 *shortish* 3 2

5 *shortish* *pp* 3 1 3 1

2 *smooth* 3 2

9 *SOLO* *p* 1 1 1 1

2 1 1 1

3 *SOLO* 1 1 1 1

* on roll, lower note is A

13 *(solo)* *pp* 3 1 1 1

2 *SOLO on main notes* 1 1 1 1

3 1 1 1 3

14 Percy Grainger

17 *SOLO*
p

21 *(solo)*
mf

24 *not short*
SOLO *not short*
shortish

28 *(solo)*
SOLO

Detailed description: This is a musical score for a four-part ensemble, likely a string quartet, in the key of D major. The score is divided into four systems, each containing four staves. The first system (measures 17-20) features a *SOLO* in the first staff, marked *p*, with a triplet of eighth notes. The second system (measures 21-23) has a *(solo)* in the first staff, marked *mf*, and a *SOLO* in the third staff. The third system (measures 24-27) includes *not short* and *shortish* markings, with a *SOLO* in the second staff. The fourth system (measures 28-31) has a *(solo)* in the third staff and a *SOLO* in the second staff. The score includes various musical notations such as rests, notes, stems, beams, and slurs.

32

1 *chippy* ^{8va}

2 *(solo)* *f* *chippy* *mf*

3 *(solo)*

4 *SOLO*

5

35 ^(8va)

1

2 *ff*

3

4

5

38 ^(8va)

1 *mf*

2 *("Country Gardens" I)*

3

4

5

16 Percy Grainger

41 (8^{va})

1 *ff* *not short* *loco f*

2 *SOLO not short*

3 *SOLO not short*

4

44

1 *ff* *f* [SOLO (duplets only)]

2 (solo) *SOLO (duplets only)*

3

4

47

1 *SOLO* *ff* *SOLO*

2 *SOLO*

3 (solo) *short*

4

50

1 *p* *SOLO*

2 *SOLO*

3 *short*

4

71 (8va) loco

1
2
3
4

SOLO

Detailed description: This system contains measures 71, 72, and 73. It features four staves. Staves 1 and 2 are in treble clef, while staves 3 and 4 are in bass clef. The key signature has three sharps (F#, C#, G#). Measure 71 starts with a dynamic marking of *f* and a tempo marking of *loco*. There are triplets in measures 71 and 72. A *SOLO* marking is placed above staff 4 in measure 73. A dashed line labeled '(8va)' spans the first two measures.

74 *(solo) f*

1
2

Detailed description: This system contains measures 74, 75, and 76. It features two staves, both in bass clef. The key signature has three sharps. Measure 74 starts with a dynamic marking of *f* and a *(solo)* marking. There are triplets in measures 74 and 75. A dashed line labeled '(8va)' spans the first two measures.

77 *louden*

1
2
3
4

(solo)

Detailed description: This system contains measures 77, 78, and 79. It features four staves. Staves 1 and 2 are in treble clef, while staves 3 and 4 are in bass clef. The key signature has three sharps. Measure 77 starts with a dynamic marking of *louden*. There are triplets in measures 77 and 78. A *(solo)* marking is placed above staff 3 in measure 77. A dashed line labeled '(8va)' spans the first two measures.

80 *Slow off* *ff* *smooth*

1
2
3
4

Detailed description: This system contains measures 80, 81, and 82. It features four staves. Staves 1 and 2 are in treble clef, while staves 3 and 4 are in bass clef. The key signature has three sharps. Measure 80 starts with a dynamic marking of *ff* and a tempo marking of *Slow off*. There is a *smooth* marking above staff 3 in measure 80. There are triplets in measures 80 and 81, and a septuplet in measure 82. A dashed line labeled '(8va)' spans the first two measures.

Musical score for measures 91-93. The score is arranged in six staves (1-6). Measure 91 is marked with a first ending bracket (1st) and contains triplets in staves 1, 3, 4, and 5. Measure 92 contains an arpeggiated chord marked with an asterisk (*) in staff 3, and triplets in staves 1, 3, 4, and 5. Measure 93 contains triplets in staves 1, 3, 4, and 5. The key signature is three sharps (F#, C#, G#).

* This is an arpeggiated chord, like the others, but in the convoluted order of playing as shown

Musical score for measures 94-96. The score is arranged in six staves (1-6). Measure 94 is marked with a first ending bracket (1st) and contains a sixteenth-note run in staff 1 and triplets in staves 3, 4, and 5. Measure 95 contains triplets in staves 2, 3, 4, and 5. Measure 96 contains triplets in staves 3, 4, 5, and 6. The key signature is three sharps (F#, C#, G#).

22 Percy Grainger

96 *loco*

1 *loco*

2 *shortish*

3 *not short*

4 *not short*

5 *not short*

6 *loco*

*on roll, lower note is G₄

99 *not short*

1 *shortish*

2 *shortish* *louden lots*

3

4 *shortish*

5 *loco*

*on roll, lower note is G₄

101

8va

1

2

3 *shortish*

4

5

(320)

*

Music typesetting by Acuta Music, Hambrook, Ledbury, England

Staves follow on as numbered.



Accidentals are valid only for the bar and staff in which they are used.

All arpeggiated chords end on the beat.

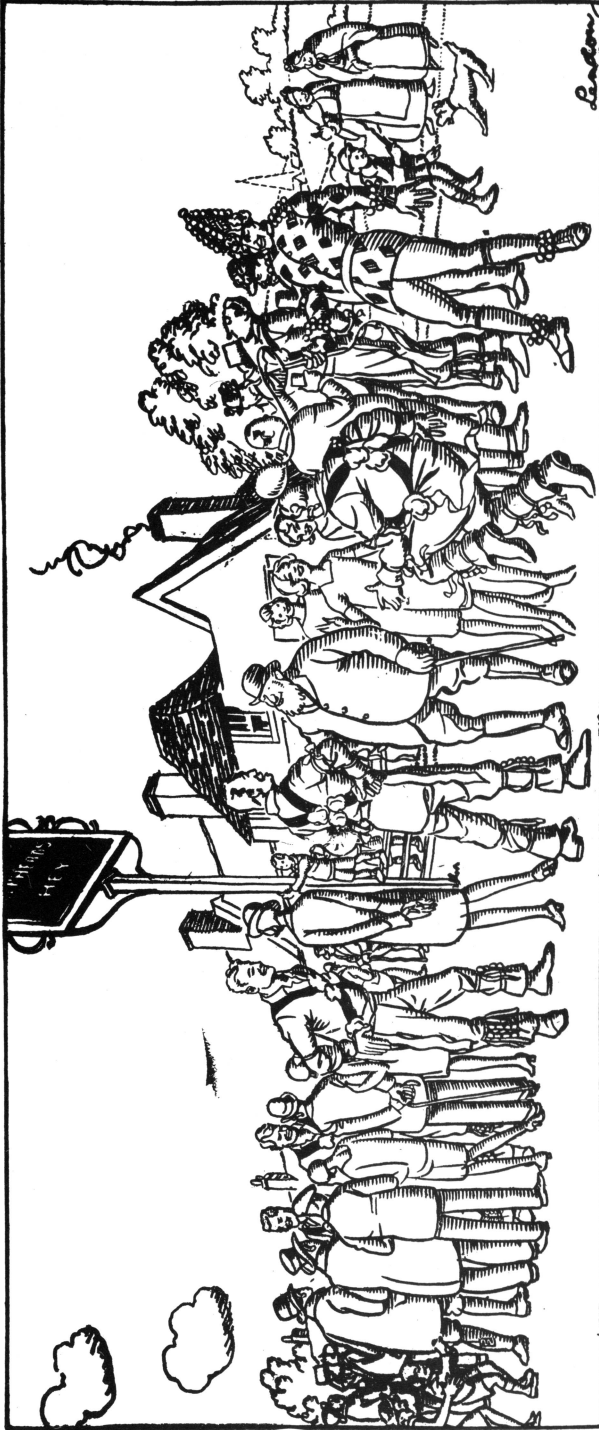
SOLO means brought to the fore by Themodist perforations.

