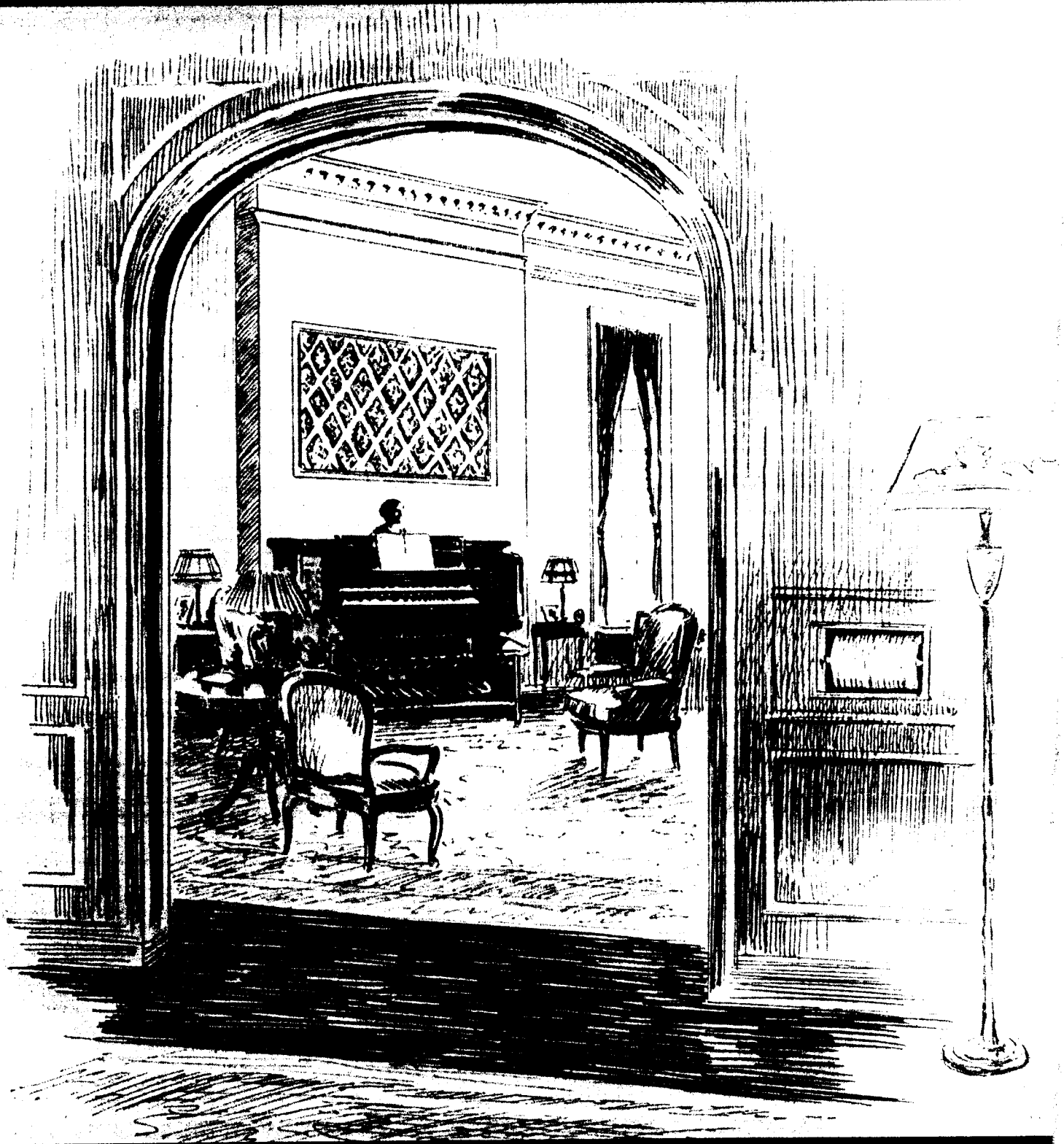


THE AMICA NEWS BULLETIN



AUTOMATIC MUSICAL INSTRUMENT COLLECTOR'S ASSOCIATION

JULY/AUGUST, 1992

VOLUME 29, NUMBER 4

THE AMICA NEWS BULLETIN

AUTOMATIC MUSICAL INSTRUMENT COLLECTORS' ASSOCIATION

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The "Mural" treatment for Möller's Artiste residence pipe organ player. The spoolbox and controls were discretely located in a wall with doors or panels to conceal them from view. This illustration is from an original Möller "presentation" brochure which was intended to entice prospective buyers with an implied assurance that their cultural and social standing would reach new heights as Artiste owners. The original is from the collection of James Weisenborne.

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The Möller Artiste: Its History, Development and Repertoire

by
Jim Weisenborne

Most AMICAns have seen photographs in various *AMICA News Bulletins* of both player reed and player pipe organs, usually instruments manufactured by the Aeolian Company. But few AMICAns are aware that nearly every major manufacturer of pipe organs offered a roll-playing device for its instruments. This article focuses on one of these devices, the Möller Artiste, perhaps one of the best kept secrets and certainly one of the most sophisticated players ever devised during the heyday of roll-operated musical instruments.

As we now know, mechanically-played organs were not an invention of the 20th century. Early player organs were operated by a pegged cylinder which rotated. We now commonly call these instruments barrel organs, or monkey organs, and the people winding such organs these days -- MBSers. All kidding aside, even the renowned Mozart composed music specifically to be performed on such instruments.

In the late 1800s, reed organs were mass-produced with discs, cylinders, and paper roll playing mechanisms. As the industrial revolution made some men millionaires, and their dream castles became realities, "outdoing the Vanderbilts" seemed to be the top priority. Why, the well-dressed mansion wouldn't be caught dead with just a "common" player piano or reed organ. And what would impress Mr. and Mrs. Society more than a large, elegant music room with a highly visible pipe organ console? The more keyboards and pipe displays that could be ogled, the more impressive the installation. Naturally, pipe organ manufacturers were only too happy to oblige. Sound was apparently of secondary importance to many owners as well as to their architects because so many organ chambers were relegated to basements and attics, forcing the pipes to speak through long tunnels called "tone chutes" into the music room or grand hallway, preferably both.

This gave the eerie effect of having music "piped in" from another building on the estate. And in keeping with the musical tastes of the day, the music was, for the most part, genteel, and intended never to offend, but merely to provide background music. After all, one couldn't very well bask in the praises of one's guests if the organ was booming, could one? As one grande dame remarked to the author, "I can't stand classical music. It's always loud, soft, loud, soft."

As player pipe organs gained in prestige, they began appearing in clubs, lodge rooms, theaters, hotels, chapels, anywhere organ music supposedly would be appreciated, but where proficient organists were not always at beck and call.



Installed in the New York City residence of David H. Morris this circa 1912 player pipe organ preceeded the development of the more sophisticated Artiste system.

In the United States the prominent manufacturers of player pipe organs were the Aeolian, Estey and Welte companies. They not only captured the lion's share of the business, but offered the largest collections of recorded music and provided many showrooms throughout the United States and abroad. Other organ companies offered various player systems, but never with the popularity of the big three. These companies were Austin, Kilgen, Kimball, Möller, Reuter, Skinner, Wangerin, Wicks, and Wurlitzer. Other companies, as well as individuals, experimented with organ players, but their sales were extremely limited, especially when it came to residence organ players. However, three interesting systems worth mentioning were those developed by Clark, Roessler-Hunholtz and L. B. Doman.

There were two types of organ players: the semi-automatic and the fully automatic. Using the analogy of the player piano, think of an 88-note roll versus a reproducing piano roll. The semi-automatic roll required a proficient operator to change stops (for example, turning on the oboe and flutes while turning off the strings, etc.), to make necessary adjustments in tempo, to control the swell pedals (which provided the dynamic control), and to pull a knob or push a tab to rewind the roll, all per the printed instructions on the roll passing by as it played.

Even an experienced organist operating the player would require many frantic practice runs before attempting to play the roll in recital. Lesser operators would often ignore the instructions altogether, simply selecting some stops at random and awaiting the all-important cue to STOP, END or REWIND. The results, obviously, ranged from artistic to blandly monotonous. The fully automatic player performed each of the above functions precisely at the critical moment. The M. P. Möller Company of Hagerstown, Maryland developed an automatic player that did all of the above and more. This unit was aptly named the Artiste.

Because the management of the M. P. Möller Company had the wisdom to preserve so many irreplaceable documents and original roll-making equipment from their player department, we are today fortunate to be able to trace the history and development of the Artiste fully and accurately. The author is particularly grateful to Mr. Peter Daniels, former Vice-President of Möller, for allowing him to visit the factory over the years to examine the files and equipment from the music roll division. Peter's enthusiasm and encouragement added immeasurably to the success of this research project.

HISTORY

As early as 1911, and perhaps earlier, the Möller Company offered an organ player which used standard piano roll paper 11¼" wide with six holes to the inch and a 65-hole tracker bar.

In examining issues of *The Diapason* magazine, starting in 1909, the author found articles about early Möller player installations:

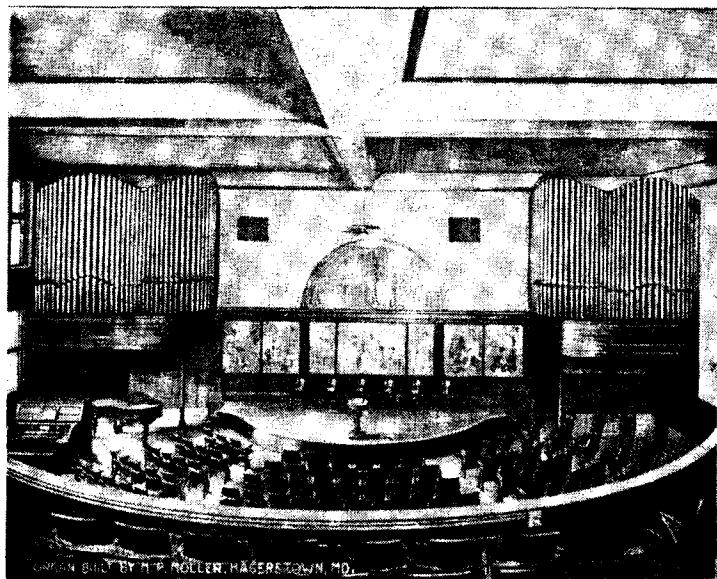
- November 1911: Masonic Temple
South Bend, Indiana; cost \$5,000.
Self player and patent solo device.
- November 1912: David H. Morris Residence
New York; Op. 1054
- June 1913: Hippodrome, New York;
Op. 1580; self-player
- August 1913: Gordon's Theater
Rochester, New York. Op. 1493;
Solo-self player.

The author owns Op. 1431, the player from the chapel organ at Johns Hopkins. This player operated a tubular pneumatic organ and was definitely a semi-automatic player.

Early Möller sales literature described this early player, The Solo-Symphonist, in this manner:

It plays, like the organist, on all manuals at once, changing at will from one to another; or it plays a solo on one manual and the accompaniment on the

other; and, what seems more astonishing, it selects the proper accompanying note in the pedal. This device must not be confused with the ordinary type of self-player, which is available only on a single manual. The Solo-Symphonist uses the ordinary perforated music roll of standard scale, and the selection of stops or combinations, tempo, and operation of the swell, is purposely left to the taste of the performer.



An early Solo-Symphonist was installed in the Trenton High School, Trenton, New Jersey.

The rolls for this player were punched for Möller by the QRS Company. Now comes a confusing part. While doing research on this article the author interviewed several people who had worked at the Möller factory while the Artiste was being manufactured: Victor Zuck, Harold Ocker, and Walter Smith. All stated that the early Möller player did not change stops. But in the blueprint room at Möller's the author found several early blueprints which showed the following Solo-Symphonist tracker bar layout:

Reading from left to right on the tracker bar:

Holes	1-4	Expression Swell Shades, F, MF, MP, P
	5-9	Stop Combinations
	10-50	Great and Pedal Organ, 41 notes, C to E
	51-91	Swell Organ, 41 notes, F to A
	92-100	Stop Combinations
	98+99+100	Rewind

Another blueprint showed the following:

Solo Symphonist. Tracker Bar holes -- 134. Music arranged for two manuals and pedals:

Reading from left to right on the tracker bar:

Holes	1-4	Great Expression shades
	5-8	Swell Expression shades
	9-13	Combinations (26 combinations)
	14-25	Pedal. 12 notes, C---B
	26-78	Great. 53 notes, G#--C
	79-134	Swell. 56 notes, F---C

Music arranged for pedal solos and any music requiring 32 notes on the pedal:

Holes	1-4	Great Expression shades
	5-8	Swell Expression shades
	9-13	Combinations (26 combinations)
	14-45	Pedal. 32 notes
	46-101	Great. 56 notes (6-61)
	102-134	Swell. 33 notes (18-50) F to C#

Music arranged for three manuals and pedals:

Holes	1-4	Choir Expression shades
	5-8	Swell Expression shades
	9-13	Combinations (26 combinations)
	14-25	Pedal. 12 notes C---B
	26-46	Great. 21 notes A---F (22-42)
	47-78	Swell. 32 notes C---G (13-44)
	79-134	Choir. 56 notes F---C (6-61)

So, it would appear that some versions of the Solo-Symphonist were intended to have limited automatic capabilities.

BEGINNINGS OF THE ARTISTE

In 1924 the M. P. Möller Company signed a contract to build a huge concert organ for the Larkin Administration Building in Buffalo, New York, a unique building designed earlier by Frank Lloyd Wright.

The Larkin Company was a force to be reckoned with, so to speak. Started in 1875 by John Larkin with the slogan, "Factory-to-Family," the company did a landslide mail order business in over 600 products ranging from soap, to groceries, to home furnishings.

In 1921 the Administration Building alone housed over 1800 employees. Annually over 50,000 visitors toured the Larkin factories, so placing a pipe organ in such a facility must have made the Möller officials rub their hands in delight.

Realizing that a completely automatic player would be needed to control a 94-rank concert organ, Möller first enlisted the services of Leonard Peloubet from Pittsburgh, PA.

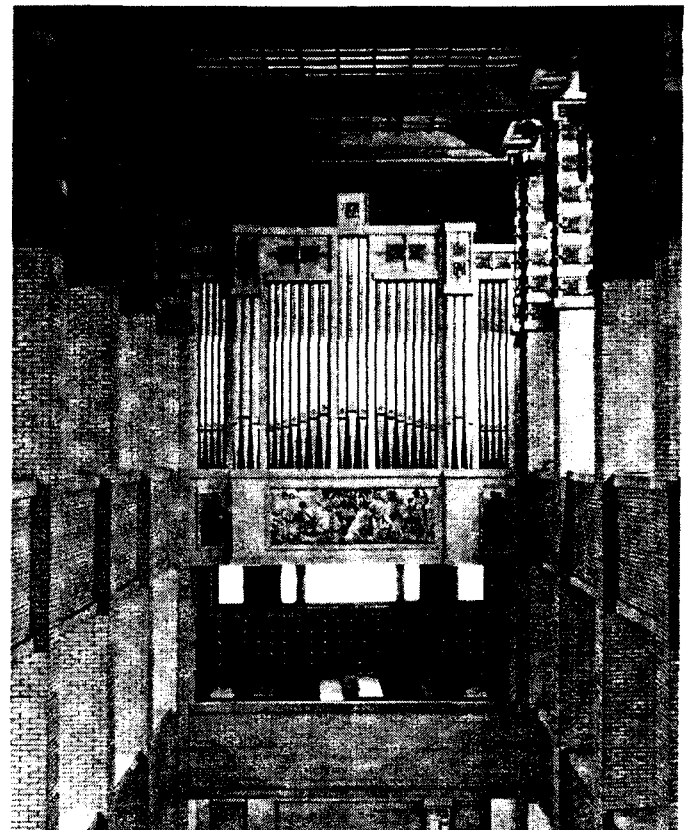
Peloubet and his father had built reed organs, were in the pipe organ servicing business, and were certainly familiar with the Aeolian player reed organ.

To make music rolls for this new player, Möller contacted Frederick Albert Hoschke of Springfield, Mass. where he was director of a school of music.

It was not until after Möller hired Hoschke that the Artiste tracker bar layout as we know it today was designed. Although Peloubet and others in the factory developed the basic player unit, it was Hoschke who ultimately thought up the switching concept which permitted the Artiste its wide range of expression, stop selection, and orchestral capabilities. Hoschke's knowledge of music, plus being an organist himself, enabled him to devise a unique roll-making system that could make full use of the Artiste.



The exterior of the Larkin administration building. The unique structure was designed by renowned architect, Frank Lloyd Wright.



The organ facade, located at the end of the long atrium in the Larkin building.

HOSCHKE

Before continuing with our discussion of the Artiste, one simply cannot dismiss the name of Hoschke. Hoschke was to the Artiste what Charles Stoddard was to the AMPICO.

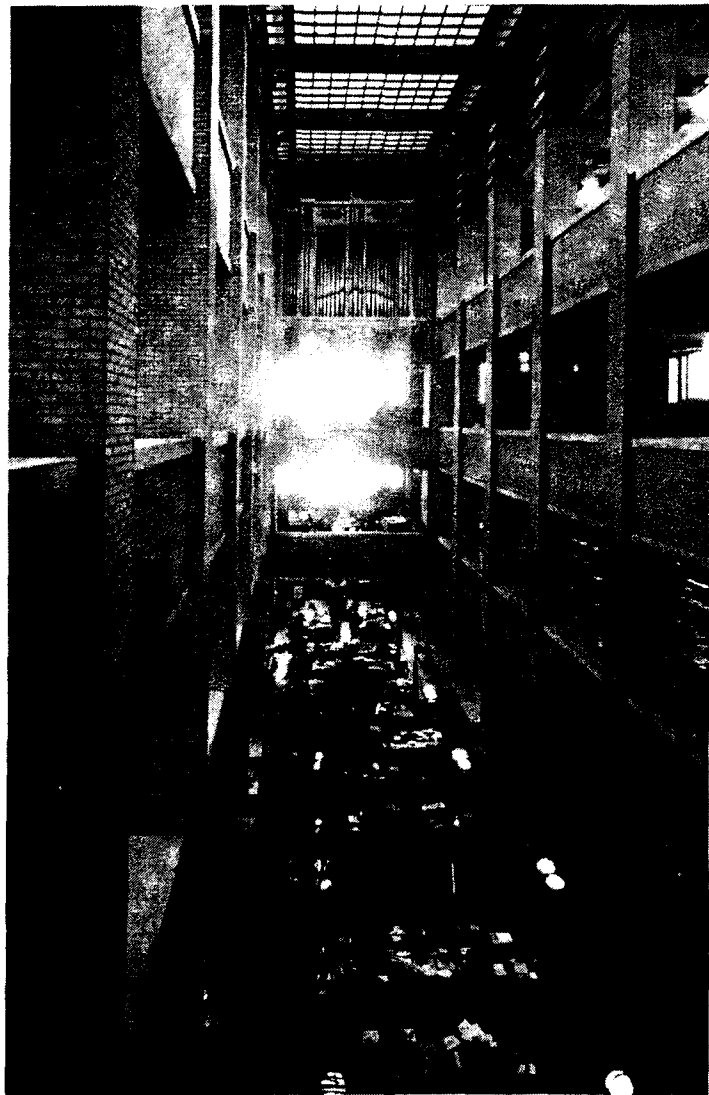
Our AMICA Honorary, Dr. Victor Zuck, now residing once again in Hagerstown, Md. near the Möller factory, worked with Hoschke and Peloubet on the installation of the Larkin player in 1924. Dr. Zuck, who later married Hoschke's lovely niece, Nathalie, graciously provided the following background on Hoschke.