Bracketed notes are notes implied by the progression of the music where another part is already playing the same note.

Where a bracketed note is made impossible by another note in a slightly different rhythm, then clearly the rhythmic position of the bracketed note is lost on the roll.

Quintuplets are all cut  on the roll and it is my assumption that they were written as . Given the limited number of perforations per inch, it was impossible for editors to reproduce fives exactly at high speed (sevens as well, but at these speeds the difference is inaudible).

Rest and Refreshment.



After the dance

Woodcut by Lendon for a Children's Playtime Duo-Art roll of 'Shepherd's Hey', played by Percy Grainger and issued by the Aeolian Company in 1929.

The Player Piano on Record – a Discography

Denis Hall

This discography was planned as a postscript to the article published in *Journal No. 2*, and was intended to include just a few of the better recordings of which the writer was aware. As the project developed, it seemed more sensible to include as many discs as could be traced, and to make recommendations where it was felt this could safely be done. For the rest, enthusiasts can form their own judgement – and perhaps stumble on a real gem which had slipped into obscurity.

This, then, is the pattern which has been followed. As many recordings as could be found have been included. Only those which can be purchased as souvenirs from museums have knowingly been excluded on the grounds that they have never been readily available to the record-buying public, and are often of somewhat dubious quality.

It is inevitable that record companies will only retain recordings in their catalogues if they sell in goodly quantities. It is therefore a sad fact that only one or two of the CDs listed are currently available. This of course does not preclude the student or collector from investigating the second-hand market which is now reaching a very interesting phase when an early LP may have been unavailable from the manufacturer for thirty years or more and be almost as rare as some of the original piano rolls themselves!

Only those discs which the writer has heard and/or knows to be of good reproductions of the rolls have been recommended. Many of the discs were published a long time ago, and the actual sound has not been taken into consideration in making a recommendation, although of course if good copies of the discs can be found, they will be at least acceptable – and far superior sonically to the gramophone's attempts to record the piano in the early years of this century.

No attempt has been made to date the original piano roll recordings. Welte first published rolls in 1905, and the best of even these early ones are excellent. Duo-Art and Ampico continued to issue rolls in a small way until the outbreak of the Second World War.

The discography is planned in four sections – Welte, Duo-Art, Ampico, and foot-operated player pianos.

As with any project of this nature, the writer will be pleased to receive corrections and additions to the listings.

Welte Mignon

Welte recorded an enormous classical catalogue, but since quite a number of their artists (it became the practice of all the piano roll companies to sign up pianists on an exclusive basis) flourished before the gramophone was capturing their playing, their names mean little to today's record buyer. The result is that record companies have tended to record either composers playing their own piano music, arrangements of operas or orchestral works, or else the younger generation of pianists whose work is known through gramophone records. A number of such rolls have been reproduced and put on disc more than once, whereas some important artists have been completely ignored. To their great credit, Richard Simonton and Walter Heebner, working in California in the early 60s, have given us fine examples of such artists as Leschetizky, Carreno, Stavenhagen, and Reisenauer. Their important series, *The Welte Legacy of Piano Treasures*, together with *The Classics Record Library Box, Legendary Masters of the Piano*, also produced by them, are the most important releases of Welte rolls known to the writer.

Welte made both piano and organ recordings. All the discs listed here are of pianos with the exception of two of the Intercord CDs, INT860.857 and INT860.858, which are of organ playing, and both are strongly recommended.

All the discs are different recordings except for the four Teldec CDs, 8 43929-32, which are reissues of the five LP Telefunken set SLA 25 057-T 1-5.



Welte display at the showrooms of Steinway and Sons, Hamburg, 1923.

Record Label Catalogue No. Carrier	Artist	Composer	Title	Date Published	Recommended
Parlophone PO70 Mono 78	Grieg Leschetizky	Grieg Leschetizky	<i>Norwegian Bridal March</i> <i>The Two Larks</i>	1935?	
Parlophone PO120 Mono 78	Granados Carreno	Granados Carreno	Spanish Dance No. 5 Kleiner Walzer	1935?	
Great Composers' Own Performances					
Telefunken GMA65	Grieg Grieg Grieg Reger Reger Debussy	Grieg Grieg Grieg Reger Reger Debussy	<i>Norwegian Bridal Procession</i> , Op. 19/2 <i>Butterfly</i> , Op. 43/1 <i>Little Bird</i> , Op. 43/4 <i>From my Diary</i> , Op. 82/3 <i>From my Diary</i> , Op. 82/5 Three Preludes: <i>Danseuses de delphes</i> <i>La cathédrale engloutie</i> <i>La danse de Puck</i>	1957	
GMA79	Saint-Saëns R. Strauss R. Strauss Mahler Debussy Debussy	Saint-Saëns R. Strauss R. Strauss Mahler Debussy Debussy	<i>Rhapsodie d'Auvergne</i> Op. 73 Salome's Dance (<i>Salome</i>) Love Scene (<i>Ein Heldenleben</i>) <i>The Heavenly Life</i> (from Symphony No. 4) <i>Children's Corner Suite</i> Two Preludes: <i>Le vent dans la plaine</i> <i>Minstrels</i>	1957	
GMA91 Mono MP	Debussy Debussy Debussy Ravel Ravel R. Strauss Reger Reger Reger	Debussy Debussy Debussy Ravel Ravel R. Strauss Reger Reger Reger	<i>La soirée dans Grenade (Estampes 2)</i> <i>La plus que lente</i> <i>D'un cahier d'esquisses</i> Sonatine (movements 1 & 2) <i>Valses nobles et sentimentales</i> Rêverie Op. 9/4 Humoresque Op. 20/5 Intermezzo Op. 45/3 Silhouette Op. 53/2	1957	