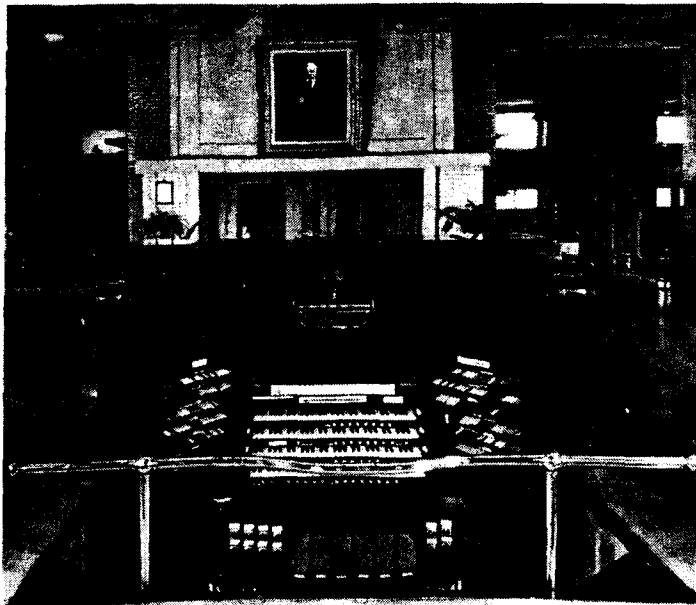
According to Dr. Zuck,

Frederick Albert Hoschke was born in Scranton, PA on May 16, 1876. He was the son of Elizabeth Wiechel Hoschke of Scranton, and Theobald Hoschke who emigrated from Germany where he and his father played the organ in the little Thuringian town of Eisenach. At the age of four, Frederick Albert wrote and played his first piano composition. He gave his first public organ performance at the age of nine. His family remained in Scranton until his 12th year, then moved to Brooklyn, NY.

Hoschke gained considerable experience in the field of mechanical music. He made discs for music boxes, particularly for the Regina, and became highly involved in the development of the piano roll.



The interior atrium of the Larkin Building. The keyboards of the organ console are just visible between the first and second columns on the lower right. The 9-foot Chickering concert grand is in the center of the floor, facing and directly opposite the organ console.



The Larkin building's large Möller console with the early "Artiste" built into the console.

For AMPICO owners it will be of interest to note that in 1917 Hoschke recorded 6 AMPICO reproducing rolls:

At thy feet, Op. 68, No. 3 by Grieg	AMPICO 54364F
Etude de Concert, by Hoschke	AMPICO 54494E
Humoresque, by Hoschke	AMPICO 54484F
Idylle, by Hoschke	AMPICO 54635F
The Question, by Hoschke	AMPICO 54642D
Reverie, Op. 34, No. 5, by Schutt	AMPICO 54624F

LARKIN ORGAN

Although the contract for the Larkin Administration Building was signed in 1924, it wasn't until 1926 that the new automatic player was finally constructed and tested, most of it on site in the Larkin Building.

The contract called for a pipe organ of over 94 ranks, with a 9-foot Chickering AMPICO grand piano wired into it, and a roll-playing device with 100 rolls. Mr. Larkin enjoyed rolls that utilized the concert grand piano which was located in the middle of the main floor. Once the terms of the contract for the organ and the automatic player were fulfilled, it was to have been business as usual, back to the Solo-Symphonist. Mr. Hoschke, however, had other ideas, hoping to preserve his position with Möller as well as to build his reputation.

No one could foresee the Great Depression and the impact it would have. The once-powerful Larkin Company faded, and, according to Dr. Zuck, within about a decade after its installation, the Larkin organ was sold for a mere pittance to the Schlicker Organ Company of Buffalo, broken into various parts and sold as several small organs. Dr. Zuck said that the console was offered to him, but because of its vast size, he did not accept the console. The whereabouts of the Artiste, the roll collection and the 9-foot Chickering are unknown. Incidentally, Larkin rolls utilizing the piano were marked with a small red ball. They may yet turn up someday.

ARTISTE ROLL

The first organ rolls which Hoschke made for the Larkin organ were "T-square" rolls, so to speak. They were not hand-played.

The roll player, incidentally, was built into the massive console and was still referred to as a Solo-Symphonist. Although the player was different from the Solo-Symphonist, it was still not technically an Artiste. Later, as the Artiste evolved, a new "desk" player unit was placed directly behind the console and it was an Artiste.

Hoschke actually laid out the master roll in Springfield, Mass. where he taught at the music school, and then mailed the master to the Connorized Music Co. in New York.

Connorized Music was adept at making many kinds of music rolls, especially piano rolls. They made Estey organ rolls before Estey developed its own perforator; in fact, both Estey and Möller vied for the perforator, Möller being the successful bidder. After Connorized made a production roll

for Hoschke and mailed it to him in Springfield, he would take the train to Buffalo where the stop changes were hand-cut into the roll and the roll tested on the large Larkin organ. These rolls were truly custom made! Looking at the interior of the Larkin Building one can imagine the magnificent sound of the organ.

As the Larkin roll-making project continued, Hoschke became dissatisfied with his working arrangements, especially with all the travelling. He proposed to Möller a plan which he thought would benefit everyone. Hoschke felt that piano/organ ensemble rolls should not have been included in the 100 roll contract because their particular application would prevent them from being used on any subsequent Artiste units without pianos. His proposal to Möller was this:

PELOUBET & COMPANY

PIPE ORGANS STRAND BLDG. 3615 FORBES ST. MAINTENANCE and EQUIPMENT
Pittsburgh-Pa.

Dear Hoschke,-

Feby. 24th. 1927.

I have your favor with enclosures and appreciate same very much.

The proposition you have up with Larkin has been running through my mind, and it presents many different aspects for consideration. However I would like to see you get into a satisfactory situation, and be able to make it permanent.

I note what you say about the recital, but I simply could not go there direct from Bay City, and while I did think of going from here, which I had time to do, I gave it up as being unnecessary, although I might have gone, if I had received the letters sent me at Bay City, but they did not show up until this week.

I can hardly expect other people to blow my horn, so I especially appreciate everything you did at Buffalo for my benefit, and will reciprocate in kind.

I am very uncertain as to Möller's intentions as to the player business, you are in a better position to judge than I am, but if he is not going to perform, or I see too much hesitancy on his part, or any possibility of my idea being used by anyone else, I will, of course, feel disposed to make use of such precautions as I have taken to secure my share.

It makes little difference to me what the device is called when speaking of it, the fact remains that I conceived the system involved some time ago, which fact I was careful to record in the right way.

I have noted in Mr. Whitney's letters that no service arrangements are in practice on that job, and it is a wonder to me that you got along so well. I am taking this up again with the factory, that the adjustments you describe may be made. I will also send the new labeled boxes you mention.

I am supposed to be at the factory very soon, but I am deferring the trip until it suits me better, so keep me posted that I may know exactly what you want.

In regard to the long letters trying to co-ordinate player and music, I regret that there is evidently no one at the factory that can or will stand in this important middle position, but this must be accomplished eventually, especially if you are permanently located at a distance from the mechanical headquarters.

Awaiting your further favors,

Samuel J. Peloubet

Personal correspondence early in 1927 between Peloubet and Hoschke confirms that each was interested in securing the best possible arrangement in an atmosphere of uncertainty.

Mr. Larkin would provide a larger, more private work space than Hoschke had known in Springfield, thus saving Möller the expense of renting him the space; Möller would pay to move him to Buffalo, thus saving railroad travel expenses; Larkin would provide him with an Artiste attached to an organ at his disposal, the likes of which Möller would probably not be able to provide for him anywhere else.

Hoschke swore that his relationship with Möller would not change. Working for Larkin 2½ hours per day he would make \$300 a month over what Möller was paying him.

First Series, Volume 1002
Springfield National Institute of Musical Art, Inc.
 FREDERICK ALBERT HOSCHKE, Director
 119-125 STATE STREET
 SPRINGFIELD, MASSACHUSETTS

Springfield, Mass.,
 March 28th., 1927.

Dear Peloubet:-
 You ask for a "few words describing the stringed instruments tonally". For me to attempt to convey to you this information in a letter would end in one so large, that I am afraid it would have to be expressed to you instead of mailed. With me - as with any composer of experience - this knowledge is the accumulation of years of study and practical application. Here, I think, is the best way we can get at it. You go to your local public library and borrow Forsyth's book on instrumentation and carefully read up on the strings. There are many excellent works on orchestration, but Forsyth specializes on "idion" and tone, which I think are what you at present need for your work at hand. If we were closer together, we could talk this over and I could tell you a great deal, but in so much as this is not possible, Forsyth is your next best bet. Of course another excellent method is to get a good soloist on each of the instruments to "play through and around" his fiddle for you. Also, if you can, go to a string quartet concert. You won't lose anything by this, for a string quartet, well played, is the very highest class of musical expression, barring nothing - not even the symphony!

Yes, we are now cutting combinations three distinctly different ways. Looks, however, like the last scheme contrived will be the standard. The big (5/16") combination remains the same, but each organ division is separately encased "during" that slot immediately before a new combination is out in the roll. Thank goodness, though, it does not call for a silent upper tracker during the change as the Chicago and Long Beach organs do. This is hideous!

It is now over a month since I asked Möller about Buffalo and so far they have not opened their peepers. I do really want to go up there. I especially should if Möller does not intend to give me scope for the future. \$300.00 per month is a splendid meatus (only \$ 1 1/2 hours daily) for a new disposition of my services, with Wurlitzer handy. Of course, I should prefer to remain with Möller but it is up to him and I must have his answer pretty soon. No, I saw nor heard from Wurlitzer since we together saw them. I didn't want to run after them for the same reason that you didn't!

Faithfully,

Although Möller executives could see the potential savings that the plan offered, they were reluctant to go into production with a new player and special individualized rolls. Leonard Peloubet wrote Hoschke on January 24, 1927:

You wrote me some time ago that you thought Möller would be through when you completed the 100 rolls required to complete the Larkin contract. Do you still think so? That would not be so damn good for us...

In case Möller refused to continue the project, both Peloubet and Hoschke kept channels open with Rudolph Wurlitzer and discussed the possibility of working for him.

Möller's board of directors, however, didn't buy Hoschke's proposal. Hoschke then proposed that he move to Hagerstown for \$10,000 a year, plus moving expenses. Mr. E. O. Shulenberger, Secretary of Möller, wrote him simply on April 7, 1927:

If you are interested in coming here, let me know your very best proposition and I will submit it to our Board of Directors, but there is no use talking about \$10,000 a year plan, as we are not prepared to consider it.

Hoschke never moved to Buffalo, eventually accepting \$5,000 a year and moving expenses to Hagerstown.

Fortunately for Hoschke, Möller decided to go into production with the Artiste players and started by making a unit for the Bay City Consistory in Bay City, Michigan, and a unit for factory demonstration purposes. Two more units were sold, one going to the Pacific Coast Club in Long Beach, California; the other, to a private New York residence. Problems promptly arose.

Because of a lack of communication between the factory and Hoschke, it was difficult for him to be sure of the proper stop changes to cut into each roll, especially in terms of tonal balance and the choices of stops per change. The dynamic balance could be thrown off by the accompaniment overpowering the solo or theme. And some rolls had numerous stop changes, all of which had to be cut into the production roll by hand.

Hoschke complained about this to Shulenberger on April 1, 1927:

The last time I was in Hagerstown, you yourself assured me that all player organs would be set up at the factory before completion or shipment in order to avoid the necessity of my travelling to organ locations after erection. If this organ (Long Beach) was ever set up, I never knew anything about it. I question very much if there lives an organist with any sense who would get off a train and give a recital on an organ without at least a few minutes, or an hour, to size it up, and with my work the difficulty of cutting in registration without knowing what I am doing is still worse.

For the life of me, I cannot conceive why you persist in pulling down troubles and misery upon the heads of all of us by working on the present method of doing things. How much better it would be---if I have said this once, I have a dozen times---to have me set up eleven standard combinations for all organs and then have the factory (which knows the location and distribution of the organ) imitate these in all players. The combination holes could then be put in the masters when they are made and the trouble of matching up for the shrinkage or expansion of the roll paper done away with, to say nothing of the enormous reduction in the ultimate cost of getting these rolls to the player ready for use, and then with a big gamble whether they will please or not...

Now here. If Long Beach doesn't want loud music, they shouldn't order rolls like Pilgrims' Chorus, March from Tannhauser, Prelude in C# Minor, Marche Slave, Wedding March, all of which were on their order and all of which are by their very nature noisy selections...

Why don't you pay me a commensurate wage and a three year contract to come down there and straighten you out! Regards.

Announcing the
M. P. Möller "Artiste" Reproducing Organ
on our fifty-second anniversary

THOUGH this House, during past years, had built Reproducing Organs that are giving most satisfactory service, we realized that, in order to substantiate our policy of ever striving to excel, we must create and produce such an instrument whose musical and mechanical performances would make its supremacy unquestionable. Announcements of any sort were purposely withheld until an ideal had been attained and the M. P. Möller "Artiste" Reproducing Organ given the most exacting tests for excellence and dependability. This fondest hope is now realized and with the greatest pride on this, our fifty-second anniversary, we make the present announcement.

This remarkable instrument faithfully preserves and reproduces the master organist's playing.

No registration mutilation or abridgement of reproduced music. All divisions of organs up to four manuals may play independently anytime, anywhere, with unrestricted compass of musical figures or phrases.

Registration of records edited to suit specification requirements of individual organs.

Also equipped to play a special symphonic type of record made by a process distinctively original.

Due to the well known fact that the extent of the M. P. Möller industry and production makes possible a high quality at a low cost, our "Artiste" Reproducing Organ is to be had at a surprisingly low comparative figure. Further information in this regard will be gladly furnished.

M. P. MÖLLER
Hagerstown, Maryland

Sales Offices:

1514 Forbes St.	1203 Loew Bldg., (Oakland) Pittsburgh	1540 Broadway, New York City	129 North Avenue, N. E. Atlanta
224 Lathrop Bldg.	Kansas City, Mo.		Medical Arts Bldg. Memphis
1626 California St.	Denver		1009 First Ave. Seattle
1204 Franklin Trust Bldg.	Philadelphia		6054 Cottage Grove Ave. Chicago

A-11-8

As an owner of a Möller Artiste and nearly 500 rolls, the author can testify that Hoshcke's complaints were justified. The factory demonstration organ had ranks of pipes that would not be found on all organs, especially on smaller instruments. If a stop change called for one or more of these ranks, the result could be a sudden long silence until the roll signalled the next change, unless Hoshcke either substituted a rank of pipes, say a flute for a harp, or combined several ranks of pipes to approximate perhaps the sound of an English Horn, Clarinet or French Horn. Had the factory wired the player unit to automatically synthesize stops, Hoshcke's work would have been much simpler and Möller rolls today would be completely interchangeable. Stop changes would have corresponded to the studio organ and the rolls could have been standardized the way that Aeolian and other manufacturers did, thus saving the roll department both time and expense. But more on this later.

ARTISTE TRACKERBAR

The Artiste tracker bar had two rows of holes, a total of 133 holes, staggered and set at 12-to-the-inch. It was one matter to worry about 88 piano keys and a sustaining pedal on a regular player piano tracker bar, but quite another to plan for a four-manual pipe organ, each manual having 61 notes, a 32-note pedal board, registration for 47 or perhaps more ranks of pipes, shutter doors to control volume, and a 29-point crescendo, all with only 133 available holes in the Artiste tracker bar! Naturally, many holes had to have more than one function. A great deal of planning was required in laying out a complicated orchestral score. The complex coding process was further complicated by what Hoshcke felt was Möller's lack of taking him seriously, as he told Shulenberger on April 6, 1927:

Why you changed your system, I don't know, but if you did it to save the factory cost of some of Peloubet's things and wanted to gamble as you did at Long Beach, you might have taken your music department more seriously with benefit. It is, after all, music that you expect the players to make, and you know perfectly well that I had established a technique of making masters and records to play on the [Larkin] Buffalo organ, or one that perhaps in another way produced the same results. Without conferring with your music department and without the slightest consideration of what is possible and what is not possible with respect to the co-ordination between the player builders or designers and those who are supposed to make the music for it, you deliberately go ahead with that silent upper tracker scheme, which is precisely analogous to a singer and his accompanist, whom you make abruptly stop his song in the middle of a syllabized word until the accompanist changes his chord or tone color! This did not occur, my dear Mr. Shulenberger, because I was up here and not at Hagerstown, but rather, as I said, because there is no respect in the factory for the importance of this end of

the work, and it is the general attitude that is shown by the fact that I get about three answers to ten inquiries I make. I want to do my level best for the success of this thing. I have hitched my reputation to that of Möller and I am therefore vitally interested...

Gentlemen, you can't sell a player and hand out some rolls that you assure the buyer will satisfactorily play it unless it really will, and it never will until you regard this end of the business more seriously than you do, and are willing to leave within reason more to its judgement and experience.

Well, Hoshcke won on the standardizing of organ stops for the player organs, but the stop changes were never cut into the master roll, but had to be hand cut into each production roll issued to a customer!

Finally, after much correspondence, Möller informed Hoshcke that he was to move to Hagerstown, receiving \$5,000 per year, transportation costs, and assistance in finding him and his wife a house. In one letter Hoshcke requested that the house be in a quiet neighborhood so that he could listen to the radio late at night. He enjoyed listening to symphony broadcasts. It is interesting to note that at the bottom of one of Hoshcke's letters the author found a pencilled equation dividing 52 into \$5,000, presumably Hoshcke's figuring of the weekly equivalent of \$5,000. The average wage in the United States, incidentally, for 1927 was \$1,312.

RECORDING STUDIO

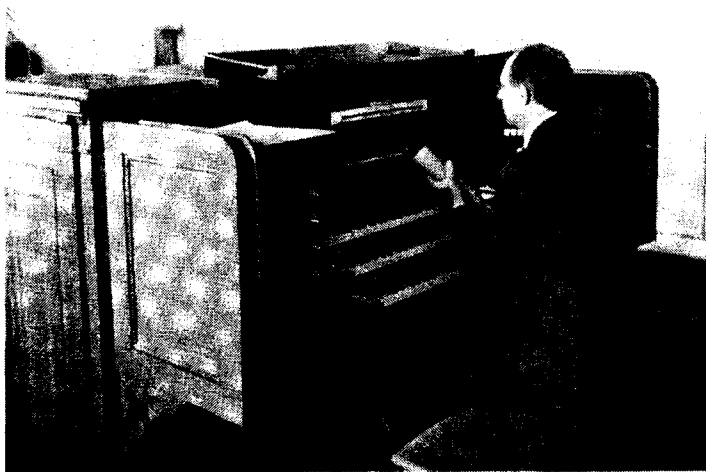
On the second floor of the Möller administration building an area was set aside with a space for designing rolls and keeping the paper stock. At Hoshcke's request a special 3-manual organ console was designed with 12 combination setting pistons under each manual, 11 for divisional combinations and the 12th for divisional cancellation. The player was now officially designated The Artiste.

LIVE RECORDINGS

Shulenberger often discussed with Hoshcke the possibility of making live organ recordings. On January 22, 1927 he wrote him, saying:

I was talking with a prospective customer for a player organ not long ago. He asked me how we got our music and I told him. Without hearing your music or knowing anything about you he said that wouldn't be satisfactory if we confined our production to that alone [that is, drafting board rolls]. I told him we didn't expect to. He says that he wouldn't want to spend the money for a whole library bearing the interpretations of a single individual, and he wants a variety of interpretations as well as a variety of selections.

Shulenberg likewise tried to persuade Peloubet, but Peloubet felt that buyers would be just as impressed and none the wiser if someone's name appeared on the roll box label, regardless of whether the composition had been hand played or not. Even today new piano rolls bear the terms, "Played by" or "Recorded by," which may not be the same as "Hand played." Shulenberg still pressed for live recordings.



Hoeschke at the studio recording organ located on the second floor of the Möller factory building in Hagerstown, Maryland.

NUANCING DEVICE

Hoschke, in order to make his rolls sound realistic, built a device which apparently looked like three telegraph keys, similar to the device used during the days of the Morse Code.

Hoschke would tap the rhythm on his keys while following the music score. A thin strip of paper would steadily emerge from the machine with marks indicating the rhythmic beats in a measure of music. This strip was then clipped to the edge of the master sheet, showing the editor where the beats should be.

Regarding hand played rolls, however, Peloubet and Hoschke seemed to have been in accord. Peloubet told Hoschke:

This idea [the autographed roll] is based on the use of your nuancing device that can be operated by the performer, and also a cordial cooperation between him and yourself in meeting his desires as to expression and tone color. I believe that this method will produce a roll that a real artist will put his signature on as being his work, quicker and cheaper and also better. It will be as he would like to play it, not as he played it.

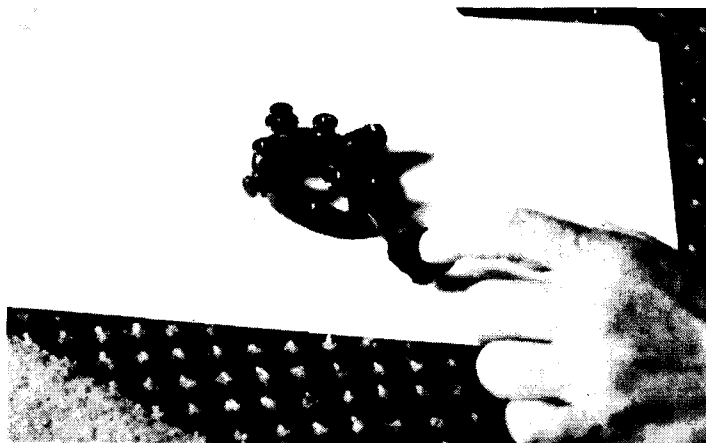
Shulenberg, however, was not swayed. Hoschke attempted to set him straight. AMICAns, take note!

Many years ago, when I made the first hand played piano roll, I went through precisely the same thing that you are now going through with your organist friends.

There was a hellova holler from every pianist in the country that they would not sign such and such a reproduction of their playing, and that they wanted so and so. What resulted? Not only did they sign, but there has been ever since a constant anxiety on the part of these "artists" to have their playing recorded, notwithstanding that the AMPICO, Duo-Art, Welte-Mignon or any other reproducer does not reproduce them at all, except through the medium of after treatment of their recordings by the music roll editors and "men behind" the thing. And, moreover, a lot of those fellows who had little or no reputation have been made known the world over, not by their playing, but by the record of their playing as treated by the roll editors.

Shulenberg retorted:

Whether you are right or wrong, as an entertainment proposition the fact remains that various organists don't agree with you and we cannot ignore their musical ideas entirely... Do you imagine for a moment that Archer Gibson [organist for Aeolian Duo-Art organ rolls] would sign as his rendition an organ arrangement made by you simply over nuancing? If you do, I think you would find yourself very much mistaken, or else I don't know Gibson at all. I only mention him as one of many, and regardless of what you may think of his interpretation, Gibson's name demands attention wherever it is mentioned in organ circles... I'm not guessing because I have spoken to them about this very thing.

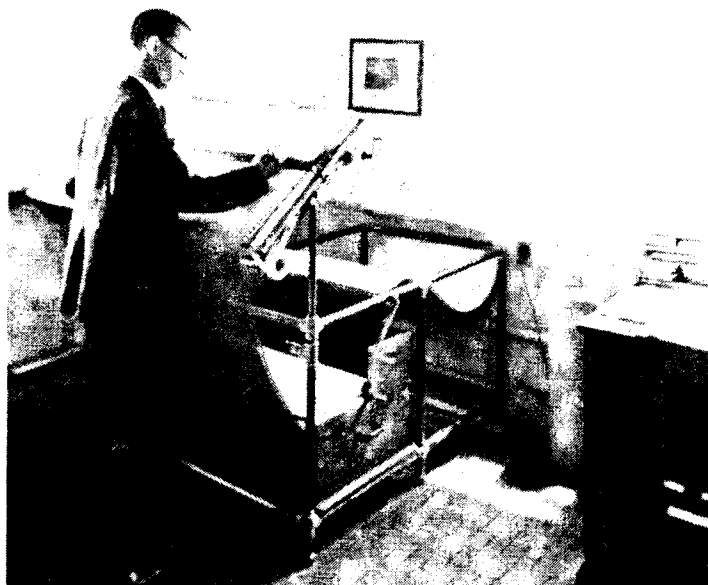


One of the three original "telegraph key" devices used to actuate a marking machine that indicated tempo and individual beats on a strip of paper which moved at the same speed as the master role.

In another letter to Hoschke he drove the point home:

You haven't followed the psychology possibly as far as I have, and in comparison of the psychology the actual musical results are not so important, but there is a much stronger reason.

I might say to give you something to think over, that every organist that has played records [rolls] for the Aeolian Company, and it is equally true of those who have played for Austin even, are automatically salesmen for those organs, and if I had a record of a dozen or more big organists, whether or not they were musically good, if they reproduced what was put down, they would sell a lot of organs for me. If there is nothing more to it from my standpoint that is worthwhile.



Here Walter Smith stands with master roll paper and the nuancing tape (right edge of board) marking notes which Ed South would later hand punch for the perforator.

Hoschke, however, was not one to give in easily. As far as he was concerned:

Your average "concert organist" as I know him, and as he is known, is too damned idiomatically organistic, that to see over his nose glasses into the realm of general musical artistry is for him an utter impossibility. Of course he is prejudiced, just as the pianists originally were, and he will be so for a long time to come until he sees that there are some organists with a breadth of mind who will acknowledge that we cannot only reproduce him, but improve his playing, and then he will only be too glad to follow and will cry to be recorded. History repeats itself and will in this case. Now I regard it stupid to willfully antagonize the organist, and from a diplomatic stand don't want to, but I am fighting for the truth in this matter. If you will tell me that the House would not consider it as disloyal on my part to do so, I'd like to talk with the other two or three player builders and show you how easy it is to make them admit that I am correct in my statements.

Shulenberger later wrote Hoschke with the observance:

...about Mr. Gibson having recorded for the Aeolian player, he has made records...and while they corrected the record for notes in error, I understand they did not arrange the registration, but kept exactly to his registration and nuance throughout...In other words, they reproduced it exactly as he played it and then edited it for errors in the matter of notes. As a matter of fact, I understand that he had to play the one number quite a lot of times, and Mr. [William] Barnes told me it took him several days to get his finished.

But as late as June 1930, Hoschke still wasn't convinced. He wrote to one of Möller's top salesmen, Mr. Lewis Luberoff in Philadelphia:

In studying the orders for records from Artiste owners I find no demand whatsoever for any record because any particular musician recorded it. It is the music itself or rather the title that is the bait. This leaves the matter of engaging outsiders to record to be a matter of purchasing their good will and appealing to their vanity...

Nevertheless, a recording device was finally constructed, and well-known organists of the day such as Chandler Goldthwaite, Harold Gleason, Palmer Christian, Dr. Charles Heinroth, Rollo F. Maitland, Karl Bonawitz, Edwin H. Lemare, Gordon Balch Nevin, Edwin Stanley Seder, and Firman Swinnin came to record. But Hoschke and his staff were never thrilled about making live recordings. Walter Smith, one of the music transcribers, as he referred to himself, told the author that making live recordings was just too time consuming.

RECORDING SESSIONS

When an artist agreed to record in Hagerstown he was informed that he had to bring his music and indicate all of his stop changes ahead of time. Only the playing notes were recorded. In a letter dated June 14, 1930, Luberoff attempted to persuade Hoschke to permit a young theater organist, Karl Bonawitz, to make live jazz recordings that Luberoff was sure would sell. Hoschke's reply was matter-of-fact:

...if this man's records in our library would increase its salability, his coming or not coming is a matter for the folks downstairs to decide and not me.

After Bonawitz did record, Hoschke wrote Luberoff on June 20, 1930:

[Bonawitz] played nine records. Two medleys and the rest dance stuff. He's a nice boy and I like him. As for the results of his recording, I cannot tell. My method for making records was absolutely no use for him and

master, but they take the wide sheets. All their reproductions come on a strip about 4½ inches wide on the left side of the master, and then they rearrange it by hand, putting the music over to the different parts as their editorial staff suggests. However, theirs gives every note that the performer plays with perfect nuancing... Their editorial department goes over all of the rolls correcting errors, etc... but it is not their idea to arbitrarily arrange registration.

Mr. L. B. Doman attempted to market this player unit under the name Artona. AMICAn Roger Morrison of Perry, Ohio, now owns the master rolls and several player units from the Doman factory.

One might suppose that Hoschke would have been reluctant to experiment with a recording perforator that could have put his job in jeopardy. But in all fairness to him one must understand Hoschke's musical background and what effects he attempted, quite successfully, to achieve in his symphonic recordings.

SUGGESTED TITLES

Titles for rolls were suggested by salesmen in the field, by customers, by organists, or nearly anyone with an opinion. Listed below are titles suggested, for example, by Mr. Ernest Moore of the Moore and Fisher Manufacturing Company, Automatic Organ Player Parts Division, Deep River, Connecticut, in 1931:

<u>Recorded by Hoschke</u>	<u>Recorded but never released</u>
March, Sigurd Jorsalfar	Polvetsian Dances
From the Cane-Brake	Poor Butterfly
Gypsy Love Song	Toreador Andaluse
El Guarnay Overture	Japanese Sandman
March, Procession of Bacchus	

Hoschke also made rolls for Artistes which were placed in funeral parlors. The author found in his correspondence a list of phonograph record releases played by organists such as Jesse Crawford, Archer Gibson, Mark Andrews and Charles O'Connell.

Mr. H. P. Hopkins of the Hopkins Organ School, Baltimore, Maryland once wrote Hoschke, saying that he was "enclosing the number 'In the Park', which you may like well enough to make a roll of." Hoschke did record and issue this title. Hopkins also intended to send him a composition entitled "Valley of Dreams." He wrote: "If you do either of my numbers you could say 'as rendered by the composer' and no one would know otherwise, and I would feel complimented with your work."

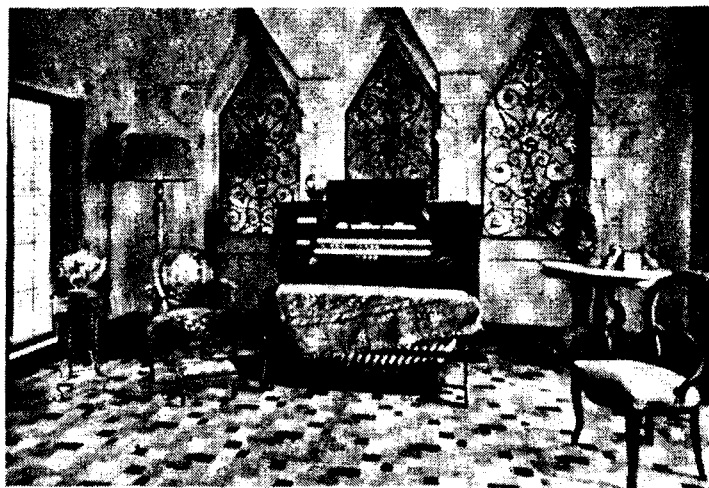
To illustrate the restrictions placed upon recording artists, Mr. Harry W. Campbell of White Sulphur Springs, West Virginia received a letter from Hoschke on February 8, 1932, informing him that:

...you must bring with you the sheet music of whatever you record and the exact notes you play or which you desire to be played, if you use the nuancing method of recording. This must then be left with us, since, after we mark it all up with all sorts of characters for the transcribing boys, it will be useless to you... You had better also let me know before you come what you would like to record so that we may consider their popularity and salability.



ABOVE: The music room of John A. Hird, Upper Montclair, New Jersey.

RIGHT: The residence installation of David S. Tobias, Lake Burien, Seattle, Washington.



An insight into Hoschke's own recording method is found in an answer to a friend who mentioned that a conductor in New York City wanted to see some of Hoschke's scores.

In the first place my scores are so abbreviated for transcribing purposes and are so cluttered up with symbols and characters for the boys, that he [the conductor] and his arranger could make neither head nor tails of them...The way we usually work is for me to write a page at a time and let them have it and be marking that page while I am preparing the next, so all together the idea of holding the score for a further examination before the masters are made has no logic or sense in it.

Hoschke prided himself in his orchestral transcriptions for the organ. He always made the attempt, however, to follow the original score as closely as possible. When ordering scores from Presser Music Company he requested in order of preference, "small full scores, good pipe organ arrangements, cued-in piano parts, or lastly, straight piano parts." He felt from the beginning that the kind of rolls which Möller could best record and sell were orchestral arrangements. These showed off Möller's large orchestral organs to their best advantage.

HOSCHKE AS COMPOSER

Dr. Zuck told the author that Hoschke was considered an artist in his own right and was proud of the fact that he composed. Dr. Zuck said that Hoschke liked nothing better than to sit at an organ console and play extemporaneously. He composed, among others, the following piano pieces:

Sonata Romantique in D Minor
Valse Grotesque
Nocturne Pathetique
A Tragedy - Bird in a Cage
Etude in G Major
Romance
Lucille
Indian
Dance Bacchanale, Op. 22 [Möller roll No. 316]
The Buffoon
Song Without Words

These pieces were published by the Composer's Music Corporation of New York. Another company, C. A. Blodgett of Springfield, Mass. copyrighted the following Hoschke compositions in 1912:

Semplice
The Brooklet
Minuet from First Sonata in G
Etude de Concert No. 2 (Punchinello)

Theodore Presser of Philadelphia published these:
La Coquette (Intermezzo) [Möller roll No. 186]
Garden Scenes (Cosmos) [Möller Roll No. 258]
Symphonic Piece Upon a Theme by Ossip Gabrilowitsch [Roll No. 741]

Hoschke also wrote more serious works. According to Dr. Zuck, Hoschke's "Concerto for Pianoforte and Orchestra" was performed both in the United States and Europe. He wrote sonatas for the piano, violin and piano, and cello and piano.

In his book, *The Contemporary American Organ*, Dr. William H. Barnes complimented Hoschke by writing that the Artiste could "obtain musical effects upon the pipe organ far more beautiful and interesting than an organist's playing could possibly produce."

CRITICISM

Hoschke was generally pleased with his music rolls. Writing to Luberoff on July 9, 1930, he remarked:

I am making a very novel record---American Indian Fantasie---by Skilton (one of [Pietro] Yon's show pieces---only he can't play it like the record does).

And yet, he didn't take criticism lightly. After Luberoff demonstrated the Artiste to a group of organists in the Philadelphia area he relayed the comments of organist Rollo Maitland about "The Prelude to the Meistersingers." Hoschke fumed:

In regard to your comments on the Meistersingers--particularly Maitland's--let me again advise you that you must not pay too much attention to the criticisms of these organists upon ambitious works. They think entirely in their terms. You must sooner or later assume the attitude that Aeolian maintains. They cooperate with and respect organists' opinions on their straight organ products, but when it comes to the player, they make it very plainly understood that the organist is out of the picture and do not hesitate to tell the customer so, in fact, they emphasize this point. Human nature is human nature and no organist is going to pass over to you any flattering comments upon the art that dwarfs his own. To reduce the loud effects in the Meistersinger would be ridiculous and would make it as comparable to what it should be as is any miniature to its original. Get the opinions of concert goers on this number and you will be surprised. Mr. Barnes and his wife of Chicago whose favorite work this is (and she is a much better musician than her husband is) hear this number constantly at the Stock Chicago Symphony Concerts and they pronounced the "Met" [Stanley Metropolitan Theatre in Philadelphia, which had a Möller player] performance of it superb.

But criticism he did receive. Anyone who has heard the Möller roll, "My Maryland Selections," may agree with Luberoff's apt comments:

If you are going to put me in the position to be fearful of expressing my opinion of your works, I am going to feel that I am handling 'dynamite'...it is my foremost desire to conceal every way possible the effects of mechanical music, and playing perfect metronomic beat to your Symphonic Jazz numbers is a dead giveaway that the music belongs to the bandwagon family, but with a refinement of organ, I know what you can do and I know what you cannot do, and that is why I want Bonawitz to make our Symphonic Jazz numbers.

I am very tolerant but when you play the accompaniment to "Silver Moon" in "My Maryland," POOM PAMM PAMM, like the old German bands in front of the old day saloons, I cannot listen and tell you I like such music truthfully. You are so wrapped up in your work you act sensitive and your associates will be afraid to talk with you.

But an era was quickly ending. Great strides were being made in the sound reproduction of the phonograph. And radio, with its ever-increasing variety of programming, was received at no charge to the listener. The Great Economic Depression arrived. Organ sales dropped dramatically.

As 1932 passed, the Möller Company and its Music Department, now renamed the Mortuary Organ Department, began to notice the sad state of the economy. In a move to sell player organs, Hoschke began to look closely at the funeral trade. In fact, his slogan was, "100 Mortuary Organs for 1933." A demonstration organ was conveyed to a funeral directors' convention in Milwaukee. This resulted in the sales of many small player pipe organs to funeral parlors, necessitating the recording of hymns and funeral music. Personal letters were written to directors encouraging them to purchase newly released hymn selections. In a letter to Mr. Frederick Ware Bailey, 26 October 1932, Hoschke related:

I went to Milwaukee to take care of the National Undertakers Convention there, as you know, and I could not understand the first day why the undertakers stopped to look at our exhibit and listen to it with great interest but would not come in unless I actually pulled them in. It then occurred to me that the outfit was so impressive looking that it made them believe it was very expensive, so I had the sign painter make me a little sign and conspicuously placed it in the booth. On the sign I had printed "Two Thousand Dollars Installed". Shortly after this sign went up, I no longer had the trouble of people passing by and found that they flocked into the booth to make inquiries.

The undertakers have during the past two or three years been fooled on substitutes for organs -- phonograph arrangements, imitation pipe organs, etc. -- for which they have paid as high as twenty-five hundred dollars, and the revelation to them of the fact that a real pipe organ is now available together with a very high class playing attachment was very significant.

To continue funeral organ sales, Hoschke came up with a clever sales idea.

FUNERAL BUSINESS

Located in Cincinnati, Ohio was the Ohio School of Embalming. Hoschke prevailed upon the school to permit him to lecture on the "Psychology of the Use of Music in the Mortuary." He referred to himself as a "music psychologist and composer." Hoschke divided funeral music into several categories to assist the mortician in creating "a proper atmosphere":

Assembly	Depressive	Children
Consolation	Non-depressive	General Use
Dismissal		

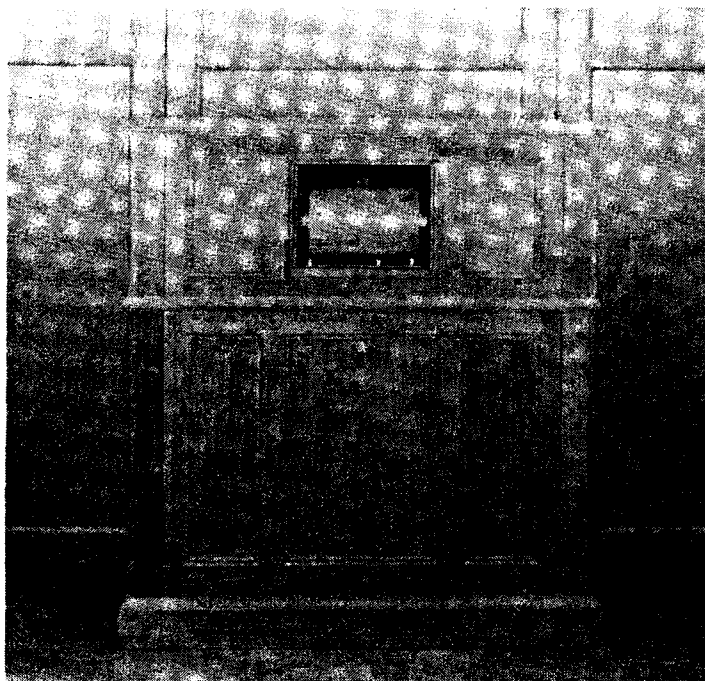
Suggested roll titles were furnished for each category. For example,

Assembly: Roll 474, 313
Impersonal or Dismissal: 176; 411; 206; 189; 475A; 460
Resignation: 255; 156; 131; 207; 107
Children services: 474; 103; 326
Restfulness: 413; 284
Consolation: 139; 462; 206; 114
Dismissal: 178
Fraternal Society (ELKS): 427
Hymns (Examples of poor material) 309; 314; 264; 308; 457; 162

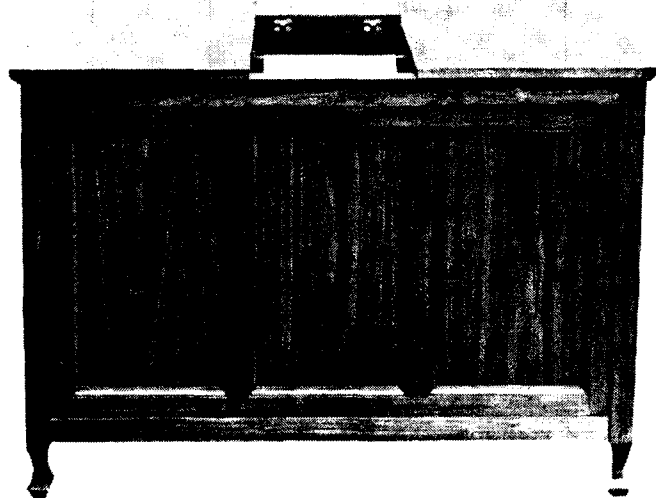
Sometimes, however, the musical selection did not go as planned by the funeral director. One second-generation director told the author that when he was a boy, he remembered his father carefully choosing rolls to be played while a body lay in-state. The tunes weren't peppy enough for the lad, however. He put on a roll entitled "Echoes From the South." Needless to say, after the first few lively strains of "Dixie" and wide-eyed gasps of the mourners, his father made a dash for the Artiste and then for his son, whom he soundly paddled. The roll is now in the author's collection, and its box is covered with the bold india inked instructions, "DO NOT PLAY FOR IN-STATE OR FUNERALS."