Great Pianists of the Past

Delta	Weber	Rondo Brilliant	1964	*
TQD3050	Chopin	Nocturne Op. 15/2		
Mono LP	Schubert/Liszt	<i>Erlkönig</i>		
	Berlioz/Liszt	<i>Dance of the Sylphs</i>		
	Verdi/Liszt	<i>Rigoletto</i> Paraphrase		
	Chopin	Polonaise Op. 53		
	Grieg	<i>Butterfly</i> Op. 43/1		
	Raff/Henselt	<i>La Fileuse</i>		
	Weber	Polacca Op. 72		
	Liszt	Legende No. 2		
	Wagner/Liszt	<i>Isolde's Liebestod</i>		
	Liszt	<i>Hungarian Rhapsody</i> No. 10		

The Welte Legacy of Piano Treasures

Recorded	Mendelssohn	Rondo Capriccioso	1963	*
Treasures Inc.	Handel	Variations in D minor		
662	Beethoven	Sonata Op. 31/3 (complete)		
Stereo LP				
663	Debussy	<i>D'un cahier d'esquisses</i>	1963	*
	Debussy	<i>La plus que lente</i>		
	Debussy	Preludes: <i>Danseuses de Delphes</i>		
	Debussy	<i>La danse de Puck</i>		
	Debussy	Preludes: <i>Le vent dans la Plaine</i>		
		<i>Minstrels</i>		
	Ravel	Sonatine, movements 1 and 2		
	Ravel	Valses Nobles et Sentimentales		
664	Beethoven	Sonata Op. 27/2 (complete)	1963	*
	Chopin	Polonaise Op. 53		
	Chopin	Etude Op. 25/9		
	Chopin	Ballade Op. 47		
	Chopin	Nocturne Op. 37/2		
665	Brahms	Rhapsody Op. 79/2	1963	*
	Chopin	Sonata Op. 58 (complete)		
	Wagner	<i>Ride of the Valkyries</i>		

666	Saint-Saëns	Saint-Saëns	Valse Nonchalante Op. 110 Finale, Act 1 (<i>Samson et Dalila</i>) <i>Le Rouet d'Omphale</i> Mazurka, B minor <i>Rhapsodie d'Auvergne</i> <i>Reverie a Blidah</i> Gavotte Op. 90 Valse Mignonne Op. 104	1963	*
667	Pachmann	Chopin Chopin Chopin Chopin Chopin Chopin Chopin Chopin Chopin Chopin Chopin Henselt/Pachmann Godowsky Verdi/Liszt/ Pachmann	Nocturnes Op. 72/1 Nocturne Op. 55/1 Nocturne Op. 32/1 Mazurkas Op. 50/2 Mazurka Op. 56/2 Mazurka Op. 67/4 Waltz Op. 64/2 Waltz Op. 34/3 Waltz Op. 64/1 Impromptu Op. 36 <i>La Gondola</i> <i>Französisch</i> (Walzermasken No. 14) <i>Rigoletto</i> Fantasia	1963	*
668	Busoni	Beethoven/Liszt Chopin Chopin Bach/Busoni	<i>Ruins of Athens</i> , Fantasia Prelude, Op. 28/15 Polonaise, Op. 53 Choral Prelude, <i>Nun freut euch liebe Christen</i> Nocturne, Op. 15/2 <i>Rigoletto</i> Paraphrase	1963	*
669	Granados	Chopin Verdi/Liszt Granados Granados Granados Granados De Falla	<i>Pièce de Scarlatti</i> <i>Goyescas</i> , Part 1, No. 2 <i>Goyescas</i> , Part 1, No. 4 Spanish Dance No. 5 Spanish Pieces: <i>Montanesa</i> <i>Andaluza</i>	1963	*

670	Carreño	Beethoven Chopin Chopin	Sonata Op. 53 (complete) Ballade No. 1 Op. 23 Ballade No. 3 Op. 47	1963	*
671	Ganz	Korngold Liszt Granados Glazounov Debussy	Sonata Op. 2, movements 1 and 2 <i>Mignon's Song</i> Spanish Dance No. 5 'La Nuit' (<i>Characterstück</i>) Preludes: <i>La fille aux cheveux de lin</i> <i>La Puerto del viño</i>	1963	*
672	D'Albert	Chopin Schubert Liszt/D'Albert Chopin Schubert/Liszt Grieg Chopin Chopin	Nocturne in B flat Impromptu Op. 90/3 <i>Liebestraüm</i> Nocturne Op. 9/3 <i>Soirée de Vienne</i> Ballade Op. 24 Polonaise Op. 40/1 Polonaise Op. 53	1963	*
673	R. Strauss	R. Strauss R. Strauss R. Strauss R. Strauss	Fragments (Salome) <i>An einsamer Quelle</i> Op. 9/2 Love Scene (<i>Ein Heldenleben</i>) Love Scene (<i>Feuersnot</i>) Intermezzo Op. 9/3	1963	*
The Welte Legacy of Piano Treasures — Encore Release					
Recorded	Lhevinne	Chopin	Étude Op. 25/10		*
Treasures Inc.		Schloetzer	Étude de Concert		
Stereo LP		Scriabin	Nocturne for the Left Hand Op. 9/2		
674		Liszt	<i>Die Lorelei</i>		
		Schubert/Liszt	<i>The Linden Tree</i>		
		Beethoven/Busoni	<i>Ecossaises</i>		
		Czerny	Octave Study Op. 740/5		
		Rubinstein	Prelude Op. 75/9		
		Sgambati	Vecchio Minuetto Op. 18/2		

675	Stavenhagen	Liszt	Legend No. 2: <i>St. François de Paul</i>	*
		Liszt	Paganini Etude No. 5	
	Reisenauer	Liszt	<i>Hungarian Rhapsody</i> No. 12	
		Liszt	<i>Hungarian Rhapsody</i> No. 10	
		Beethoven	Für Elise	
		Chopin	<i>Berceuse</i> Op. 57	
		Chopin/Liszt	<i>Chant Polonais</i> Op. 74/1	
676	Dohnányi	Dohnányi	Capriccio Op. 2/4	*
		Dohnányi	Gavotte and Musette	
		Brahms	Capriccio Op. 76/2	
		Liszt	<i>Hungarian Rhapsody</i> No. 15	
	Bartók	Bartók	Rumanian Folk Dances	
		Bartók	Ballade: <i>Evening in the Country</i>	
		Bartók	Sonatine	
			Hungarian Folksongs Nos. 7, 8, 9, 10, 12, 14 and 15	
677	Leschetizky	Mozart	Fantasia, C minor	*
		Chopin	Nocturne, Op. 27/2	
		Leschetizky	Barcarolle Op. 39/1	
		Leschetizky	Arabesque Op. 45/1	
		Leschetizky	Waves & Billows Op. 40/1	
		Leschetizky	Mazurka Op. 24	
		Leschetizky	<i>The Two Larks</i>	
678	Mahler	Mahler	<i>Ging heut Morgen übers Feld</i>	*
		Mahler	Funeral March (5th Symphony)	
		Mahler	'Das Himmlische Leben' (4th Symphony)	
	Fauré	Fauré	Pavane Op. 50	
		Fauré	Barcarolle Op. 26	
	Reger	Reger	Silhouette Op. 53	
		Reger	Humoresque Op. 20/5	
		Reger	<i>Aus Meinem Tagebuch</i>	
679	Gieseking	Debussy	<i>Children's Corner</i> (complete)	*
		Debussy	Preludes: <i>La danse de Puck</i>	
			<i>Minstrels</i>	
			<i>La cathédrale engloutie</i>	
			<i>Danses de Delphes</i>	