ARTISTE MODELS

Möller provided several different furniture styles from which to choose. The three most common ways to house the Artiste mechanism (as displayed at the factory and in the Philadelphia showroom) were: installed in the organ console itself; placed in a low hutch-type cabinet; or placed in an upright cabinet resembling a keyboardless nickelodeon.

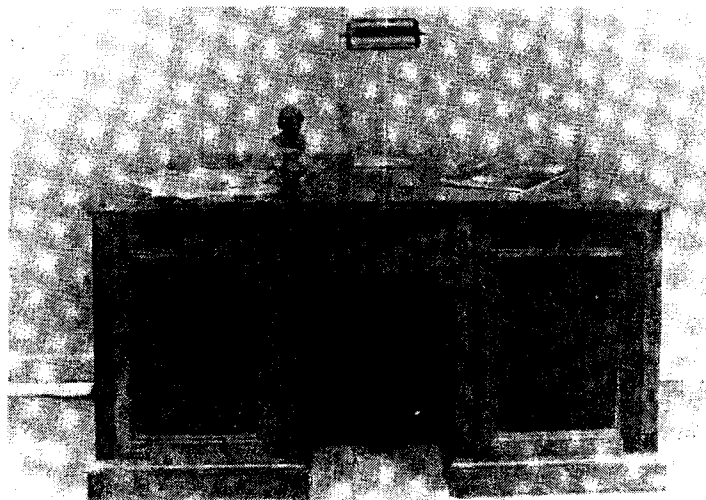


The basic Artiste "upright" player design

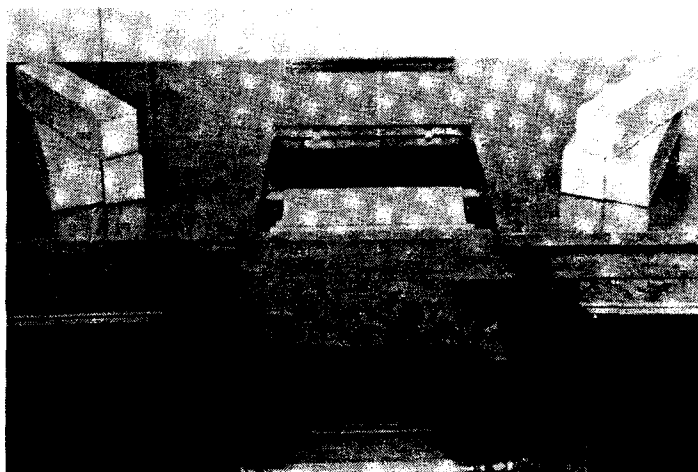


The typical "lowboy" style Artiste player unit

A few players were placed in hallway walls or concealed near the landing of a stairway with only two small doors giving away their location. Victor Zuck said that this was referred to as the mural treatment.



Some Artistes in mortuaries were installed in desks so that a funeral director could sit and do paper work between changing rolls, which were stored in a music roll cabinet built into the left side of the desk.



Möller used fine wood and good cabinetry for their self-contained player units. But were they HEAVY! Just ask any Artiste owner. Möller apparently never heard of the phrase planned obsolescence, because Artistes were built to last.

PROMOTIONAL MATERIALS

Möller also printed an impressive brochure showing organ consoles and Artistes in beautifully furnished residences. The author knows of only two original residences that have retained their pipe organ and Artiste. The Phelan residence in Beaumont, Texas still has its instrument as well as two Artistes: one near the ballroom; the other, in the chapel upstairs.

A roll catalog was also printed, but as new selections were released, personal letters were written to owners with suggestions of titles suitable for their organs.

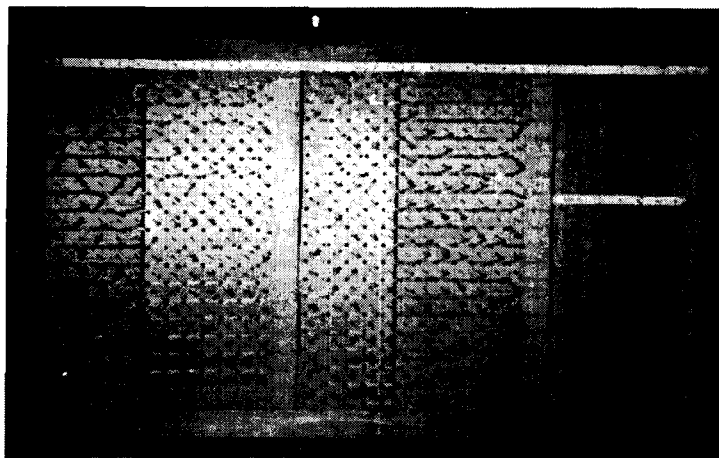
In some cases many roll titles were simply not mentioned in the letter, and the owners of the smaller player organs were none the wiser. Obviously, Hoschke didn't try to sell "The 1812 Overture" or similar large, loud orchestral rolls to someone with a five rank organ. However, the author has found copies of "Rhapsody in Blue" and other grand symphonic compositions in the roll collections of funeral homes. Several funeral directors told the author that they had acquired these rolls from other installations and had not purchased them directly from the factory. However, in 1937 Möller wrote letters to owners of mortuary organs and made them a special offer: 24 rolls of their choice for a flat rate of \$75.00, or 12 for \$40.00. Owners could choose any rolls, even expensive rolls for their personal use.



Möller sales literature emphasized the fact that every roll was custom made for its organ. Rolls for large residential and auditorium organs were registered and then played on the factory studio organ before being mailed to the Artiste owners. Victor Zuck was sometimes sent to special show-piece installations to check the registration and balance. If the tonal resources and acoustic surroundings were different from the studio organ, Mr. Zuck would change the registration on a portable punching unit which he had constructed. This device had labeled punch dies in the center of an elongated spool box through which the roll was threaded.

ROLL REGISTRATION

Because Möller sold individualized rolls, it was important the factory keep complete files of stops found on each Artiste organ. Attached to the studio organ was a huge panel with a series of switches, the proper selection of which could approximate the customer's tonal resources. When an order for rolls was submitted by a customer, a file folder containing the studio organ registration for each roll was pulled and the studio organ was programmed, as it were, to duplicate the customer's organ. Each file folder contained an instruction sheet for each stop change occurring in the roll. The file for "The Rienzi Overture" contained, would you believe, 97 sheets of paper!



The large "switching panel" at the Möller factory allowed the music department to simulate registration for each Artiste owner's instrument as the custom registrations were added to the playing notes punched by the perforator



A close-up look at the factory switching panel

COST OF ROLLS

The cost of many Möller rolls often exceeded that of the same title recorded by other organ companies. The two-roll set of "The William Tell Overture," which together had 62 stop changes, sold in 1928 for \$25.00.

The pricing scheme of Möller rolls was revealed in a letter from Möller to Mr. J. P. Norfleet, Memphis, Tenn., April 10, 1928. The pricing was based on the length of the master roll and not necessarily on the number of registrational changes.

Master roll footage lengths up to and including	Production roll selling price
1 - 324:	\$ 3.00
325 - 749:	\$ 4.00
750 - 1074:	\$ 5.00
1075 - 1399:	\$ 6.00
1400 - 1724:	\$ 7.00
1725 - 2049:	\$ 8.00
2050 - 2374:	\$ 9.00
2375 - 2699:	\$10.00
2700 - 3024:	\$11.00
3025 - 3349:	\$12.00
3350 - 3500:	\$13.00
3500 - 4000:	\$15.00

To give the reader some idea of the cost of some of the higher priced rolls, the author has listed the following:

#187 Liebestod (Wagner)	\$12.50
#194 Sheherazade	\$18.75
#196 Pomp and Circumstance	\$13.75
#203 March Militaire	\$10.00
#214 On the Beautiful Blue Danube	\$18.75
#287 Unfinished Sym. (Pt.1)	\$18.75
#288 Unfinished Sym. (Pt.2)	\$12.50
#352 Overture 1812	\$18.75
#364 My Maryland (Selections)	\$12.50
#433 Invitation to the Dance	\$18.75
#434 Overture to Sakuntala	\$18.75
#440 Ultava (Moldau)	\$18.75
#762 Fifth Organ Sym. 1st mvt.	\$11.25
#704 Sposalizio	\$11.25
#705 Parsifal Prelude	\$12.50
#709 Angel Scene (Hansel & Gretel)	\$16.88

Using current actual inflation figures, the 2 roll set of the "William Tell Overture" would cost \$194.01 in today's money. To say the least, this was not a poor man's entertainment.

UNDUE CRITICISM?

Ah, but how impressive were the rolls when played on their proper Artistes and thoughtfully registered! Unfortunately, herein lies a great deal of today's criticism leveled at

the Artiste by the uninitiated. Most of the Möller rolls that have been severely criticized by contemporary collectors have been those titles which were sold to funeral parlors. One AMICAn told the author that he had owned four Artistes but had gotten rid of them because the music was so dreadful. Naturally, one can hardly expect a small organ installed in a present day house with little or no reverberation to fully convey the orchestral tonal resources of a 60-rank auditorium organ. Any overture will fare badly under such adverse circumstances. Furthermore, most of the Artistes heard by collectors have been in the few remaining funeral homes or installed on non-Möller organs, playing rolls that weren't coded for that setup. And mortuary rolls by their very nature were intended for background music and were seldom very artistically satisfying, especially the hymns which were taken directly from a hymnal. What impressive orchestral selections could Hoschke have recorded had not the Depression put a crimp in organ sales! As he insisted, the strong point of the Artiste was its ability to handle complex orchestral arrangements, especially the playing of six independent tonal lines at once. Indeed, the Möller Artiste has been a well-kept secret among a few knowledgeable collectors.

ROLL TITLES

How many individual roll titles were issued by Möller? Approximately 475 separate titles were recorded. There were a series of long-playing mortuary rolls that were assembled for the funeral trade, but these titles were single titles combined on one roll. These rolls ran at slow speed and were about 15 minutes in duration so that the funeral director would not have to keep changing rolls and could place the player on REPEAT.

NUMBERING SCHEME

Artiste rolls were numbered starting with 101 and ending at 3000. Two special rolls, "The Möller Broadcast Themes," written for radio station WJEJ in Hagerstown, and "Saint Mark's Alma Mater," were numbered S100 and S101, respectively. Rolls in the 500 series were the "jazz records" which were intended for dancing. Several Artiste owners apparently were left with the impression by the salesman that they would be able to buy popular music for their organs. One Artiste owner, Mr. Gates, wanted organ rolls for parties in his Miami winter residence. He even went to a store selling phonograph records and made a list of tunes that he wanted Hoschke to make into organ rolls. Hoschke did make about 15 dance selections, but these rolls were not pleasing to Mr. Gates and he wrote Hoschke and told him so. He also said that he was going back to playing his AMPICO rolls for parties. Well!

The 600 series appeared to be intended for marches. The 700 series was set aside for hand-played rolls. The numbers then skipped to 1000:

1000 Rienzi Overture
1001 Roman Carnival Overture

In the 2000 series, only three titles were issued:

2000 Morrosania
2001 Italian Fantasie
2002 Irish Overture

And in the 3000 series, only one roll, number 3000, Christmas Hymns, was issued. Walter Smith said that the high numbering scheme was done to fool both the customers and the competitors into thinking that Möller had issued many more titles than it had. This was a practice used widely in the piano and piano roll industry.

To give the reader some idea of the most requested titles, the author has compiled a list by title and the quantity sold. He was able to do this primarily from one of the factory file folders which contained a faded list of roll numbers marked with hash marks. These marks indicated the number of individual titles which apparently were sold. To verify this the author later wrote to every Artiste owner that he could find and requested a list of his rolls. Indeed, the hash marks were accurate!

SOLD	TITLE
59	In a Monastery Garden
52	Largo (Handel)
52	Lead Kindly Light
51	Liebestraum
47	Moonlight Sonata
45	Angelus
44	Traumeri
40	Unfinished Symphony
37	Abide With Me
36	The Swan
36	Berceuse ("Jocelyn")
36	Special Mortuary Roll 457-B
36	Nearer My God to Thee
35	Adoration
35	Now the Day is Over
34	Beautiful Isle of Somewhere
34	Beautiful Blue Danube
33	Largo ("New World Symphony")
33	Andantino (Lemare)
31	Bells of Saint Anne de Beaupre
30	Rhapsody in Blue
23	Wedding of the Painted Doll

Obviously, this list is slanted toward the mortuary trade. Unfortunately for Artiste owners today, some of the best titles for demonstrating the Artiste were sold in only small quantities. For example,

SOLD	TITLE
1	Piece Heroique
5	Toccata in G
4	Afternoon of a Faun
8	Dance Macabre
3	Sakuntala Overture
7	Ballet Egyptien
10	Bacchanale ("Samson & Delilah")
4	Invitation to the Dance
4	The Moldau
7	Irish Overture
6	Zampa Overture

PUBLICITY

Aside from the studio organ in Hagerstown, a Philadelphia showroom, home installations, and endorsements by Artiste recording artists, another way of publicizing the Artiste was by means of radio broadcasts. In some of the smaller cities, a funeral parlor Artiste was used. The program was transmitted locally through a telephone line to the radio studio. Thus did Möller broadcast the studio organ in Hagerstown, Maryland. This was not unique to the Möller Company. The Skinner and Estey companies, along with others, also tried their hand at broadcasting rolls. In Philadelphia, Möller broadcast in 1930 and 1931 over radio station WHAT. Approximately 104 one-hour twice weekly concerts were aired. Hoschke wrote the program notes for each selection which was read by the program host before each roll was aired. Below is a sample program for the WHAT broadcast of January 8, 1931.

PROGRAM - Sunday Night

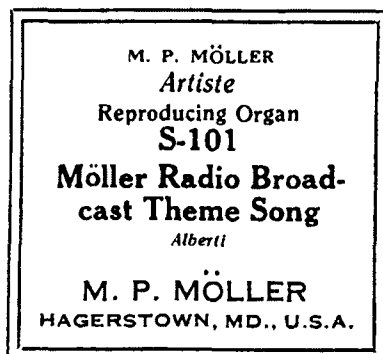
Theme song (1 minute)

Announcement

1. Overture to "William Tell," Part I - Rossini (7 minutes)
2. Overture to "William Tell," Part II - Rossini (7 minutes)
3. Miserere ("Il Trovatore") - Verdi (8 minutes)
4. Andantino in D flat - Lemare (6 minutes)
5. Humoresque - Pietro Yon (2 minutes)
6. Intermezzo, No. 2 ("Jewels of the Madonna") - Wolf-Ferrari (3 minutes)
7. La Tabatiere a Musique (The Musical Snuff Box) - Liadow (2½ minutes)
8. Arabesque ("Le Cid") - Massenet (2½ minutes)
9. March Militaire - Schubert (2½ minutes)
10. In a Monastery Garden - Ketelbey (7 minutes)
11. Pomp and Circumstance, Op. 39, No. 1 - Elgar (7½ minutes)

Theme song, announcements, etc. (5 minutes)

Total 60 minutes



The author read with amusement a letter from Luberoff to Hoschke on 18 December 1930. The purpose of the commentary between rolls was to tie the various compositions together into a smoothly flowing program. However, one problem soon surfaced. Luberoff wrote Hoschke:

In the future please make continuity longer as the records take a little longer to rewind than is possible to talk with the given explanations. Also, there are a group of numbers not permitted on the air, a list of which I hope to get soon and will forward to you as soon as I receive same. Among them are "Rhapsody in Blue" and "Selections from My Maryland".

The author also found a copy of a Larkin house publication, Vol. 24, No. 17, May 25, 1932 which informed its readers that

...there is mention of the beautiful "mahogany desk" immediately back of the organ console, and the very best music is now available merely [by] the insertion of an Artiste Record. An interesting feature is that each of the records in our library has been cut especially for the Larkin organ. If you like organ music on the radio--and most people do--you will want to listen to WEBR next Sunday evening at 8 o'clock when the Larkin organ will be on the air. Mr. Isham will play many of the numbers, the rest being recorded music played by master organists from all over the country.

In a letter from Harry W. Whitney, organist, to Hoschke on May 17, 1932 Mr. Whitney wrote:

You will be interested to know that we experimented Sunday afternoon by broadcasting the Artiste over one of the local stations, WEBR, whose aerial happens to be on the roof of the Larkin Terminal. This program was not advertised. I listened in on it, however, and was very well pleased not only with the station's pick-up, but also with the way the organ sounded even with some of the louder records, including for instance, Dethier's "The Brook". John Larkin III did the announcing and spoke as much about the Möller Artiste as he did about the fact that it is located in the Larkin Administration Building. No definite plans have been formulated with regard to broadcasting but it is quite likely that we shall go on the air regularly with this fine new set-up.

Harry Whitney broadcast the following in September:

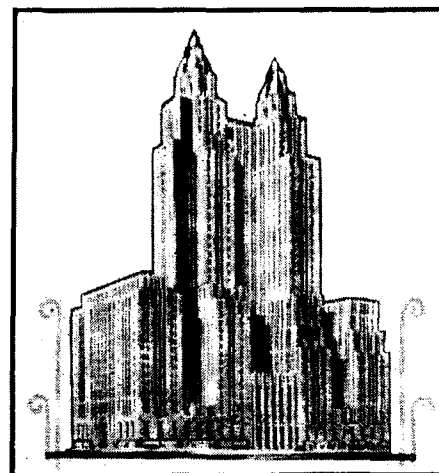
BROADCASTING THE LARKIN CONCERT ORGAN

WEBR Tuesday, September 20, 1932 - 3:30 to 4:00 P.M.

The Möller Artiste and
Harry W. Whitney, Organist

1. Artiste: On Wings of Song - Mendelssohn
2. Whitney: Selections from The Desert Song - Romberg
3. Whitney: Popular Group
Music Music Everywhere
I Guess I'll Have to Change My Plan
4. Artiste: Ballet Egyptian No. 3 - Luigini
5. Whitney: Tea for Two, from No No Nanette - Youmans
6. Whitney: Popular Group
And Still I Care
Here's Hoping
7. Whitney: Two Recent Waltzes
Be My Lover
Moonlight On The River

Also, in 1932 Möller installed a 76-rank concert organ with an Artiste in the New Waldorf-Astoria Grand Ballroom. The hotel also had a smaller organ with an Artiste in the dining room, Le Perroquet Suite. Both organs were used for broadcasting. Mr. Claude Hartzell wrote Hoschke on February 17, 1932:



No doubt you are aware of the fact that between the hours of four and six every day, including Sunday, we are broadcasting for the hotel exclusively.

Incidentally, Möller maintained a studio in the Waldorf and Dr. Zuck told the author that he used to play rolls for the diners.

RECORDING METHOD

Hoschke's method of making organ rolls differed from that of other companies. For making live recordings where the organist actually travelled to Hagerstown to record on the studio organ, Hoschke instructed the factory to construct a notational recorder that was wired to the organ console. This

recorder used 11¼" roll paper which was transferred to a cardboard master roll, 26" in width.

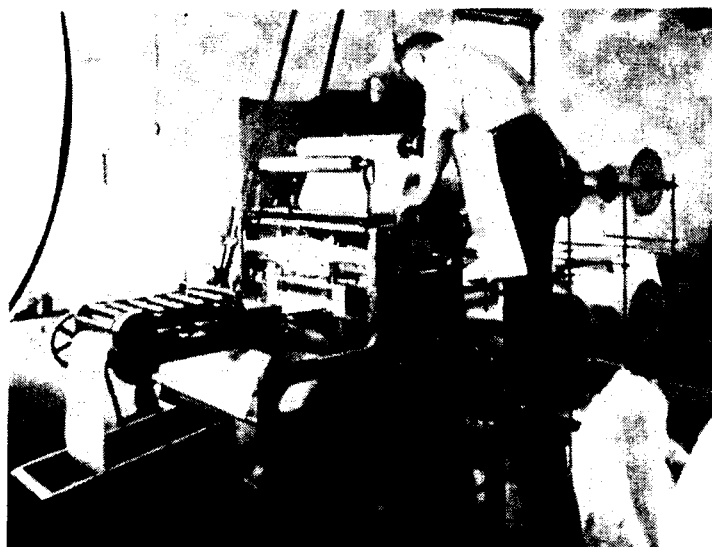
This kind of recording was notationally and rhythmically a replica of the organist's playing. It did not capture the organ registration. Walter Smith recalled:

For recording live, there was a large, three manual organ in the studio, orchestrally designed, with each key attached to a device in an adjoining room. There a piece of paper passed under finger-like rods, one for each note, which touched the paper and made an indentation in the waxed paper. Musical draftsmen would put it [the recorded roll] along side a master roll which was about 26" wide and made of heavy cardboard.

The master roll was put over a drafting board.

We had a rule going across the roll which would tell us that this is C# on Tracker No. 1, or this would be C# on Tracker No. 2. With this rule we could read the music. We drew lines on the master roll which was covered with dots. We drew the corresponding lines: Tracker No. 1 with a red pencil; Tracker No. 2 with a black pencil. Then this master roll went to a butcher's chop block, and a man took a series of punches and punched holes, careful to get the dot beneath each punch.

When this was finished, the master roll would go through a big machine that looked like a printing press and we would get a proof. We would play the proof and edit it for wrong notes. For live recordings, the registration was written on the organist's sheet music. But instead of writing the actual stop names, we numbered them. If we didn't have a number for a particular stop, we would write in the name of the stop [which] was not in our regular list, i.e., Erzahler, Spitz Flute, etc.



Moller's Ed South placing a master roll on the perforating machine. The perforator made eight production copies from the master on each run.



For several decades prior to its sale to the author, the Möller roll perforator was housed in a wood storage area in the main plant. Over time, shelving had been built up around the incredibly heavy machine. On moving day factory employees used chain saws to free the machine.



Victor Zuck (foreground) registering a roll on the portable registering punch.

Now, after these are on the sheet music there's a secondary machine. First you put the proof [trial roll] in a little machine. Then we would punch in the combinations so that when the organist heard the proof he also heard his registration. Once we had all the little imperfections out, then we ran the master roll over again and you got 8 rolls at one cutting. If you kept your punches sharp, you would get eight good copies.

For designed rolls, Hoschke would try to use the actual orchestral score. He would then mark this score with a pencil indicating where the notes should be placed on the tracker bar and which dynamics were required.

For the large, orchestral pieces, especially those "recorded by" symphony conductors such as Walter Damrosch

and Fabien Sevitzy, Walter Smith described the operation in this manner:

The easy way of recording was with a live organist. Not over 10% of the rolls were made with this method. Our big records that were the backbone of our library were the symphonic and orchestral things and, incidentally, many of those were recorded by Walter Damrosch from the New York Symphony Orchestra. He didn't play the organ at all. But this we loved. He was talking our language because we were symphonic people.

We had a little narrow tape and we had 3 telegraph keys. The recording artist would read his music and establish his rhythm on his telegraph keys. You would get a pulsation on each one, and then take this narrow tape with the rhythm and put it along side a master.

The artist would then sit down with Hoschke, our director, and they would take a lot of time to do this. They would think in terms of orchestral instruments - I want this and that -- Mr. Hoschke thinking in terms of the organ and mentioning what he had and didn't have, planning the registration. That's the way we recorded Beethoven's "Fifth Symphony," "The 1812 Overture," "Rienzi Overture," "Danse Macabre," and many others. We worked primarily from a miniature orchestral score. A lot of musicianship had to come in on our part. If the tempo was increasing we had to space the notes or holes in accordance with what we thought the artist had done, or if we had a trill, we had to feel that thing and know about how this was done in order to have it come out as it should. This was the way that the Möller library was built with the recordings of artists that were not organists.

Hoschke referred to his telegraph-like device as a "nuancer." Hoschke was clever and his method of designing rolls was effective. One need only to compare his "Danse Macabre" with versions issued by other organ companies to hear the difference.

MÖLLER TRACKER BAR

The Artiste used standard piano roll flanges and paper trimmed to 11¼", standard piano roll size. The tracker bar contained 133 holes.

These holes were in two rows, staggered, with 66 holes on the top row and 67 holes on the bottom. It was similar to the Estey and Aeolian organ tracker bars. But the Artiste was capable of controlling the swell shades (dynamics) for two separate chambers, a reroll device, a 29-point crescendo system, plus the registration for all the manuals and pedal as well as positioning the divisions of the organ (SWELL, GREAT, CHOIR, SOLO, PEDAL) on the tracker bar---all this from 133 holes! Skinner used 120; Estey, 125; Aeolian DA used 176 holes; Welte, 150; Wurlitzer, 105; and Austin, 236.

TRACKER BAR LAYOUT (from left to right)

Tracker I (top row)

Hole(s)

- 1 - 61 Playing notes
- 62 Crescendo. Activates a 29-point crescendo by means of two continuous chain-perforations, hole #62 (Tracker I) plus hole #61 (Tracker II). Holes 33-61 in Tracker Bar I cease being playing holes and become crescendo points. The crescendo is set by means of a separate row of relays which are additive, a relay contact being wired to the one below it. On mortuary Artistes not all of the crescendo ports had to be wired, only enough to make a smooth sounding crescendo. Each crescendo was laid out for the organ to which the Artiste was connected.
- 63 Shade #1 (p)
- 64 Shade #2 (mf)
- 65 Shade #3 (f)
- 66 Shade #4 (ff)

Tracker II (bottom row)

Hole(s)

- 1-59 Playing notes (except when cut out by kicker hole)
- 60 Separator (All players built up to about October 5, 1927 were single-expression players. All shutter doors hooked to the Swell and operated from 4 points on one series of Swell operating holes. The studio player and the New Castle player were constructed so that they would work either with one expression or with two. The Choir and the Great work under one; the Swell and Solo under the second. Hole No. 60 is used to separate the one expression into two expressions when the music is so cut. Later, about February 17, 1930, Hole No. 60 was referred to as a "CANCELLER" in 2-manual single-expression players, but in this case it was used to cancel the lower holes in the single-expression organs so that only the upper holes in the tracker would operate.)
- 61 Tremolo Cancel. The tremolo cancels cancels all tremolos.
- 62 Kicker hole. This is a general cancel for all divisions. No divisional cancels are used because this arrangement saved Hoschke four holes in the paper for other uses. This "kick-off" is practically instantaneous in its operation and does not cause any break in the music as it passes over Tracker I to the combination changing area. The Kicker Hole is a "half-hole" in the tracker bar. It was so designed to prevent getting a "chirp" from the stops being brought into play. When the "kicker hole," about a half inch slot, is exposed in the roll paper, all of the playing notes on Tracker II are disconnected and the holes are then used to quickly set up the organ

registration and proper fundamental(s). The relays for both the fundamentals and the registration are wired to remain on once they are activated by the roll holes. Each time the kicker slot appears, the relays set from the previous registration are cancelled and they await their new registration from another set of set of holes.

- 63 Reroll
- 64 Shade #1 (p)
- 65 Shade #2 (mf)
- 66 Shade #3 (f)
- 67 Shade #4 (ff)

Below are two registration layouts for the Artiste. It appears that after Hoschke left the Möller Company in 1934 the registration for the Artiste was slightly modified. The author cannot pinpoint when the new studio Artiste stop layout went into effect. Möller installed Artistes on only about six four-manual organs where the solo was used in the player. The solo was differently arranged for each player. In the Funkhauser residence the solo was used primarily to activate the percussion stops.

- 7. Gamba (from Swell)
- 8. Violin Diapason
- 9. Flute d'Amour 12th
- 10. Quintadena
- 11. Clarinet

- 7. Viola + Trem.
- 8. English Horn + Trem.
- 9. 2-2/3 Quint + Trem.
- 10. Unda Maris + Trem.
- 11. Clarinet + Trem.

Pedal:

- 1. Lieblich Gedeckt 16'
- 2. Bourdon 16'
- 3. Dulciana 8' + Dolce Flute 8'
- 4. Cello 8' + Major Flute 8'
- 5. Resultant 32' + Tuba 8' + Gamba 16'

Pedal:

- 1. Bourdon 16'
- 2. Lieblich Bourdon 16' + Dulciana 8' + Bourdon 8'
- 3. Lieblich Flute 8'
- 4. Violone 16' + Violone 8' + Contra Gamba 16' + Gamba 8'
- 5. Contra Bourdon 32' + Trombone 16' + Tromba 8'

Solo (from Choir) - (Same on old and new layouts)

- 1. Violin Diapason + Concert Flute + Erzähler
- 2. Concert Flute + Erzähler
- 3. VDO
- 4. Viole Celeste
- 5. Dulcet 4'
- 6. VDO + Dulciana
- 7. Violin Diapason + 12th
- 8. Dulcet 4' + 12th
- 9. Violin Diapason + Clarinet

OLD STUDIO ARTISTE LAYOUT

Swell:

- 1. Vox Humana
- 2. Keraulophone + Salicional
- 3. Gamba
- 4. Lieblich Gedeckt
- 5. Salicional
- 6. Diapason
- 7. Oboe
- 8. English Horn
- 9. Gambetta 4'
- 10. Orchestral Flute 4'
- 11. Bourdon 16'

Great:

- 1. Dulciana
- 2. Erzähler
- 3. Concert Flute
- 4. Doppel Flute
- 5. Viola d'Orchestra
- 6. Octave 4'
- 7. Flute Harmonic 4'
- 8. Open Diapason
- 9. Tuba
- 10. Harp
- 11. Chimes

Choir:

- 1. Dulciana
- 2. Erzähler
- 3. VDO
- 4. Viole Celeste
- 5. Concert Flute
- 6. French Horn

NEW STUDIO ARTISTE LAYOUT

Swell:

- 1. Vox Humana + Tremolo
- 2. Salicional + Voix Celeste + Salicional Celeste + Trem.
- 3. Strings (2 ranks) + Trem.
- 4. Flute 8' + Trem.
- 5. Salicional + Trem.
- 6. Geigen Diapason + Trem.
- 7. Oboe + Trem.
- 8. Trumpet + Trem.
- 9. 4' Principal + Trem.
- 10. 4' Flute + Trem.
- 11. Bourdon 16' + Trem.

Great:

- 1. Dulciana + Tremolo
- 2. Gemshorn + Trem.
- 3. Concert Flute + Trem.
- 4. Hohl Flute + Trem.
- 5. Viol + Trem.
- 6. Octave 4' + Trem.
- 7. Flute 4' + Trem.
- 8. Diapason + Trem.
- 9. Tromba + Trem.
- 10. Harp
- 11. Chimes

Choir:

- 1. Dulciana + Trem.
- 2. Gemshorn + Trem.
- 3. Violin + Trem.
- 4. Violin + Violin Celeste + Trem.
- 5. Concert Flute + Trem.
- 6. French Horn + Trem.

STUDIO ARTISTE CRESCENDO LAYOUT

Pt Hole
#

- 1. #33 Pedal Bass (1-12) + Treble (13-32) to Tracker II Gt. 8' + Sw. 8' + Ch. 8' to Tracker I Lieblich Gedeckt 16'(Pd.) + Flute 8' (Pd) + Flute 8' (Sw) + Dulciana 8' (Gt).
- 2. #34 Gemshorn (Gt)
- 3. #35 Concert Flute (Gt)
- 4. #36 Bourdon 16' (Pd)
- 5. #37 Salicional (Sw)
- 6. #38 Stopped Flute (Sw) + Gedeckt 8' (Pd)
- 7. #39 Voix Celeste (Sw)
- 8. #40 Orchestral Flute 4' (Sw)
- 9. #41 Flute 8' (Pd)
- 10. #42 Doppel Flute (Gt)
- 11. #43 Flute 4' (Gt)
- 12. #44 Viola (Gt)
- 13. #45 Viola Celeste (Ch)
- 14. #46 Oboe (Sw)
- 15. #47 Viola 8' (Pd)
- 16. #48 Clarinet (Ch)
- 17. #49 Open Diapason (Sw)
- 18. #50 Open Diapason (Gt)
- 19. #51 Orchestral Violins II (Sw)
- 20. #52 Orchestral Violin 4' (Sw)
- 21. #53 Tuba (Gt)
- 22. #54 Tuba 8' (Pd)
- 23. #55 Resultant 32' (Pd)

- 24. #56 Choir 4' to Tracker I
- 25. #57 Choir 16' to Tracker I
- 26. #58 Swell 16' to Tracker I
- 27. #59 Swell 4' to Tracker I
- 28. #60 Great 16' to Tracker I
- 29. #61 Violone 16' (Pd) + Great 4' to Tracker I

PLAYER PARTS

The Moore and Fisher Mfg. Co., Deep River, Conn. quoted the following in 1931:

Spool box,	
without tracker bar	\$20.00
with tracker bar	27.00
10-point air motor	8.50
Air motor governor, 2-speed reroll	6.50
Electric switch pneumatic	3.00
Rewind-replay pneumatic	3.50
Transmission sprocket chain	.18 yd.
Switch boxes, with cord & plug	1.60 ea.
Spill valve boxes, with 1 extra fl. elbow	1.25
Power bellows	30.00
Cog belt for same	1.50
Rubber tubing, 3/4" i.d.	.16 ft.

GRAY BOXES

Hagerstown Bookbinding and Printing Co., Inc., quoted the following on November 15, 1932:

Gray Leatherette Boxes	200	500
12-1/4 x 2-5/8 x 2-5/8 L	4¢ ea.	3¢ ea.
12-1/4 x 2-1/4 x 2-5/8 M	5¢ ea.	4¢ ea.
12-1/4 x 2 x 2-5/8 S	5¢ ea.	4¢ ea.

Up to June 5, 1930 Möller had been buying player parts from Pratt Read, but in a letter to Mr. Herbert Frederici of New York City Hoschke expressed dissatisfaction with Pratt Read:

We have been buying our spool-boxes, transmission, play and replay and various other small items from our players from Pratt Read Player Action Co., Deep River, Conn. We, of course, make our own stock. Of late, I am very much dissatisfied with the quality of their stuff and, insomuch as our player is so very fine in principle and performance I am inclined to feel that I want to obtain a better grade of material.

It is not known whether Hoschke eventually chose another vendor.

COST OF ARTISTE

Occasionally the question arises about the original cost of an Artiste. In only a few cases was the Artiste placed on a non-Möller pipe organ. The Artiste by itself sold for about \$1000. The cost of a Möller organ with an Artiste would depend on how many ranks of pipes the organ contained and whether the organ was purchased prior to the Depression.

The tremolo, incidentally, was not a heavy tremolo except when the Artiste was connected to a theater organ. Dr. Zuck told the author that Möller had installed an Artiste on the Brooklyn Paramount Wurlitzer. He said that the sound was fantastic! He said that there was also talk about attaching an Artiste to the giant Wanamaker organ in Philadelphia, but nothing came of that.

MANUFACTURING COSTS OF THE ARTISTE

Frequently the author is asked about the cost of the materials and the vendors used by Möller when manufacturing the Artiste. To give the reader some idea of what prices Möller was paying for parts he has listed the following:

TRACKER BARS

Möller tracker bars were ordered from the Cornwall & Paterson Mfg. Co., Bridgeport, Conn. In 1928 the company offered Möller 25 tracker bars at \$6.00 each. In 1931 the price was \$7.00 each.

PAPER

Organ roll paper was ordered from Seaman Paper Company, 122 East 42nd St., New York City. The paper used was Gray treated Tempo Music Paper in rolls 12 inches wide, 15 inches in diameter, 2-3/4 pt. caliper, wound on 2-inch cores with wooden plugs, and packed in cases. In 1932 the company offered Möller a quantity of 3 tons at 14 cents per lb. f.o.b. mill, less 2% 10 days, net 30 days from date of invoice.

MASTER ROLL PAPER

The first heavy cardboard master roll paper, along with the perforator, was purchased from Connorized Music Co., New York City. In 1930 Antietam Paper Company, Hagerstown, Maryland quoted the price for master roll paper as follows: Manila Board to be used for master record rolls, in rolls 26-3/4" wide, diameter about 18", with a straw board core measuring 3 inches inside, in lots of 2,000 lbs. at \$9.65 cwt. delivered at your plant. This stock would caliper about .017.

ROLL BOX LABELS

The Dixie Press, Hagerstown, Maryland in 1933 quoted Möller \$2.25 for 150 Gray Box Labels printed in blue ink. The Antietam Printing Co., also of Hagerstown, quoted \$1.00 per lot of 150 labels as of July 27, 1933.

In 1932 mortuary organs were priced as follows:

- | | |
|---|--------|
| 1. Straight mortuary organ | \$2000 |
| 2. Straight mortuary and full set of chimes | \$2350 |
| 3. Straight mortuary + Vox Humana and full chimes | \$2750 |
| 4. Straight mortuary (Dulciana, gamba, diapason, flute, oboe, harp, chimes, unified and duplexed) | \$3500 |
| 5. Organ and player with no console | \$1500 |
| 6. Organ console and player in console | \$2000 |

Hoschke preferred #4. This was his "pet" and he considered it the most representative of the illustrations of the kind of music playable on the "mortuaries." The rolls were made with the studio intensities. There was no case work included with any of the above instruments.

Möller only sold about 149 Artistes, the majority of which ended up in funeral parlors. Needless to say, as the Depression continued, Möller had many units and shelves of rolls on hand.

Mr. Reiley Daniels, past President of the M. P. Möller company, said that "the player business was probably the most costly experiment that Möller ever got involved in." Incidentally, Mr. Daniels married one of M. P. Möller's daughters and related to the author that during the winter months when M. P. Möller would winter in Florida, Mr. Daniels' Sunday afternoon duties consisted of remaining in the house, playing Möller rolls for prospective Möller customers. He was not pleased with that assignment.

Möller also experimented with a multiple roll playing device. According to Victor Zuck, the device was actually a Welte piano roll changer that had been brought to Möller by Richard Whitelegg who formerly had been employed by Welte.

Developing the Artiste was not cheap. In an interview given to the *Norfolk and Western Magazine* in August, 1928, Hoschke himself stated that the cost of making a master roll was about \$300! Möller made over 500 masters, some of which were designed specifically for theater organs. Some titles required 4-5 masters to make a production roll. So over \$150,000 alone was tied up in just the master rolls, which still exist, and along with the perforator, punches, registration files, Artiste locations, correspondence, all are now in the possession of the author.