680	Paderewski	Grieg Grieg Rubinstein Paderewski Paderewski Schubert Chopin Liszt Chopin Schubert/Liszt Schubert/Liszt	<i>At the Cradle</i> Op. 68/5 French Serenade Op. 62/3 <i>Kammenoi-Ostrow</i> Op. 10/22 Minuet Op. 14/1 Nocturne Op. 16/4 Impromptu Op. 142/3 Waltz Op. 64/2 <i>Hungarian Rhapsody</i> No. 10 Étude Op. 10/3 <i>The Erl King</i> <i>Hark! Hark! The Lark</i>	*
681	Scriabin	Scriabin Scriabin Scriabin Scriabin Scriabin Scriabin Scriabin Rachmaninov Schubert/Godowsky Poulenc Albeniz/Godowsky Rachmaninov Delibes/Dohnányi	Préludes Op. 11/1 and 2 Poème Op. 32/1 Préludes Op. 11/13 and 14 <i>Désir</i> Op. 57/1 Prélude Op. 22/1 Mazurka Op. 40/2 Étude Op. 8/12 <i>Polichinelle</i> <i>Moment Musical</i> Op. 94/3 <i>Mouvements perpétuels</i> Tango Prelude Op. 23/9 Waltz from the Ballet <i>Naila</i>	*
682	Grünfeld	Schumann Schumann Chopin Grünfeld Strauss Chopin Beethoven Wagner/Liszt Wagner/Liszt Wagner/Brassin Chopin Chopin	<i>Träumerei</i> Op. 15/7 <i>Des Abends</i> Op. 12/1 Nocturne Op. 32/1 Dinner Waltz <i>Frühlingsstimmen</i> , Waltz (paraphrase) Nocturne Op. 48/1 Andante, F major Isolde's Love-Death (<i>Tristan</i>) <i>Tannhäuser</i> , Overture 'Feuerzauber' (<i>Die Walküre</i>) Polonaise Op. 44 Polonaise Fantasy Op. 61	*
683	Hofmann			*

Leoncavallo	Leoncavallo	Intermezzo (<i>Pagliacci</i>)
R. Strauss	R. Strauss	Love Scene (<i>Feuersnot</i>)
R. Strauss	R. Strauss	Réverie Op. 9/4
d'Albert	Liszt	<i>Liebestraum</i> No. 3 Op. 62
d'Albert	Liszt	Valse Impromptu
Sauer	Liszt	'Mazeppa' (Étude d'Exécution Transcendante)
Stavenhagen	Liszt	Legend No. 2, <i>St. François de Paul</i>
Stavenhagen	Liszt	<i>Hungarian Rhapsody</i> No. 12
Busoni	Liszt	'La Campanella' — Paganini Étude No. 3
Busoni	Verdi/Liszt	<i>Rigoletto</i> Paraphrase
Lamond	Liszt	Étude de Concert No. 3
d'Albert	Liszt	Polonaise Op. 53
Busoni	Chopin	Prelude Op. 28/15
Bloomfield-Zeisler	Chopin	Waltz Op. 70/1
Paderewski	Chopin	Étude Op. 10/3
Reisenauer	Chopin	Berceuse Op. 57
Sauer	Chopin	Nocturne Op. 27/2
Paderewski	Chopin	Nocturne Op. 37/2
Carreño	Chopin	Nocturne Op. 48/1
Pugno	Chopin	Nocturne Op. 15/2
Scharwenka	Beethoven	Sonata Op. 57, 1st movement
Hofmann	Beethoven	Sonata Op. 31/3, 1st movement
Reisenauer	Beethoven	Rondo a capriccio, <i>Rage over a lost penny</i> Op. 129
d'Albert	Schubert	Impromptu Op. 90/3
Friedberg	Schubert	Sonata, D 960, 2nd movement
Paderewski	Schubert	Impromptu Op. 142/3, D 935
The Keyboard Immortal Series		
Superscope	Beethoven	Sonata Op. 31/3
A003	Chopin	Polonaise Fantaisie Op. 61
Stereo LP	Chopin	Nocturne Op. 27/2
	Mendelssohn	Rondo Capriccioso Op. 14
	Debussy	<i>Children's Corner</i>
A005	Debussy	<i>D'un cahier d'esquisses</i>

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| A049 | Granados | Debussy | Preludes – <i>La cathédrale engloutie</i>
<i>Minstrels</i>
<i>Danseuses de Delphes</i>
<i>La danse de Puck</i>
<i>Le vent dans la plaine</i> |
| | Granados | Granados | Los Requebros (<i>Goyescas</i>) |
| | | Granados | Coloquio en la Reja (<i>Goyescas</i>) |
| | | Granados | El Fandango de Candi (<i>Goyescas</i>) |
| | | Granados | Spanish Dance No. 10 |
| | | Liszt | <i>Hungarian Rhapsody</i> No. 2 |
| | | Liszt | <i>Liebestraüm</i> No. 3 |
| | | Liszt | <i>Hungarian Rhapsody</i> No. 6 |
| | | Liszt | Paganini Étude No. 5 |
| | | Mozart/Liszt | Figaro Fantasy |
| | | Liszt | <i>Hungarian Rhapsody</i> No. 8 |
| | | Liszt | <i>Hungarian Rhapsody</i> No. 10 |
| | | Liszt | <i>Hungarian Rhapsody</i> No. 11 |
| | | Schubert/Liszt | <i>Der Erlkönig</i> |
| | | Liszt | <i>Hungarian Rhapsody</i> No. 12 |
| | | Liszt | <i>Hungarian Rhapsody</i> No. 15 (Rakoczy March) |
| | | Grieg | <i>Butterfly</i> (Lyric Pieces Op. 43/1) |
| | | Mahler | Funeral March (1st movement Symphony No. 5) |
| | | Scriabin | <i>Désir</i> Op. 57/1 |
| | | Saint-Saëns | <i>Rhapsodie d'Auvergne</i> Op. 73 |
| | | R. Strauss | Intermezzo Op. 9/3 |
| | | Reger | Intermezzo Op. 45/3 |
| | | Ravel | Sonatine, 2nd movement |
| | | Debussy | <i>D'un cahier d'esquisses</i> |
| | | Debussy | <i>La soirée dans Grenade</i> |
| | | R. Strauss | Dance of the seven veils (<i>Salome</i>) |
| | | Saint-Saëns | Valse Mignonne Op. 104 |
| | | Grieg | |
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| | | Scriabin | |
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INT860.856 Stereo CD	Busoni Busoni	Beethoven/Liszt Schubert/Liszt	<i>Ruins of Athens</i> Fantasia Hungarian Melodies from the <i>Divertissement à la Hongroise</i> Valse a capriccio on two motives from <i>Lucia</i> and <i>Parisina</i> Polonaise No. 2 <i>Rigoletto</i> Paraphrase Reminiscences of <i>Norma</i>	1986	
INT860.857 Stereo CD	Dupré Bonnet Reger	Liszt Liszt Verdi/Liszt Bellini/Liszt	Prelude and Fugue in G minor Deuxième Légende Chorale Prelude 'Wer nur den lieben Gott lässt walten' Canzone Op. 65/9 Cortège et Litanie Op. 19/2 Toccata in B minor Lamento Op. 5/2 Romanze Op. 80/8 Choral Prelude 'Lobt Gott, ihr Christen alle gleich' Basso Ostinato Op. 92/4 Fugue in G major	1986	*
INT860.858 Stereo CD	Straube Dupré Hindermann Straube Straube Straube W. Fischer Dupré	Bach Bach Bach Bach Bach Bach Bach	Fantasia in G BWV 542 Prelude and Fugue in E BWV 548 Toccata and Fugue in D minor DWV 565 'Nun komm, der Heiden Heiland' BWV 599 'Nun komm, der Heiden Heiland' BWV 659 'Vom Himmel hoch, da komm ich her' BWV 606 Trio Sonata No. 2 BWV 526	1987	*
INT860.864 Stereo CD	Horowitz Horowitz Horowitz Horowitz Horowitz Horowitz	Bach/Busoni Mozart/Liszt Schubert/Liszt Chopin Chopin Chopin	Adagio from Toccata in C <i>Figaro</i> Fantasy <i>Liebesbotschaft</i> Étude Op. 10/8 Étude Op. 10/5 Mazurka Op. 63/3	1988	*