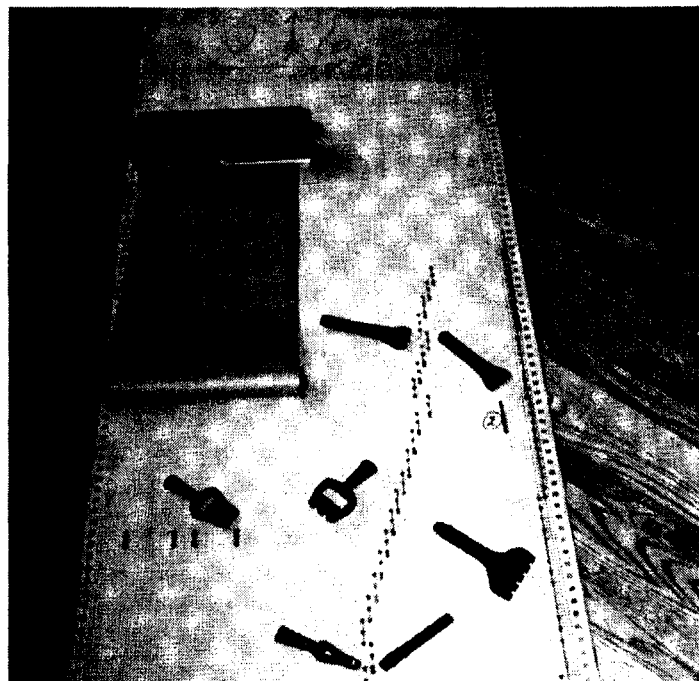
CUSTOMIZED ROLLS

As mentioned earlier, the music roll department had to maintain a special filing cabinet for the registration. This required about 475 file folders. Remember, the registration was NOT cut into the master roll. If a customer ordered roll No. 205, for example, the person preparing the registration for that title would pull the file folder, No. 205, "Voix Celeste," and proceed to punch into the roll the combinations which most closely approximated those suggested by Hoschke. Referring to the studio's layout (page 26), notice that each combination hole was assigned a number in keeping with the studio Artiste registration. This sheet always indicated exactly which fundamentals were to be chosen and

which stops were to be assigned to the various divisions of the organ. At this time any synthesized stops could be cut into the roll and any peculiarities in the stop layout for a particular organ noted.

As the reader may have surmised by now, it was not always a simple matter of removing a roll from stock and mailing it to a customer. Once a customer selected a title, the music department also had to pull the Artiste stop layout for the customer's pipe organ to ascertain certain facts. For example, was the organ a single or two expression organ? Was the organ a small organ or a large one? Was there an echo division? Were there any stops that would have to be synthesized? Would a flute have to be used instead of a harp? Were there any particular stops to be avoided, perhaps because they were either too loud, too soft or just not a pleasant stop? In one file there was a note in red pencil warning, "Watch out for the Post Horn!" Did the organ possess any percussion? Did it have a full set of chimes, or just 3 bells? Were the combinations expanded for any division so that the trackerbar layout deviated from the studio organ? Did the customer have a piano attached to the organ and did he demand registration using the piano? Senator Sewell from Denver owned a harp and a piano. He requested plenty of both in his rolls. Mr. Luberoff, one of Möller's top salesmen at the Philadelphia showroom, requested selections using plenty of "sobbing tibia" so that "we can all have a good cry."

In short, for each title ordered, someone knowledgeable about the Artiste and organ registration had to prepare each roll. One can only wonder how long Möller would have continued to prepare custom rolls had they produced Artistes by the hundreds. It seems inevitable that the registration would have been cut into the master, and each Artiste wired to imitate the studio, just as Hoschke had advised in the beginning.



A Möller Artiste master roll, production roll and the various hand punches used to create the masters.

EQUIVALENT SHEET FOR THE ARTISTES

For small organs with limited tonal resources, the studio devised what they called an "equivalent sheet" to aid in the registration.

Swell substitutes for the Great

- For Great 1 use Swell 5
- For Great 2 use Swell 5
- For Great 3 use Swell 4
- For Great 4 use Swell 4
- For Great 5 use Swell 2
- For Great 6 use Swell 10
- For Great 7 use Swell 10
- For Great 8 use Swell 6
- For Great 9 use Swell 2+6+7
- For Great 10 use Swell 10
- For Great 11 use Blank

Great substitutes for the Choir

- For Choir 1 use Great 1
- For Choir 2 use Great 2
- For Choir 3 use Great 5
- For Choir 4 use Great 2+5
- For Choir 5 use Great 4
- For Choir 6 use Great 8
- For Choir 7 use Great 2+5
- For Choir 8 use Great 1+4+7
- For Choir 9 use Choir 9
- For Choir 10 use Choir 10
- For Choir 11 use Choir 11

Swell substitutes for the Choir

- For Choir 1 use Swell 5
- For Choir 2 use Swell 5
- For Choir 3 use Swell 2
- For Choir 4 use Swell 2+5
- For Choir 5 use Swell 4
- For Choir 6 use Swell 6
- For Choir 7 use Swell 2
- For Choir 8 use Swell 4+5+10
- For Choir 9 use Swell 10
- For Choir 10 use Swell 5+10
- For Choir 11 use Swell 2+5+10

It must be pointed out that not only were there different furniture styles of the Artiste, but there were different internal sizes of Artistes. The author has equivalent sheets for Artistes Styles A-J. Again, Artistes were designed for different size organs, ranging from no fundamentals to 12 fundamentals; from 2 manuals to 4. By now the reader can see that the music played an important part in the selling of rolls. A botched registration could easily cause an irate customer and possibly squelch sales not only within a given city, but within a state. There were several letters in which the customers wrote Hoschke and told him that they had compared his

arrangement with that of their friend's Aeolian. And some of them challenged him on the registration.

KICKER HOLE

As explained earlier, a special small hole called the Kicker Hole was used to activate registrational changes. This slot WAS cut into each master roll and appeared in each production roll. It was this hole which served as a guide when the production roll was placed in the portable registration perforator. It is the Kicker Hole which today fools unsuspecting Artiste owners who purchase Möller organ rolls from uninformed sources, not knowing that there is absolutely no registration in their rolls and that when played, these rolls will be silent! A few of our "famous" collectors are sitting on Möller rolls in their museums, wondering why their rolls don't make any music. Unless one has an original Möller organ, Artiste and rolls which were factory-customized for that instrument, all rolls should be re-registered for the best performance.

After the registration was punched in, the music department then checked for the tonal balance of each roll by means of a switch panel. By selecting the appropriate switches one could approximate the ranks of pipes available in the customer's pipe organ, be it in his residence, lodge, funeral parlor or theater.

Sometimes the balance was off and the roll was returned to the studio for changes. Some customers liked plenty of strings and harp. Others wanted the music made "softer," especially the theater managers. They wanted to return many of their rolls for softer pieces and complained that the lobby organ could be heard in the auditorium, interfering with the "talkies." On some rolls, cutting in the registrational changes was a cinch. Maybe only 3 or 4 registrational sheets were in the folder. But for some rolls the stop changes could run to 80 or 90 changes. Was it any wonder that the music department might frown when receiving an order for rolls? And were mistakes made in cutting in the registration? Yes, the author has found rolls where incorrect holes were almost imperceptibly taped over. Sharp eyed Senator Sewell caught this on a few of his rolls and immediately questioned Hoschke. Hoschke offered to exchange the rolls and declared that he had no idea of how the rolls could have been sent from the factory. The factory issued only "perfect" rolls.

SYNTHESIZED STOPS

By referring to the list of stop changes for the studio player one can see that the Möller system could turn on individual stops (i.e., Clarinet, Trumpet, Harp) as well as ganged stops, especially in very large instruments, such as a group of strings or synthesized stops. In this manner Hoschke could save holes in the tracker bar by making up ensembles and mixing them, if he so chose, with individual stops. Some examples of synthesized stops that were frequently used on small organs were:

OBOE	use 8' String + 2 2/3 Flute or 8' Salicional + 4' Flute + 2 2/3 Nazard
CLARINET	use 8' Oboe + 2 2/3 Bourdon + 4' Bourdon
FR. HORN	use 8' Concert Flute + 8' Gemshorn + 8' Gross Flute
ENG. HORN	use 8' Oboe + 2 2/3 Bourdon + 4' Bourdon
QUINTADENA	use 8' Salicional + 2 2/3 Flute

As many collectors have discovered, not all Möller rolls are compatible, one Artiste with the next. It has been the author's experience that rolls from mortuary players are usually interchangeable. But rolls taken from theater organs or large 3 or 4-manual instruments may register poor or incomplete stop changes. Sometimes the solo combination holes were used to expand the registration in other divisions or to activate separate tremolos or percussion stops. Such is the case with the lobby Artiste in the Fox Theater in Detroit. When the AMICA convention was held in Detroit and we visited the Fox Theater, the author spent hours selecting rolls which he thought would be thrilling to hear. He found to his dismay that not only did the tremulants not function most of the time, but that there were drop-outs and passages that were impossible to hear when an audience was present in the lobby. Currently the Fox Theater has been completely restored and the management is interested in demonstrating the lobby organ once again. Unfortunately, all of the original rolls have been lost and they have now only one roll which everybody is tired of hearing. So on behalf of AMICA the author will be donating and registering several rolls for the Fox. Möller, by the way, installed Artiste lobby organs in three Fox Theaters: The Saint Louis Fox (the organ/Artiste was removed, placed in a church and burned in a fire); the San Francisco Fox (the theater was torn down, but the organ/Artiste remains in private hands); the Detroit Fox (both organ and Artiste are in good shape).

SYNTHETIC STOPS AND SUBSTITUTIONS MADE BY MÖLLER FOR THE ARTISTE

After examining the stop list for every Artiste the author compiled the following list which may be of help to Artiste owners who may wish to re-register some of their rolls. It may also be helpful to organists who, as it were, are emerging from the baroque closet and are re-discovering orchestral organs and wondering what to do, for example, when there is no English or French horn.

SWELL

1. Vox Humana
2. Salicional and Voix Celeste - used:
Dolce + Salicional
Salicional + String Celeste (2 ranks)
Salicional + Dulciana
V. D. O. + Violin Celeste

3. Strings (2 ranks) - used:
Salicional + Voix Celeste + Dulciana
V. D. O.
Dolce + Salicional
Salicional + Dulciana + Vox Humana
V. D. O. + Violin Celeste + Solo Violin
Orchestral Violin + 4' Salicional + 4' Principal +
2 2/3 Nazard + 15th + Gamba Celeste
4. Flute 8' - used:
Stopped Diapason
Clarabella Flute
Flute Traverso
Concert Flute
Gedeckt
5. Salicional - used:
Dulciana
Aeoline
Dolce
Celeste
Kleine erzahler
V. D. O.
6. Geigen Diapason - used:
Stopped Diapason + 4' Harmonic Flute
Open Diapason
8' Flute + 4' Orchestral Flute
Gedeckt + 4' Flute + 8' Dulciana
8' Flute + V. D. O. + 4' Viole
7. Oboe - used:
Voix Celeste + 4' Harmonic Flute
Orchestral Oboe
Salicional + 4' Harmonic Flute
Viole + Dulciana + 2 2/3 Twelfth
Viole Celeste + V. D. O. + Tibia 12th
8' String + 2 2/3 Flute
8' Salicional + 4' Flute + 2 2/3 Nazard
8. Trumpet - used:
Voix Celeste + 4' Harmonic Flute + Salicional +
Dulciana
Oboe + Salicional + 4' Chimney Flute + Flute 12th
Oboe + 4' Orchestral Flute
Salicional + 12th + 4' Orchestral Flute
Salicional + 4' Harmonic Flute + Vox Humana
Oboe + 4' Flute d'Amour + 2 2/3 Flute 12th
Viole + Dulciana + 2 2/3 12th + 4' Flute
Viole Celeste + V. D. O. + Tibia 12th + 4' Flute
9. Principal 4' - used
4' Harmonic Flute
4' V. D. O.
4' Orchestral Flute
4' Violin
4' Principal + 4' Salicet
4' Viole

GREAT

1. Dulciana - used:
Gemshorn
Viola
V. D. O.
2. Gemshorn - used:
Dulciana
Salicional
Erzahler
Viola
V. D. O.
3. Concert Flute - used:
Stopped Diapason
Flute Harmonic
Gedeckt
4. Hohl Flute - used:
Stopped Diapason
Gross Flute
Doppel Flute
Clarabella
Tibia
Second Diapason
5. Viol - used:
Salicional + Dulciana
V. D. O. + Gamba
Cello; Gross Gamba; V. D. O. + Violin Celeste
6. Octave 4' - used:
4' Harmonic Flute
4' Orchestral Flute
4' Harmonic Flute + Violina
4' Flute + 4' Viol
7. Flute 4' - used:
4' Harmonic Flute
4' Orchestral Flute
4' Doppel Flute
4' Solo Piccolo
8. Diapason - used:
Open Diapason
1st Open Diapason
Diapason Phonon
9. Tromba - used:
Open Diapason + Salicional + Dulciana
Tuba
Open Diapason + Oboe
Trombone
Tuba + 4' Clarion
Open Diapason + Cornopean
Harmonic Tuba

10. Harp - used:
Dulciana + 8' Gedeckt

CHOIR

1. Dulciana - used:
Dolce + Dolce Celeste
2. Gemshorn - used:
Erzahler
Dulciana + Unda Maris
3. Violin 8' - used:
Viola
Viole
Gross Gamba
4. Violin 8' + Violin Celeste 8' - used:
Viola + Dulciana + Unda Maris + Gemshorn
Dolce + Erzahler + Viole + Unda Maris
Gross Gamba + Viola d'Amour + Viola
Celeste + Unda Maris
5. Concert Flute - used:
Melodia
6. French Horn - used
8' Concert Flute + 8' Gemshorn + 8' Gross Flute
7. Viola - used:
Gross Gamba
V. D. O. + Gemshorn + Dulciana
8. English Horn - used:
English Open Diapason
Melodia + Gemshorn + 4' Flute
Dolce + Concert Flute + Viole + Flute d'Amour 4'
8' Oboe + 2 2/3 Bourdon + 4' Bourdon
9. 2 2/3 Quint - used:
Flute 12th
8' Salicional + 2 2/3 Flute
Quintadena
10. Unda Maris 8' - used:
Gemshorn + Flute 12th
Flute Quint + Erzahler (2 ranks)
11. Clarinet - used:
Melodia + Gemshorn + 2 2/3 Flute
Violincello + Gemshorn + Concert Flute + Flute 12th

In some instruments, even though the actual stop existed, say, a Clarinet, but the tonality or volume wasn't quite right, Hoschke would synthesize the stop to achieve the musical results.

FUNDAMENTALS

The concept of fundamentals is perhaps unique to the Artiste. While the idea of extending the playing range of a manual or pedal board was not new, the Artiste carried the concept farther than any of the other player systems.

Hoschke devised 12 tracker bar layouts which he called fundamentals, switches that could turn on parts of the tracker bar in response to the demands of the music. Looking at the fundamental charts listed below, notice how various manuals can be either inverted or shifted between Tracker I and Tracker II. Notice how the pedal line can be extended from 12 to 32 notes. And by shifting divisions (i.e., CHOIR, SWELL, GREAT, SOLO, PEDAL), Hoschke was able to make the most use of the 133 tracker bar holes to accomplish coupling (16', 8', 4', 2' pitch) without using holes to actually make the coupler tablets move on the console.

The largest organs with 3 or 4 manuals used all 12 fundamentals. Smaller organs used 6, wired so that Fundamental 7 triggered No. 1; No. 8 triggered No. 2; No. 9 triggered no. 3, and so forth.

Some small funeral organs used only 5 fundamentals, and a later 3-rank Artiste portable organ did not use any fundamentals.

II Ped. [1-12]; Gt. Tenor + Solo Tenor [13-32];
Choir Treb. + Solo Treb. [33-59]

FUND. #8 II Swell 8' + Solo 8' [1-61]
II Ped. [1-12]; Choir Tenor + Solo Tenor
[13-32]; Gt. Treb. + Solo Treb. [33-59]

FUND. #9 I Great 8' + Solo 8' [1-61]
II Ped. [1-12]; Choir Tenor + Solo Tenor
[13-32]; Sw. Treb. + Solo Treb.
[33-59]

FUND. #10 I Great 8' + Solo 8' [1-61]
II Ped. [1-12]; Sw. Tenor + Solo Tenor
[13-32]; Ch. Treb. + Solo Treb.
[33-59]

FUND. #11 I Choir 8' + Solo 8' [1-61]
II Ped. [1-12]; Gt. Tenor + Solo Tenor [13-32];
Sw. Treb. + Solo Treb. [33-59]

FUND. #12 I Choir 8' + Solo 8' [1-61]
II Ped. [1-12]; Sw. Tenor + Solo Tenor
[13-32]; Gt. Treb. + Solo Treb. [33-59]

FUNDAMENTAL CHARTS

3 Manual Artiste -- Switches

I = Tracker #1, or top row of holes; II = Tracker #2, bottom row

FUND. #1 I Swell 8' + Choir 8' + Solo 8' [notes 1-61]
II Ped. [1-12]; Gt. Tenor + Solo Tenor [13-32];
Gt. Treb. + Solo Treb. [33-59]

FUND. #2 I Great 8' + Choir 8' + Solo 8' [1-61]
II Ped. [1-12]; Sw. Tenor + Solo Tenor
[13-32]; Sw. Treb. + Solo Treb.
[33-59]

FUND. #3 I Swell 8' + Choir 8' + Solo 8' [1-61]
II Ped. [1-12] + Ped. Treb. [13-32]; Gt. Treb.
+ Solo Treb. [33-59]

FUND. #4 I Great 8' + Choir 8' + Solo 8' [1-61]
II Ped. [1-12] + Ped. Treb. [13-32]; Swell +
Solo Treble [33-59]

FUND. #5 I Great 8' + Choir 8' + Solo 8' [1-61]
II Pedal [1-12]; Swell 16' [13-59]

FUND. #6 I Great 8' + Choir 8' + Solo 8' [1-61]
II Ped. [1-12] + Ped. Treb. [13-32]; Swell 16'
[33-59]

FUND. #7 I Swell 8' + Solo 8' [1-61]

2 Manual Artiste Fundamentals -- Switches

Fund. #1 I Swell 8' [1-61]
II Ped. [1-12]; Gt. Tenor [13-32] + Gt. Treble
[33-59]

Fund. #2 I Great 8' [1-61]
II Ped. [1-12]; Sw. Tenor [13-32] + Sw. Treble
[33-59]

Fund. #3 I Swell 8' [1-61]
II Ped. [1-12] + Ped. Treb. [13-32]; Gt. Treb.
[33-59]

Fund. #4 I Great 8' [1-61]
II Ped. [1-12] + Ped. Treb. [13-32]; Sw. Treb.
[33-59]

Fund. #5 I Great 8' [1-61]
II Pedal [1-12]; Swell 16' [33-59]

Fund. #6 I Great 8' [1-61]
II Ped. [1-12] + Ped. Treb. [13-32]; Sw 16'
[33-59]

The Mortuary Artiste uses the same arrangement of fundamentals except for the deletion of Fundamental #5.

When fundamentals 7 and 8 are cut into the roll, the player is wired so that Fundamental No. 1 operates. When Fundamentals 9, 10, 11, and 12 are in the roll, Fundamental 2 operates.

FINAL DAYS

So what happened to Hoschke the reader might ask? Mr. Hoschke worked for Möller for about 10 years. During this time he experimented with electro-acoustic inventions and was granted many patents. In June 1934 he built his first electronic organ. The Everett Piano Company, South Haven, Michigan agreed to manufacture this instrument and Hoschke moved to South Haven in October 1934. This new organ was called the "Orgatron" and several units were produced with a player. After Hoschke died in South Haven of a heart attack on August 26, 1936 his work was continued by Victor Zuck. According to William Barnes, Wurlitzer took over the sale



Robert Colliflower

and manufacture of the Orgatron in 1946 and Mr. Zuck was in charge of development. Thus did Wurlitzer get its start in electronic organs.