- Horowitz Mazurka Op. 30/4
 Horowitz Prelude in G minor Op. 23/5
 Horowitz *Moment Exotique*
- Welte-Mignon Piano Rolls 1905**
- Teldec/ASV 1989
 843929 Scharwenka Sonata Op. 57, 1st movement
 Stereo CD Hofmann Sonata Op. 31/3, 1st movement
 Reisenauer Rondo a capriccio – 'Rage over a lost penny' Op. 129
 d'Albert Impromptu Op. 90/3
 Friedberg Sonata, D960 (2nd movement)
 Paderewski Impromptu Op. 142/3, D935
 Paderewski Étude Op. 10/3
 Paderewski Nocturne Op. 37/2
 D'Albert Polonaise Op. 53
 Pugno Nocturne Op. 15/2
 Busoni Prelude Op. 28/15
 Sauer Nocturne Op. 27/2
 Bloomfield-Zeiser Valse Op. 70/1
 Carreño Nocturne Op. 48/1
 Reisenauer Berceuse Op. 57
- 843930 Chopin Spanish Dance No. 10
 Granados Intermezzo No. 3, Op. 45
 Reger Humoresque Op. 20/5
 Reger *La Soirée dans Grenade*
 Debussy *Andaluzá* (Pièces Espagnoles)
 Falla Mazepa (Transcendental Study No. 4)
 Sauer Legend No. 2, *St. Francis walking on the waters*
 Stavenhagen *Hungarian Rhapsody* No. 12
 Stavenhagen *Valse Impromptu*
 D'Albert *Liebestraüm* No. 3
 D'Albert Étude de Concert No. 3
 Lamond *La Campanella*
 Busoni *Rigoletto* Paraphrase.
 Busoni Finale Act 1 (*Samson and Dalila*)
- 843931 Saint-Saëns

Mahler	Mahler	'Ich ging mit Lust durch einen grünen Wald' (<i>Des Knaben Wunderhorn</i>)
Mahler	Mahler	Das himmlische Leben (Symphony No. 4)
Strauss	Strauss	Love Scene (<i>Ein Heldenleben</i>)
Strauss	Strauss	Salome's Dance (<i>Salome</i>)
Strauss	Strauss	Love Scene (<i>Feuersnot</i>)
Strauss	Strauss	<i>Réverie</i> Op. 9/4
Grieg	Grieg	<i>Norwegian Bridal Procession</i>
D'Albert	D'Albert	Pedros Eintritt in die Mühle; Nuris Gesang; Spanische Tanzlied (<i>Tiefland</i>)
Kienzl	Kienzl	'Selig sind, die Verfolgung leiden' (<i>Der Evangelist</i>)
Humperdinck	Humperdinck	'Abendsegen und Traumszene' (<i>Hansel und Gretel</i>)
Leoncavallo	Leoncavallo	Intermezzo (<i>Pagliacci</i>)

Pianola Music

Edwin Evans

This article is based on a lecture given by Edwin Evans at Aeolian Hall London, on October 13, 1921. It was first published in The Musical Times of 1 November, 1921.

In the development of every modern invention there occurs, at the beginning, an awkward phase during which the majority of people, including those immediately interested, interpret it to themselves in terms of something else. We need go back no further than the early days of motor-cars. The idea that an automobile was a horseless carriage took so firm a hold upon what those concerned would have called their imagination, that we were treated to the ludicrous spectacle of a chauffeur sitting upright upon a box-seat, apparently driving non-existent horses. Further back we had railway carriages which retained a preposterous resemblance to mail-coaches. One could multiply such instances.

Musicians, generally speaking, have proved immune from this ambiguous attitude. They either accept or reject, and if they accept they do not assuage their conscience by pretending to take one thing for another. They reject, for instance, any attempt to provide them with a new notation, although the short-comings of the present one are realised. They reject all improvements upon the present keyboard, whether made by Janko or by Emmanuel Moor. But composers, on the contrary, have usually thrown themselves with great avidity upon the new resources offered by invention, not only using them, but, at least in the early stages, employing them to excess. It was so when the brass was reinforced in the classic orchestra, and it was so again, not so many years back, when the celesta made its appearance. For some time composers seemed to have the illusion that no four pages of scoring could be complete without a tinkle from the celesta.

From past experience one would have imagined that the invention of the pianola would have had considerable consequences, that is to say, that the younger contingent of composers would have seized upon it as the very latest thing, and that, after a period of the usual abuse, we should have settled down by now to a reasonable employment of its attributes and proclivities. If nothing of the kind has happened the reason lies in the fact that not only composers, but musicians generally, have for once dropped into the attitude of mind described above. Just as the motor-car was regarded as a horseless carriage, the pianola, or rather the player piano, has been regarded as a pianistless pianoforte, with a kind of chauffeur endeavouring to suggest the presence of another performer who is non-existent. The pianola is nothing of the kind. It is a piece of mechanism

interpolated between the performer and his medium. Like all other mechanisms, its primary purpose is to lighten the mechanical side of human labour, the ultimate prospect being that the performer, relieved of the purely digital part of his labour, should be better able to concentrate upon the mental. It is no substitute for musical skill. Perhaps it demands even greater skill than playing the pianoforte. At all events, such has been my impression sometimes on attending pianoforte recitals. Such are the functions of the pianola considered historically, with an eye on the future. It is, of course, obvious that they do not appear thus in the light of ephemeral opportunism, which fastens itself, as usual, upon the idea that it is a substitute. But the interpolation of mechanism has the effect of fashioning a new instrument. To my mind the player piano has the same relation to the pianoforte as the harpsichord to the harp. The process has been carried one step further; that is all.