Meanwhile, back at the Möller company, rolls were still being made, primarily hymns, by Robert Colliflower and Walter Smith. The operation of the music roll di-

vision was suspended during World War II and never resumed operation except when Walter Smith was called back by Möller to register about 200 rolls for a new organ that was installed in 1954 in the George Washington Monument Masonic Auditorium in Alexandria, Virginia. This organ, about 44-ranks, Möller's last player, still exists and is operational.

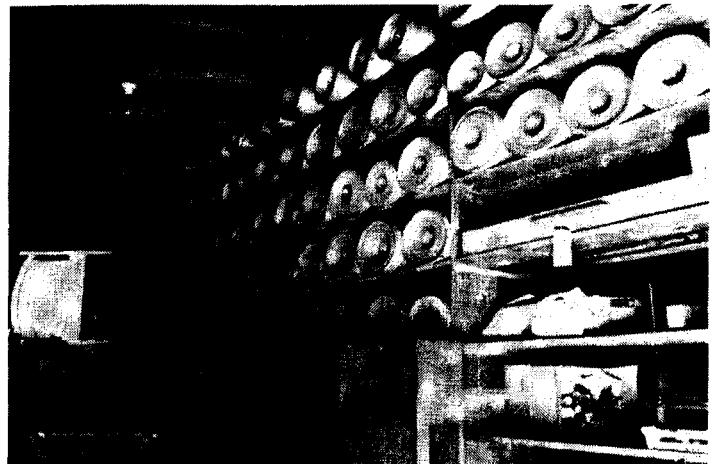
FUTURE OF THE ARTISTE

The reader has little idea of how close we came to losing all the original Artiste master rolls, correspondence and registration folders. One Möller employee told the author that when the factory was ordered to cease organ building at the beginning of World War II, anything that was not needed was literally swept out the doors. Fortunately, the perforator and the paper stock were sealed in a wall in the wood storage area. All the master rolls were removed from the factory and stored in an old, unheated, damp shed behind the factory, practically forgotten as the "old crew" retired and left the factory. The new management had little interest in the Artiste (as apparently did the old management) because organ rolls had always been a money-losing proposition. By the time the author was finally able to acquire the master rolls, the shed floor had muddy water on it, and the roof had a gaping hole through which coal dirt, snow and rain came pouring directly

into the shed. The author was delighted to discover an Artiste buried beneath piles of old furniture. To his horror, when he removed the top to the player, the whole unit collapsed in a heap before his eyes. The Artiste had been soaked from the rain and snow. Sadly, the only salvageable item was the tracker bar. Fortunately, the shelves upon which the master rolls had been stored were holding up the remaining roof.



The author standing in the roll storage shed. The large rolls on the bottom right shelf are unpunched master roll paper stock. Very heavy!



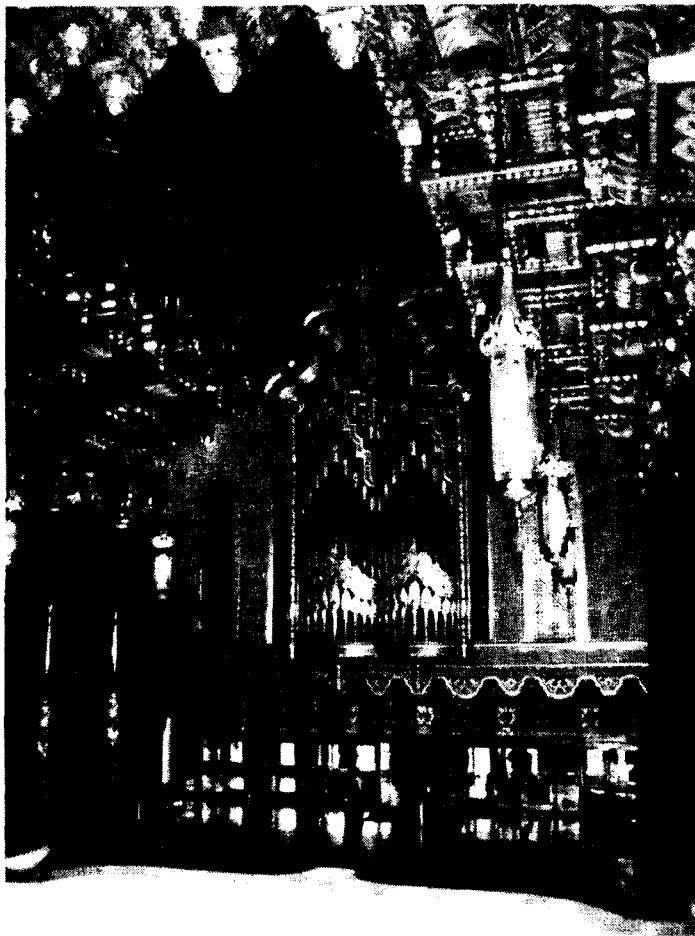
A small portion of the nearly 1,000 Artiste master rolls. Many longer playing production rolls required more than one master.

This was all that saved the master rolls from destruction and kept the roof from completely caving in. The rolls now have a safe home. The perforator has been cleaned by Roger Morrison and is once again capable of making rolls. Some stories do have a happy ending. It is the author's intention to perforate selected Möller rolls as well as transfer rare organ

rolls from other organ companies to the Möller system. Currently, the author is installing an original 22-rank Kimball residence organ in his house and looks forward to the day when the old recordings may be heard as they were intended and new music can be perforated.

WHERE TO HEAR A MÖLLER?

So where can AMERICANS hear an original, operating Artiste installation? Five survivors are worthy of the journey: The Philadelphia Civic Center; the Masonic Auditorium in New Castle, Pennsylvania; the George Washington Masonic National Memorial, in Alexandria, Virginia; the Scottish Rite Temple, Collingswood, New Jersey; and the Detroit Fox Theater. Be sure to telephone ahead.



The lobby of the magnificently restored Fox Theatre in Detroit with the pipe facade of the lobby Möller prominently displayed.



The console of the Fox Detroit Möller with the Artiste player at the extreme right.

ACKNOWLEDGEMENTS

The author wishes to express his sincere thanks to those who helped with the extensive research on this article, about 15 years worth. Special thanks goes to Mr. Peter [Möller] Daniels, formerly of the M. P. Möller Company, for the examination of numerous files at the Möller factory and for giving him free run of the factory; to Mr. Walter Smith, for his remembrances of how the rolls were actually made; to Harold Ocker, formerly of the Möller Company, for his recollections about the first players; to Tom Beckett, and Keith Bigger for brochures, clippings and information; to the late Robert Colliflower, a former music draftsman from the music roll department at Möller's, for his remembrances of the roll making process and to Mrs. Colliflower for sharing original Möller advertising literature; to Art Hietala and Bill Blodgett for patiently helping to hand copy technical information at the Möller factory; and special thanks to John Fischer, Dennis Souter, and Roger Morrison for helping to move the Möller perforator, file drawers and master rolls to Ohio and Michigan from Hagerstown. No small feat. Thanks especially to our publisher, John Fischer, for patiently proof reading this manuscript and helping with the photographs and to Larry Givens for his editorial guidance. Thanks also to the many Artiste owners who over the years have shared copies of their roll lists, as well as permitting the author to visit their installations and examine their player units. And lastly, a special thanks to a truly great gentleman, Dr. Victor Zuck, a man with an incredible memory for details and a wealth of information about the Artiste and the people who participated in this fascinating venture. Dr. Zuck kept personal notes, the sheet music used by Hoschke for making the rolls, even a listing of Artiste installations and the number of bells contained in the sets of chimes in various organs! Now in his 80s, he is the last person remaining from the music roll division and still he is enthusiastic about the Artiste. In fact, he is installing a small organ and an Artiste in his new townhouse.



Victor Zuck with wife, Nathalie, seated at the console of the Möller in their former residence in Philadelphia.

A WORK IN PROGRESS

The author would be grateful for any information which would expand upon, clarify or correct the information here presented. Specifically; location(s) of Artiste units (working and non-working) in unknown collections, actual rolls inconsistent with the following listing and any general information which relates to the Möller Artiste roll player. While substantial in nature, this writing represents only a summary of the information and original documentation in the author's possession. Kindly direct correspondence to James J. Weisenborne, 73 Nevada, Rochester Hills, Michigan 48309.

COMPLETE NUMERICAL REPERTOIRE FOR THE ARTISTE

- S-100 Möller Radio Broadcast Theme Song (Alberti)
- S-101 Saint Mark's Alma Mater
- 101 Swan, The [Saint-Saens]
- 102 Pilgrim's Chorus (Tannhauser) [Wagner]
- 103 To a Wild Rose, Op. 51, No. 1 [McDowell]
- 104 Salut d'Amour [Elgar]
- 105 Elegie [Massenet]
- 106 Pan (Pastorale) [Benj. Godard]
- 107 Abendlied (Evening Song) [Schumann]
- 108 Chorus of Angels [Clark, Scotson]
- 109 March (Tannhauser) [Wagner]
- 110 Funeral March of a Marionette [Gounod]
- 111 Hymn to the Sun (The Golden Cockerel) [Rimsky-Korsakov]
- 112 Largo (New World Symphony) [Dvorak]
- 113 Londonderry Air
- 114 To the Evening Star (Tannhauser) [Wagner]

- 115 Prelude to the First Act (Lohengrin) [Wagner]
- 116 Minuet in G [Beethoven]
- 117 Funeral March [Chopin]
- 118 Narcissus (Water Scenes) [Nevin]
- 119 Prelude in C# Minor [Rachmaninoff]
- 120 Ave Maria [Schubert]
- 121 Berceuse (Jocelyn) [Godard]
- 122 Kamennoi-Ostrow [Rubinstein, Anton]
- 123 Rosary, The [Nevin]
- 124 At Evening (Idylle) Op. 52 [Buck]
- 125 Melody in F [Rubinstein, Anton]
- 126 Humoreske, Op. 101, no. 7 [Dvorak]
- 127 Intermezzo (Cavalleria Rusticana) [Mascagni]
- 128 Last Hope, The [Gottschalk]
- 129 Gavotte (Mignon) [Thomas]
- 130 Norwegian Dance, Op. 35 [Grieg]
- 131 Andante Cantabile (Quartet in D Major) [Tchaikovsky]
- 132 Serenata (Les Millions d'Arlequin) [Drigo]
- 133 Song of India (Sadko) [Rimsky-Korsakov]
- 134 Dance of the Hours (La Giaconda) [Ponchielli]
- 135 Lament of the Rose [Sonnakolb]
- 136 Perfect Day, A [Jacobs-Bond]
- 137 Coronation March (The Prophet) [Meyerbeer]
- 138 Angel's Serenade (La Serenata) [Braga]
- 139 Traumerei [Schumann]
- 140 Pastorale [Wely]
- 141 Before the Altar (Wedding Music) [Lund-Waith]
- 142 Serenata [Moszkowski]
- 143 March Slave [Tchaikovsky]
- 144 Arab Dance (The Nutcracker Suite) [Tchaikovsky]
- 145 Dance of the Candy Fairy (The Nutcracker Suite) [Tchaikovsky]
- 146 Dance of the Reed Flutes (The Nutcracker Suite) [Tchaikovsky]
- 147 Barcarolle (Tales of Hoffman) [Offenbach]
- 148 Still as the Night [Bohm]
- 149 Gondoliers (A Day in Venice) [Nevin]
- 150 Good-Night (A Day in Venice) [Nevin]
- 151 None but the Lonely Heart [Tchaikovsky]
- 152 Song Without Words [Tchaikovsky]
- 153 Wedding March (Midsummer Night's Dream) [Mendelssohn]
- 154 My Heart at Thy Sweet Voice (Samson & Delilah) [Saint-Saens]
- 155 March of the Magi Kings [Dubois]
- 156 Meditation (Thais) [Massenet]
- 157 March (The Nutcracker Suite) [Tchaikovsky]
- 158 Extase (Reverie) [Ganne]
- 159 Lead Kindly Light [Dykes]
- 160 Now the Day is Over [Barnby]
- 161 Jesus, Lover of My Soul [Marsh]
- 162 Nearer My God to Thee [Mason]
- 163 On Calvary's Brow [Sweeney]
- 164 Palms, The [Faure]
- 165 Prelude, Op. 28, No. 20 [Chopin]
- 166 Offertoire in B Flat [Thomas]
- 167 Rakoczy March [Berlioz]
- 168 Consolation (Song Without Words) [Mendelssohn]
- 169 Cradle Song [Iljinsky]
- 170 Reverie, Op. 9 [Strauss, Richard]
- 171 Nocturne, Op. 9, No. 2 [Chopin]
- 172 Serenade [Schubert]
- 173 Cavatina, Op. 85 [Raff]
- 174 Souvenir [Drdla]
- 175 Song of the Volga Boatmen

176	Ave Maria (Meditation) [Bach--Gounod]	234	Love's Dream After the Ball [Czibulka]
177	Lost Chord, The [Sullivan]	235	In a Monastery Garden [Ketelbey]
178	Ase's Death [Grieg]	236	Roses of Picardy [Wood, Haydn]
179	Andante Religioso [Thome]	237	Kashmiri Song [Finden]
		238	Andante (from Violin Concerto) [Mendelssohn]
180	Aragonaise (Le Cid) [Massenet]	239	Minuet in A [Bocherini]
181	Dervish Chorus in the Soudan (Characteristique Orientale) [Sebek]	240	Drink to Me Only With Thine Eyes
182	Military Polonaise, Op. 40, No. 1 [Chopin]	241	Elfentanz [Johnson]
183	Angelus (Scenes Pittoresques) [Massenet]	242	Playera [Granados]
184-A	William Tell Overture, 1st Pt. [Rossini]	243	Simple Aveu [Thome]
184-B	William Tell Overture, 2nd Pt. [Rossini]	244	War March of the Priests (Athalia) [Mendelssohn]
185	By the Waters of Minnetonka [Lieurance]	245	Song of the Basket Weaver [Russell, Alexander]
186	Coquette, La (Intermezzo) [Hoschke]	246	Told at Twilight [Huerter, Charles]
187	Liebestod (Tristan and Isolde) [Wagner]	247	Dream, A [Bartlett]
188	Air (Suite in D) [Bach, J. S.]	248	Oh Promise Me [De Koven]
189	Adagio from Moonlight Sonata [Beethoven]	249	Meditation [Sturges]
190	Spring Song, Op. 62, No. 6 [Mendelssohn]	250	At Dawning I Love You [Cadman]
191	Dying Swan, The [Stebbins]	251	I Love You Truly [Jacobs-Bond]
192	Evening Song [Bairstow]	252	In Paradisum [Dubois]
193	Gavotte [Gossec]	253	Parade of the Wooden Soldiers [Jessel]
194	Sheherazade, Excerpts from Suite [Rimsky-Korsakov]	254	Glow-Worm, The [Lincke]
195	Liebeslied [Kreisler]	255	Liebestraum, Nocturne #3 (Dream of Love) [Liszt]
196	Pomp and Circumstance, Military March No. 1 [Elgar]	256	March of the Toys (Babes in Toyland) [Herbert]
197	Liebesfreud [Kreisler]	257	Broken Melody, The [Van Biene-Short]
198	My Old Kentucky Home [transcription by Alberti]	258	Cosmos (From Garden Scenes) [Hoschke]
199	Orientale [Caeser-Cui]	259	Berceuse, Op. 26, No. 7 [Schytte]
200	Prelude to The Deluge [Saint-Saens]	260	Scherzo [Widor]
201	Moment Musicale, Op. 94, No. 3 [Schubert]	261	Ein Feste Burg [Luther]
202	Anitra's Dance (Peer Gynt) [Grieg]	262	Marche Funebre et Chant Seraphique [Guilmant]
203	March Militaire [Schubert]	263	Holy Ghost With Light [Gottschalk]
204	Martha Overture [Flotow]	264	Just As I Am [Woodworth]
205	Voix Celeste [Batiste]	265	Abide With Me [Monk]
206	Largo [Handel]	266	Jesus, Saviour, Pilot Me [Gould]
207	Andantino in D Flat [Lemare]	267	Onward Christian Soldiers [Sullivan]
208	Evensong [Johnston]	268	Somewhere a Voice Is Calling [Tate]
209	Triumphal Entry of the Boyards [Halvorsen]	269	Adoration [Borowski]
210	Prize Song (Meistersingers) [Wagner]	270	Saint Cecilia Offertory, No. 2, Op. 8, D Major [Batiste]
211	Scherzo (Midsummer Night's Dream) [Mendelssohn]	271	Loin du Bal [Gillet]
212	Poet and Peasant Overture [von Suppe]	272	Serenade [Chaminade]
213	Prelude, Op. 78 [Chaminade]	273	Flight of the Bumble-Bee [Rimsky-Korsakov]
214	On the Beautiful Blue Danube [Strauss]	274	In Silent Woods [Rimsky-Korsakov]
215	Quartette from Rigoletto [Verdi]	275	Finlandia [Sibelius]
216	Waltz in A, Op. 39 [Brahms]	276	Badinage [Herbert]
217	Romance, Op. 44 [Rubinstein, Anton]	277	Songs My Mother Taught Me (Als die Alte Mutter) [Dvorak]
218	Serenade [Widor]	278	Au Couvent (At the Convent) [Borodin--Dunkley]
219	Romance, Op. 26 [Svendson]	279	Morning Moon (Peer Gynt) [Grieg]
220	Hungarian Dance, No. 5 [Brahms]	280	I Dreamt That I Dwelt in Marble Halls (Bohemian Girl) [Balfe]
221	Cinquantaine, La [Gabriel-Marie]	281	Musical Snuff Box, The [Liadow--Heinroth]
222	Erotik [Grieg]	282	Midsummer Caprice [Johnston]
223	Miserere (Il Trovatore) [Verdi]	283	Minuet (L'Arlesienne Suite, No. 1) [Bizet]
224	Torchlight March [Clark, Scotson]	284	Adagietto (L'Arlesienne Suite, No. 1) [Bizet]
225	Prelude to the 3rd Act (Lohengrin) [Wagner]	285	Prelude (L'Arlesienne Suite, No. 1) [Bizet]
226	In the Park [Hopkins]	286	Solvejgs Lied, Op. 23, No. 1 (Sunshine Song) [Grieg]
227	Merry Wives of Windsor Overture [Nicolai]	287	Unfinished Symphony, 1st Movement, Allegro moderato [Schubert]
228	Dawn [Jenkins, Cyril]		
229	Minuet [Paderewski]	288	Unfinished Symphony, 2nd Movement, Andante Con Moto [Schubert]
230	Humoresque [Yon, Pietro A.]	289	Three Dances from Henry VIII, No. 1, Morris Dance [German]
231	Waltz of the Flowers (Valse des Fleurs) [Tchaikovsky]		
232	Gypsy Love Song (Fortune Teller) [Herbert]		
233	Good-Bye [Tosti]		