Even the keyboard is a mere survival, governed by some tenacious practical considerations, chief among which is the circumstance that many people, in their homes, like to have a keyboard available as occasion demands, as well as the use of the player piano. For that reason the keyboard will probably be retained in all instruments intended for domestic use, but I am quite confident that, in course of time, instruments will be made for public performance, and especially for orchestral purposes, from which the keyboard will have disappeared. The mechanism of the pianola will then operate directly upon a piano-action, modified to suit the new requirements. It is also possible that an instrument thus simplified will permit of many mechanical improvements which are not practicable in its present cumbersome form.

To a musician the most interesting speculation as to the future is the effect of the new device upon composition. So far as can be seen at present, it is chiefly what may be termed the ornamental side of composition that will be affected. We do not look to the pianola for new musical forms, new harmonies, or for tone-colour not to be obtained from the present pianoforte, or for rhythmic combinations unknown to present orchestras. But we do look to it for new patterns and new methods of figuration. However detached their musical thought may be, composers have hitherto obviously been influenced by the shape and limitations of the human hand, whatever the instrument for which they happened to be writing. The entire art of modern pianistic writing, reared upon the foundations laid by Chopin and Liszt, bears the imprint of the human hand. To mention only one feature, the *arpeggio* in all its manifold forms has sprung, not from abstract musical inventiveness, but from the possibilities which are open to a hand upon a keyboard. Freed from this limitation, the imagination of musicians is enabled to give us a wealth of decorative devices totally different from

those with which the pianoforte has made us familiar. The pianola, with its eighty-eight fingers, can execute arabesques at any speed, regardless of the number of notes employed, and, what is more important, of their relative position – factors hitherto governed by the possible extension of the hand. It can also give us a profusion of rhythmic patterns, and especially of combined rhythms, such as no pianist could execute. Combined rhythms are always a difficulty to pianists, even the best of whom generally give us an impression, rather than an accurate presentation of them. With the removal of this difficulty, ingenuity is at once set free. And, whatever its detractors may say, ingenuity has always been a liberal contributor to the development of musical ideas.

What the influence of this new device is likely to be none can say at present, but the history of the pianoforte affords some clues. Though I have been unable to find historical confirmation of the fact, I have always held that there was an æsthetic basis for the early use, in contrast, of the terms sonata and toccata, the former implying more the effect of inflection, and the latter a dynamic effect. The distinction I have in mind is not absolute. We cannot separate entirely one kind of music from the other. But of the existence of the two types there can be no question, and, so far as the pianoforte is concerned, the distinction is related to the dual nature of the instrument itself, which is a member at the same time of the great string family, and of another group, which for want of a better name might be called the dulcimer family. I well remember a conductor of other days, who, disliking the instrument intensely, used to give vent to his feelings by referring to it as chromatic percussion. The two styles are perpetuated in the broad distinction between *legato* and *staccato* touch.

It was the romantic movement that gave the occasion for the preponderating development of the inflective type as compared with the other. I often wonder whether the invention of the modern pianoforte was not even a contributory cause to that movement. However much may be written at the desk, there is no doubt that the pianoforte has been a favourite instrument with composers, and when its tone was enriched, and its mechanism improved, to a point where a sustained *cantabile* became possible, it is not unreasonable to suspect that their ideas may have been unconsciously influenced by it. But, whatever the reason, in the 18th century what I have called the toccata type yielded its full share of service to music, as, for instance, in Scarlatti; in the 19th century it relapsed to an ancillary position, and the sonata type became prominent. In the 20th century this has produced the inevitable reaction. The pendulum is swinging the other way, and composers have arisen who seek to express their ideas by the dynamic juxtaposition of notes rather than by their inflection. When endeavouring to elucidate the aims and intentions of

composers, I have so often been misinterpreted in the sense of being made to espouse all the opinions, however divergent, of my subjects, that I must here digress to explain that I hold no brief for one type of music as against another. The more that different styles find free play, the richer music will be. There should be equal opportunity for all, and any attempt in the 20th century to show that one method supersedes another would be just as harmful as the opposite process was in the 19th. The fact remains, however, that the ideas of certain composers of to-day require precision in execution, but not the sentimental inflection of the individual performer. Obviously, to composers imbued with these ideas, the pianola must prove very attractive. It has inflectional possibilities, which are being steadily improved and may attain perfection; but to-day these are not its strong point, and their use is at the discretion of the performer. If the composer indicates that he desires a passionless, mathematically accurate presentation of his music, there is no other instrument that will fulfil his wishes as completely as the pianola. Even in the music of the past, works corresponding to the toccata type display the instrument to the best advantage.

When therefore I addressed myself to a number of composers to ascertain whether they felt inclined to experiment, I was not in the least surprised to find, relatively speaking, reluctance among those in whom the inheritance of the romantic movement was still a strong influence, and alacrity among those whose reaction from that movement was most marked. I wrote in all to about twenty composers, British, French, Italian and Russian. One of them, Igor Stravinsky, had already given attention to the same subject, and, in reply to my application, confronted me with his *Étude* as a *fait accompli*. The others acquiesced more or less promptly, but many who readily gave promises have found that the problem has more aspects than they suspected at the time, and there are still several compositions to come in.

Apart from its great and manifold possibilities, the problem presents many pitfalls. The composers have told me very frankly of the temptations with which they were beset. One of these was that of indulging in a quite unnecessary profusion of notes. Another was that of being led astray in pursuit of mere stunts. A third, perhaps more insidious, was that of permitting the natural exhilaration of handling such extravagant possibilities to give their ideas too easily a humorous tinge. The device is capable of producing comic effects, but these are only one of a multitude of potentialities, and, precisely because they come easily, they are best avoided until the latent serious resources of the instrument have been more fully developed.

Another point that requires discussion is the adaptation of orchestral works for the pianola. Opinion here has passed through several successive phases. At first it was deemed sufficient to cut the roll from an ordinary pianoforte arrangement. Then the preference was given to arrangements for four hands, and even two pianofortes. Then musicians intervened and insisted that the rolls should be cut from the full score. They in turn were not completely in the right. Orchestral works need a special adaptation for the pianola. Just as an expert arranger for the pianoforte will interpret pianistically the figuration that is characteristic of the strings, frequently modifying its pattern completely, a new interpretation is required of such characteristic passages in order to obtain a really significant rendering on the pianola. Mere transliteration is not enough; the terms do not retain their meaning. A kind of translation is required. But this does not apply to all orchestral music. Contemporary composers who take the view described above, and express themselves dynamically, appear to need no editing. This again throws light upon their methods. I discussed the question with Stravinsky, who said that, while some of his earlier works would require, here and there, a slight adaptation to make them effective on the pianola, *Le Sacré du Printemps* could be taken note for note as arranged for the pianoforte. This has been done, and the result justifies his view. It is of course impossible to reproduce orchestral colour, but I regard the reproduction of this work on the pianola as perhaps the most satisfying result hitherto obtained, the explanation lying in the music itself rather than in any perfection of method.

Some commentators have been at pains to inform me that the above suggestions are not new. Mr Ernest Newman, for instance, describes me as having taken up an idea that had been in general circulation for some time, and instances the now defunct *Piano-Player Review*, whose circulation was, however, never sufficiently general for a copy to reach me. I discussed them at the conclusion of my lectures on 'The Foundations of 20th Century Music,' a synopsis of which appeared in the *Musical Times* of August, 1917. Even then the only novelty was the claim that the pianola might come to be regarded as one of those foundations, as the pianoforte was a century earlier. Obviously, one cannot pretend to the discovery of an idea which should have occurred to every musician, even if it did not, the moment the pianola had been invented. I take this opportunity for disclaiming any such presumption. My only claim is that, whilst others talked or wrote, I have been doing.

At the lecture the following works were played by the Aeolian Company's chief pianolist, Reginald Reynolds. In the absence of evidence to the contrary, they are taken to have been first public performances.

Phantasy Minuet	<i>Howells</i>
Tre Improvisi	<i>Malipiero</i>
Rhythmic Dance	<i>Goosens</i>
Étude for Pianola	<i>Stravinsky</i>
Trois Pieces	<i>Casella</i>
Prelude – Valse – Rag-time.	
An excerpt from <i>Le Sacré du Printemps</i>	
	<i>Stravinsky</i>

Reviews

Pianola Recital by Rex Lawson and Denis Hall,
Purcell Room, London, 10 November 1989

Michael Magnus Osborn OBE

The Pianola Institute scored two notable firsts with world-première performances of Rachmaninov's Suite No. 2 for Two Pianos, Op. 17 and Ravel's ballet, *Daphnis & Chloé*, played on concert grands during a memorable recital by the pianolist duo, Rex Lawson and Denis Hall.

In his introduction to the programme Denis Hall paid well-earned tribute to Rex Lawson's achievement in creating a pianola version of the Rachmaninov Suite (from two pianos to one pianola) using an Apple II computer. The rolls were perforated by old perforators at QRS, Buffalo, New York. This Second Suite, which began the programme, was written the same year as the Second Piano Concerto (of which there is an occasional hint) and is very unjustly neglected. Its four movements (*Introduction, Waltz, Romance & Tarantella*) were played with great panache, excitement and exuberance, the two pianolists pedalling alternate rolls. It is a great pity that there are so few piano duos about these days, or this fine Suite would be heard more often.

After enough sound from the Rachmaninov, at times, to fill the Royal Albert Hall, by way of contrast Rex Lawson demonstrated the gentler A flat major. Our hearing was thus restored to normal in time for Ingolf Dahl's *Quodlibet on American Folk Tunes* (rolls prepared by Rex Lawson and QRS) which ended the first half of the recital. What an amazing piece! Dahl – a Californian disciple of Stravinsky – wrote *Quodlibet* in the 1950s. It is ideal music for pianolas, being written for two pianos and eight hands (the pianola, of course, not being limited to ten fingers). A high-spirited mixture of American folk tunes and square dances, there are more than two tunes going on at the same time on occasions. Some of us who had intended drinking coffee during the interval were instead driven (or inspired) to something stronger. One marvels how these outstanding musicians make

two disparate pianos sound like one. I should have liked to have heard this sparkling performance again as an encore, at the end of the evening. In fact there was no encore; the Lawson/Hall duo should be more generous to their faithful supporters; the smaller the audience, the more it deserves one.

The second half of the programme began with Ravel's *Frontispice*. The history of this intriguing unlike-Ravel Ravel fragment is given by that indefatigable researcher, Rex Lawson, in the Pianola Institute Journal No. 2 1989 on pages 36-38. It received its first public performance (by Denis Hall) in the Purcell Room in April 1987. This performance, so far as one could tell, was immaculate.

The main – and perhaps most interesting – item was the last; the seven rolls of Ravel's *Daphnis & Chloé* (again, the pianolists played alternate rolls). Written between 1909 and 1912, it was first performed in June 1912, in Paris, as part of Diaghilev's *Ballets Russes* season. Two years (and one day) later it was presented in Britain, at the Theatre Royal Drury Lane, London. Almost incredibly, within three months or so of the British première the Aeolian Company had put the whole work on piano rolls. Some parts are quite different from the four-hand arrangement, and it seems probable that Ravel was involved in the transcription process (he was in London for the ballet performances). The small but greatly privileged audience in the Purcell Room heard the first public performance – 75 years after publication of the rolls! This was a remarkable experience, with pianola playing of the finest. At first one could not help longing for the strings of Ravel's original ravishing score, but surprisingly soon came to enjoy the piano sonorities instead. It is a thousand pities so few people were there to share that enjoyment. Perhaps the programme could be repeated in two or three years' time, with adequate pre-publicity (no programme however interesting, or artist(s) however famous, ever filled a concert hall without good and adequate publicity). And next time the programme should surely be recorded for the benefit of those unable to be there, and for the lucky ones to be able to hear these stunning performances again.

Perhaps, too, those concerned would consider for some future occasion the works Edwin Evans commissioned (for Aeolian) for pianola performance. With composers of the calibre of Bartók, Casella, Goossens, Howells, Ireland, Malipiero, Parry and Stravinsky there must be some fascinating music to hear — but only on pianolas!

*Duo-Art Piano Music, A Complete Classified Catalog of Music
Recorded for the Duo-Art Reproducing Piano*

Charles Davis Smith, The Player Shop, Monrovia, 1987, 325 pp.

Gerald Stonehill

This landmark work of reference appeared exactly ten years after its sister work, *The Complete Catalog of Ampico Reproducing Piano Rolls*, (197 pages) by Elaine Obenchain. And, if Charles Davis Smith does not lose heart or health in the meantime, a further work by him will eventually appear concerning another major recording system – that of the Welte Mignon persuasion.

Of these three, the Duo-Art boasted the most extensive and ambitious library, backed up by the fact that it made its recordings on both sides of the Atlantic and with the most extensive roll-call of distinguished pianists, some still living and playing today. I shall not tempt fate by mentioning their names in this review!

The first Duo-Art catalogue appeared in 1915 in the USA, and was followed by others until the hard-cover *magnum opus* of 1927 running to 587 pages. In Britain the succession of small catalogues, starting in 1923, culminated in the definitive paperback edition of 1932 (168 pages), paying scant heed to the writing on the wall left by the 1929 stock-market.

The present long-awaited work has so much to recommend it, that no one should be put off by the mistakes and omissions which, in the absence of expert proof-readers, were bound to occur. The bibliography at the end of the book is exhaustive, but also slightly confusing since it lists in too great detail the monthly bulletins checked by the compiler as well as those not checked – important to Mr Smith personally no doubt, but not of significance to the undertaking as a whole. More surprising, though, is the total lack of acknowledgement of Albert Petrak's 1961 alphabetical and 1963 numerical catalogues, which, prior to Mr Smith's efforts, represented the most serious endeavour to correlate information on classical Duo-Art music. Older sources, though sketchy, are admittedly, more authentic, but Petrak's labours had to be in the nature of an inspiration.

The present catalogue runs to 325 pages – fewer than the 1927 American Duo-Art catalogue – but it does not waste precious space on descriptive articles, confining itself, as it does, to hard facts and cramming 240 well-printed lines of text, in double columns, onto each 8" × 11" page. The Ampico Complete Catalogue, running to 169 pages, has a similar layout but is harder on the eyes since the type face is ten per cent smaller.

Echoing the format of the 1977 Obenchain-Ampico production, the new Duo-Art catalogue includes an alternative listing of Duo-Art rolls by performer, with biographical notes about each artiste when possible. This

part of the catalogue is immensely valuable, but has to be treated with caution. It is wise to check important information against equivalent listings in the numerical section.

Under item about the pianist, Wanda Landowska, for example, there are ascribed to her, *inter alia*, rolls played in reality by Ethel Leginska. Sad to say, the computer which masterminded the operation was not programmed to crosscheck such matters for the compiler.



Harold Samuel recording for the Duo-Art in London. The expert at the recording console is Reginald Reynolds. c. 1924.

At this juncture I must declare a personal interest. I myself was consulted about the part of the catalogue which relates to British-produced rolls, and about a very few parts of the book which relate to American rolls. Many years prior to this I was also a consultant in respect of the earlier Petrak catalogues. In the Petrak case I was sent pre-publication galley proofs to correct. With regard to Mr Smith's Duo-Art catalogue, I did plead, in a letter dated the 4th of November 1986, to be sent word-processor print-outs to check for errors. But the pressures that went into making this splendid work of research prevented Mr Smith from sending the material for me for verification. I am reluctantly forced, therefore, to make mention of the resulting errors, for fear that I should be accused of being blind, ignorant or biased.

Mr Smith was not unaware of the problem. On page 15 of the introduction he writes, 'If a listing seems to be in error, check under another classification . . . If one listing is different from the other three, it is probably an error in this compilation.' Most of the mistakes are obvious at first glance: Grainger for Grainger (p. 119), Spinato for Spianato (p. 251) Paino for Piano (p. 324) and Archieves for Archives (p. 325), to mention but a sprinkling. More subtle, though, is the misleading inclusion of *The Bee* of

Franz Schubert (born Dresden 1808) amongst the works of Franz Peter Schubert (born Vienna 1797).

Charles Davis Smith's catalogue begins with 18 pages of introduction, outlining methods, problems and history. There follow 74 pages listing the recording by name of artiste, with potted biographies introducing most listings; then 72 pages listing the same material by composer or arranger; 83 pages, the most important section, listing the rolls according to numerical sequence; and, finally, 73 pages listing all rolls by title, alphabetically. After all this brain-crushing work, there remains no excuse for anyone ever again having to go to such lengths. Everything you or I or any musicologist will need to know is here for the seeking.

It was policy at the Aeolian Company to rate the sale of pianos well above the making of rolls in the scale of priorities. However the rolls themselves generated the sale of hundreds of thousands of pianos that would never otherwise have been manufactured. For this reason a roll counter-culture evolved which still flourishes in our own age, long after most of the 'twenties' pianos have met a fiery end. The study of music and of musical technique has enticed many a concert pianist down the byways of reproducing piano research. Every piano player of repute from 1904 to 1930 was involved with one player piano company or another. Busoni hailed the reproducing recordings as 'the cinematograph of the piano.'

A vast and important service to music and musicians has been rendered by the compilation of catalogues such as this one. The main story will be on record in the listings of Welte Mignon, Duo-Art and Ampico. But let us not forget other rare reproducing roll recordings: Hupfeld Triphonola. AutoPleyela, and Artrio in particular.

Apart from the aforementioned there are also a multitude of hand-played rolls *without* expression perforations. Although, with these, dynamic values can only be guessed at, the tempi and fingering speak volumes to the specialist musicologist. One thinks immediately of Stravinsky and his large output of rolls – 49 in all – made while he lived in the Pleyel factory. (Despite his importance to them, the Pleyel original cataloguers managed to misspell his name on page 107 of their last edition!).

Musically, it has to be emphasized, the Aeolian Company's catalogue is the most complete of all these available, not only in relation to the reproducing but also to the metronomic and the hand-played systems.

Charles Davis Smith has done heroic work and deserves the kudos of selling all copies of his first edition. I venture to assert that any Duo-Art collector who fails to buy, beg, borrow or steal a copy of *The Complete Classified Catalog of Duo-Art Piano Music* does not deserve, from this moment on, to be taken seriously in the context of musical history.

Contributors

EDWIN EVANS, born in 1874 and educated for the most part on the Continent, was for many years senior music critic of the London Daily Telegraph. A Francophile in music, language and especially food and wine, he was also a staunch advocate of contemporary music and the dance. In 1917 he approached a number of European composers on behalf of the Aeolian Company and solicited compositions and arrangements for pianola, thereby irritating Stravinsky, who considered (wrongly) that writing for pianola was his own invention.

DENIS HALL has for many years been an enthusiast of historic performance recordings both on piano roll and disc and in 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 reissue. In recent years he has turned his attention increasingly to the pianola.

REX LAWSON is a concert pianist who has been involved in research and music-making with these instruments since 1971. 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 eighty or so composers who have been interested in its possibilities during the course of this century. In 1989 he made his Carnegie Hall debut as soloist in George Antheil's *Ballet Mécanique*.

MICHAEL MAGNUS OSBORN, O.B.E., has great enthusiasm for the piano and piano-playing in all its facets. While in his teens, he heard Paderewski at his last recital in England and was completely bowled over by the charisma and musicianship of the great Pole. That occasion led him to become a leading authority on his life, playing and recordings. As a result, he was introduced to the Welte-Mignon and Duo-Art reproducing pianos, and later to the foot-operated Pianola (of which Paderewski owned two in the early years of this century). Michael Magnus Osborn is a past Vice President of the Player Piano Group. Another cause he champions is Klavarskribo, an alternative form of musical notation, and he runs the Klavar Music Foundation of Great Britain from his home in Lincoln.

GERALD STONEHILL became interested in the reproducing piano when, on moving to his present home some thirty years ago, he found a Duo-Art grand in the basement. His curiosity was aroused and since then his enthusiasm and love for that system has never wavered. He has made it his business to become one of the world's experts on the subject both technically and on its vast catalogue of classical and popular recordings. He has had many years' experience in restoring Duo-Art pianos to peak condition, from collaborating with the BBC in the early '60s by having his own unique Steinway grand recorded for the Corporation's archives, to being the owner of the Duo-Art Robot, the first player of its type to be specifically designed to be transportable for use in concerts. He lives in London and now devotes his time to writing.