290	Three Dances from Henry VIII, No. 2, Shepherd's Dance [German]	350	[NOT ISSUED]
291	Three Dances from Henry VIII, No. 3, Torch Dance [German]	351	Rhapsody in Blue [Gershwin]
292	Caprice [Sheldon, Charles A.]	352	1812, Overture Solennelle [Tchaikovsky]
293	In Springtime [Kinder, Ralph]	353	Spinning Song (Song Without Words) [Mendelssohn]
294	Faust Ballet Music (Nos. 1, 2, 3) [Gounod]	354	Three Oriental Sketches, No. 1 [Bird]
295	Faust Ballet Music (Nos. 4, 5, 6, 7) [Gounod]	355	Three Oriental Sketches, No. 2 [Bird]
296	March Champetre (Rustic March) [Boex, Andrew J.]	356	Golliwogg's Cake Walk (Children's Corner Suite) [Debussy]
297	Brook, The [Dethier]	357	American Fantasie [Herbert]
298	Gesu Bambino [Yon]	358	Melody [Dawes]
299	Andante (Orfeo) [Gluck]	359	Echoes from the South: Plantation Songs [Klohr]
300	Piece Heroique [Franck]	360	Pipes of Pan (Sketches from Nature, No. 1) [Clokey]
301	Nocturne [Borodin--Dunkley]	361	Dripping Springs (Sketches from Nature, No. 2) [Clokey]
302	Romance (from Second Violin Concerto, Op. 22) [Wieniawski]	362	Twilight Moth (Sketches from Nature, No. 3) [Clokey]
303	Berceuse, Op. 30 [Arensky]	363	Angry Demon, An (Sketches from Nature, No. 4) [Clokey]
304	Fileuse, Op. 21, No. 2 (Suite Bretonne) [Dupre]	364	My Maryland, Selections [Romberg]
305	Al Fresco (Intermezzo) [Herbert]	365	Intermezzo II (Jewels of the Madonna) [Wolf-Ferrari]
306	Sportive Fauns (Scherzo) [d'Antalfy]	366	In the Village (Scenes Poetique) [Godard]
307	Olivet (My Faith Looks up to Thee) [Mason]	366A	Tonal Demonstration Record [Hoschke]
308	Peacefully Sleep [Remsburg, W. L.]	366B	Artiste Demonstration Record [Hoschke]
309	Ellerton [Hopkins]	367	Fleurette [Herbert]
310	Evensong [Martin]	368	Prelude (Meistersingers) [Wagner]
311	Deep River [transcription by Burleigh]	369	Eklog [Kramer]
312	Indian Legend, An [Candlyn]	370	Squirrel, The (Scherzino) [Yon]
313	Fifteen Minute Mortuary Record With Toll [Hoschke]	371	American Indian Fantasie [Skilton]
314	Special Hymn Record	372	Scherzando, Op. 29, No. 3 [Pierné]
315	Sarum (For All The Saints) [Barnby]	373	Sylvia [Speaks]
316	Danse Bacchanale, Op. 22 [Hoschke]	374	Pastorale, Op. 26 [Guilmant]
317	From the South; an idyl [Gillette]	375	Turkish March (Ruins of Athens) [Beethoven]
318	Feuerzauber (Fire Magic) from Die Walkure [Wagner]	376	Scotch Poem, Op. 31, No. 2 [MacDowell]
319	Sous les Bois [Durand--Guilmant]	377	Cradle Song, Op. 11 [Hauser]
320	Romance (At an Old Trysting Place) [MacDowell]	378	Vision [Rheinberger]
321	Legend (A Deserted Farm, op. 51, No. 8) [MacDowell]	379	Love's Old Sweet Song [Molloy]
322	Reverie (With Sweet Lavender, Op. 62, No. 4) [MacDowell]	380	Stradella Overture [Flotow]
323	Maestoso (A.D. MDCXX, Op. 55, No. 3) [MacDowell]	381	I Love Thee (Ich liebe dich, Op. 41, No. 3) [Grieg]
324	Valse Triste, Op. 44 [Sibelius]	382	Rondo Capriccioso, Op. 14 [Mendelssohn]
325	From the Land of the Sky Blue Water, Op. 46, No. 1 [Cadman]	383	Trois Impressions [Karg-Elert]
326	Mighty Lak' a Rose [Nevin]	384	Evening Prayer [Reinecke]
327	Murmuring Zephyrs [Jensen]	385	Concert Overture in C Major [Hollins]
328	Toccata in G Major [Dubois]	386	Wiegenlied, Op. 49, No. 4 (Cradle Song) [Brahms]
329	Berceuse (Cradle Song) [Dickinson]	387	All Through the Night [Lemare transcription]
330	Prelude a l'Apres Midi d'un Faune [Debussy]	388	Symphony No. 5, Op. 67, 1st Movement, Allegro Con Brio [Beethoven]
331	No Night There (City Four Square) [Danks]	389	Symphony No. 5, Op. 67, 2nd Movement, Andante Con Moto [Beethoven]
332	Beautiful Isle of Somewhere [Fearis]	390	[NOT ISSUED]
333	Meditation (Rosamonde) [Chaminade]	391	[NOT ISSUED]
334	At Evening [Kinder]	392	Cantilene Pastoral, Op. 15, No. 3 [Guilmant]
335	Ballet Egyptien, No. 1 [Luigini]	393	Bacchanale (Samson & Delilah) [Saint-Saens--Hoschke]
336	Ballet Egyptien, No. 2 [Luigini]	394	Swing Low, Sweet Chariot [Diton transcription]
337	Ballet Egyptien, No. 3 [Luigini]	395	Danse Characteristique [Rebikoff--Clough-Leigher]
338	Ballet Egyptien, No. 4 [Luigini]	396	Serenade, Op. 3 [Rachmaninoff--Kraft]
339	Dance Macabre (Dance of Death) [Saint-Saens--Hoschke]	397	Clair de Lune (Suite Bergamasque) [Debussy]
340	Alohe Oe [Lemare transcription]	398	Cradle Song [Rebikoff--Clough-Leigher]
341	Deuxieme Arabesque [Debussy]	399	Valse in D Flat, Op. 64, No. 1 [Chopin]
342	Caucasian Sketch (In the Mountains) [Ippolitow-Iwanow]	400	Kol Nidrei, Op. 163 (Fantasie) [Lemare]
343	Caucasian Sketch (In the Village) [Ippolitow-Iwanow]	401	Easter With the Pennsylvanian Moravians [Gaul]
344	Caucasian Sketch (In the Mosque) [Ippolitow-Iwanow]	402	Barcarolle [Arensky--Kraft]
345	Caucasian Sketch (Procession of the Sardar) [Ippolitow-Iwanow]	403	Daddy [Behrend]
346	Enchanted Forest (In Fairyland) [Stoughton]	404	Serenade, Op. 7 [Pierné]
347	Idyl (In Fairyland) [Stoughton]	405	In the Garden (A Country Wedding) [Goldmark]
348	March of the Gnomes (In Fairyland) [Stoughton]	406	Home, Sweet Home, Op. 30 [Buck]
349	Polovetzian Dances, No. 1 [NOT ISSUED]	407	Virgin's Prayer, The (Last Sleep of the Virgin) [Massenet]

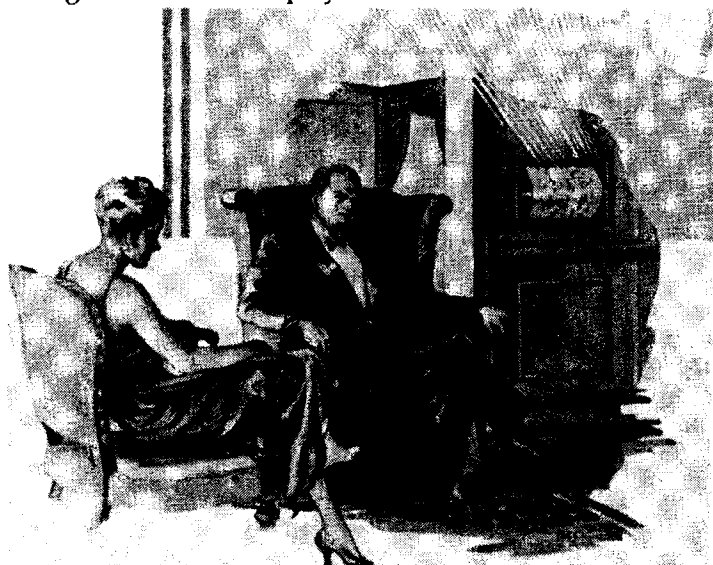
408	Offertoire in E Flat, Op. 36, No. 2 [Massenet]	469	When Evening Shadows Gather [Stoughton]
409	Lied [Dethier]		
410	Spring Song [MacFarland]	470	By the Brook, Op. 52 [R. de Boisdeffre]
411	Lamentation, Op. 45, No. 1 [Guilmant]	471	Ballet in D [Debussy]
412	Adagio Pathetique [Godard]	472	Old Rugged Cross, The [Bennard]
413	Dreams (Traume) [Wagner]	473	There's a Friend for Little Children [Stainer]
414	In Poland (Mazurka) [Moszkowski]	474	Chimes Voluntary; Four Hymns on Chimes Only
415	Melodie, Op. 41, No. 3 [Tchaikovsky]	475-A	15 Minute Mortuary Record: Angel's Serenade - Braga;
416	Star Spangled Banner, The		Abide With Me; Lead Kindly Light; Largo - Handel
417	My Country! 'Tis of Thee (America) [Carey]	475-B	15 Minute Mortuary Record: Adagietto - Bizet; A Perfect
418	Meet Me in Old Philly, Billy [Dougherty and Malle]		Day - Bond; Meditation - Massenet; Andante Religioso -
419	Italian National Anthem (Garibaldi's War Hymn) [Olivieri]	475-C	Thome
420	Familiar Hymns		15 Minute Mortuary Record: Adagio (Moonlight Sonata) -
421	After the Ball [Harris]		Beethoven; No Night There; Ellerton; Funeral March -
422	Sweet Adeline [Armstrong]	475-D	Chopin
423	Auld Lang Syne		15 Minute Mortuary Record: Andante Cantabile -
424	There's a Long, Long Trail [Elliott]		Tchaikovsky; Beautiful Isle of Somewhere; Just As I Am;
425	Venetian Love Song ("A Day in Venice") [Nevin]	475-E	Consolation - Mendelssohn
426	Panis Angelicus ("Messe Solennelle") [Franck]		15 Minute Mortuary Record: On Wings of Song -
427	Vacant Chair, The [Root]		Mendelssohn; Jesus, Lover of My Soul; Rock of Ages; At
428	Canzonetta [Godard]	475-F	Evening - Buck
429	Hark, Hark, My Soul [Smart]		15 Minute Mortuary Record: Panis Angelicus - Franck; The
			Rosary - Nevin; Virgin's Prayer - Massenet; Marche
430	Gypsy Serenade (Serenade du Tsigane) [Valdez]	475-G	Funebre - Guilmant
431	Carry Me Back to Old Virginny [Bland]		15 Minute Mortuary Record: In Paradisum; Jesus Savior
432	Tambourin Chinois, Op. 3 [Kreisler]	475-H	Pilot me; Nearer my God to Thee; Berceuse from Jocelyn
433	Invitation to the Dance [Von Weber]		15 Minute Mortuary Record: My Faith looks up to Thee; Safe
434	Sakuntala Overture [Goldmark]	475-I	in the Arms of Jesus; Jesus Lover of my Soul; In the Garden
435	Ronde des Princesses ("L'Oiseau de Feu") [Stravinsky]		15 Minute Mortuary Record: Andantino in D flat; Face to
436	O Sanctissima (Fantasie), Op. 29 [Lux]	475-J	Face; Crossing the Bar; Ase's Death
437	Faust Paraphrase [Gounod--Lemare]		15 Minute Mortuary Record: The Vacant Chair; Old Rugged
438	Ah! Sweet Mystery of Life [Herbert]	475-K	Cross; Peacefully Sleep; Ave Maria (Bach-Gounod)
439	Hungarian Rhapsody, No. 2 [Liszt]	475-L	15 Minute Mortuary Record: Lamentation; Intermezzo -
			Mascagni; None but the Weary Heart; Largo - Dvorak
440	Moldau, The ("Ultava") [Smetana]	476	15 Minute Mortuary Record: To a Wild Rose; There's a
441	Fantasia on Danish National Airs	477	Friend for Little Children; Mighty Lak' a Rose; Rosemonde
442	Poor Butterfly [Hubbell] [NOT ISSUED]	478	Pizzicati Polka ("Sylvia") [Delibes]
443	Japanese Sandman, The [Whiting] [NOT ISSUED]	479	Trees [Rasbach]
444	Juba Dance ("Suite. In the Bottoms") [Dett]		One Sweetly Solemn Thought [Ambrose]
445	Turkey in the Straw [Arrangement by Guion]		L'Amour-Toujours-L'Amour [Friml]
446	From the Canebrake, Op. 5, No. 1 [Gardner]	480	In the Garden [Miles]
447	Festival of the Kings, Op. 56 ("Sigurd Jorsalfar") [Grieg]	481	Rock of Ages [Toplady]
448	Toreador et Andalouse, Op. 103, No. 7 [Rubinstein]	482	Poeme [Fibich]
449	Il Guarnay Overture [Gomez]	483	Bells of Saint Mary's, The [Adams]
		484	[NOT ISSUED]
450	Procession of Bacchus ("Sylvia") [Delibes]	485	Sing Me to Sleep [Greene]
451	Toccata ("Sixth Organ Symphony") [Widor]	486	I Need Thee Every Hour [Lowry]
452	Romance (Deux Melodies) [Debussy]	487	One Sweetly Solemn Thought [Phillips]
453	Hallelujah Chorus ("Messiah") [Handel]	488	It Is Well With My Soul [Bliss]
454	Toccata and Fugue in D Minor [J. S. Bach]	489-A	Soft Funeral Voluntary (No. 1) [Calkin]
455	Fanfare [Lemmens]	489-B	Soft Funeral Voluntary (No. 2) [Calkin]
456	Face to Face [Johnson]	489-C	Soft Funeral Voluntary (No. 3) [Calkin]
457	Safe in the Arms of Jesus [Doane]	489-D	Soft Funeral Voluntary (No. 4) [Calkin]
458	A la Bien Aimee, Op. 59, No. 2 (To My Beloved) [Schutt]	489-E	Soft Funeral Voluntary (No. 5) [Calkin]
459	Danse Negre [Scott]	489-F	Soft Funeral Voluntary (No. 6) [Calkin]
460	Crossing the Bar [Barnby]	490	[Not issued]
461	Indian Love Call [Friml]	491	Pass Me Not, O Gentle Savior [Doane]
462	On Wings of Song (Auf Flugeln Des Gesanges)	492	Ja Vi Elker Dette Landet (Norwegian National Hymn)
	[Mendelssohn]		[Nordvaak]
463	Scherzo, ("String Quartet, Op. 11") [Tchaikovsky]	493-499	[Not issued]
464	Concert Variations on America [Flagler]		
465	Zampa Overture [Herold]	500	Roses of Picardy [Haydn Wood--Alberti]
466	Country Gardens [Grainger]	501	Kiss Me Again [Herbert--Alberti]
467	Burlesca e Melodie [Baldwin]	502	Anitra's Dance [Grieg--Alberti]
468	Caprice Viennois [Kreisler]	503	Song of India [Korsakow--Alberti]

504	Gypsy Love Song [Herbert]	723	Vermeland (1918) [Hanson-Allen] Recorded by Harold Gleason
505	[NOT ISSUED]	724	Adagio in E [Bridge] Recorded by Chandler Goldthwaite
506	[NOT ISSUED]	725	Choral in A Minor [Franck] Recorded by Chandler Goldthwaite
507	Narcissus [Nevin--Alberti]	726	Passacaglia [Bach] Recorded by Chandler Goldthwaite
508	Wedding of the Painted Doll [Brown--Alberti]	727	Passacaglia - Fugue [Bach] Recorded by Chandler Goldthwaite
509	Song of the Nile [Meyer--Alberti]	728	Pantomime [Jepson] Recorded by Chandler Goldthwaite
510	Dream of Love and You [Taylor--Alberti] [Actually it's "Liebestraum" in Fox-Trot]	729	Es ist des Heil uns Kommen her (Op. 78) [Karg-Elert] Recorded by Chandler Goldthwaite
511	Frisky [Kaufman--Alberti]	730	Soll ich meinen Gott nicht singen (Op. 78) [Karg-Elert] Recorded by Chandler Goldthwaite
512	Love Bound [Rupp--Alberti]	731	Improvisation [Dupre] Recorded by Chandler Goldthwaite
513	Footloose [Rupp--Alberti]	732	Toccata on Ave Maris Stella [Dupre] Recorded by Chandler Goldthwaite
514	Nola [Arndt]	733	Verset des Psaumes [Dupre] Recorded by Chandler Goldthwaite
515	Lady Luck [Perkins--Alberti]	734	Am Meer [Schubert] Recorded by William H. Barnes
516	[NOT ISSUED]	735	Ronde Francoise [Boellman] Recorded by William H. Barnes
517	[NOT ISSUED]	736	Nocturne [Farrata] Recorded by William H. Barnes
518	Under a Texas Moon [NOT ISSUED]	737	By the Lake [Nevin] Recorded by Nevin
519-521	[NOT ISSUED]	738	Japanese Sunset [Deppin] Recorded by Nevin
522	Desert Songs Selections [Romberg] Recorded by Bonawitz	739	Rural Sketches [Nevin] Recorded by Nevin
523	[NOT ISSUED]	740	Water Music [Handel] Recorded by Nevin
524	Livin' in the Sunlight [NOT ISSUED]	741	Symphonic Piece on a Theme [Hoschke] Recorded by Hoschke
525-531	[NOT ISSUED]	742	Scherzo ("Organ Symphony, No. 5") [Guilmant]
532	Last Hope, The [Gottschalk]	743	Madame Butterfly (Finale-Act II) [Puccini] Recorded by Palmer Christian
533-545		744	Caprice Heroique [Bonnet] Recorded by Palmer Christian
546	Eventide [Monk]	745	Prelude ("Blessed Damsel") [Debussy] Recorded by Palmer Christian
547-590	[NOT ISSUED]	746	Legend of the Mountain [Karg-Elert] Recorded by E. Arne Hovdesven
591	By the Waters of Minnetonka [Lieurance--Alberti]	747	Fuga in C Minor [Bach] Recorded by Edwin Stanley Seder
592-692	[NOT ISSUED]	748	Cradle Song [Held] Recorded by Palmer Christian
693	New Waldorf Astoria March	749	Canyon Walls ("Mountain Sketches") [Clokey] Recorded by Edwin Stanley Seder
694	Thunder and Blazes March, Op. 68 [Fucik]	750	Minuet [Zimmerman] Recorded by Edwin Stanley Seder
695	Under the Double Eagle [J. F. Wagner]	751	Carillon-Sortie in D [Mulet] Recorded by Edwin Stanley Seder
696	[NOT ISSUED]	752	Sinfonia to "Wir Danken Dir, Gott" [Bach--Grace] Recorded by Edwin Stanley Seder
697	Thunderer March [Sousa]	753	Chant de Bonheur, Op. 62 [Lemare] Recorded by Seder
698-699	[NOT ISSUED]	754	Ave Maria (Second) [Bossi]
700	Scherzo [Gigout]	755	Andante [Haydn] Recorded by Charles Heinroth
701	Ariel [Bonnett] Recorded by Harold Gleason	756	Christmas Eve [Mauro-Cottone] Recorded by Charles Heinroth
702	Solemn Prelude [Noble] Recorded by Harold Gleason	757	May Night [Palmgren] Recorded by Firmin Swinnen
703	Romance sans Paroles [Bennett] Recorded by Harold Gleason	758	Nocturne ("Midsummer Night's Dream") [Mendelssohn]
704	Sposalizio [Liszt--Lemare] Recorded by Edwin H. Lemare	759	Berceuse [Jores] Recorded by Jores
705	Vorspiel ("Parsifal") [Wagner--Lemare] Recorded by Lemare	760	Dance Piquante [Jores] [NOT ISSUED]
706	Nazareth [Gounod--Lemare] Recorded by Lemare	761	Scotch Fantasie [MacFarlane] Recorded by Dr. Charles Heinroth
707	Andantino [Lemare] Recorded by Lemare	762	Fifth Organ Symphony, 1st Movement [Widor] Recorded by Dr. Charles Heinroth
708	Old Refrain, The [Kreisler--Lemare] Recorded by Lemare	763	Alceste [Gluck--Saint-Saens] Recorded by Dr. Charles Heinroth
709	Angel Scene ("Hansel und Gretel") [Humperdinck--Lemare] Recorded by Lemare	764	Fileuse, La, Op. 137 (The Spinner) [Raff] Recorded by Dr. Charles Heinroth
710	Canzonette [Maitland, S. H.] Recorded by Rollo Maitland	765	Improvisation (Ostinato e Fughetta), Op. 34B [Karg-Elert] Recorded by E. Arne Hovdesven
711	Concert Overture in A [Maitland, Rollo] Recorded by Maitland		
712	Indian Summer [Herbert] Recorded by Rollo Maitland		
713	Water Sprites [Nash] Recorded by Rollo Maitland		
714	Bells of Saint Anne de Beaupre, The [Russell] Recorded by Rollo Maitland		
715	Caprice [Kinder] Recorded by Rollo Maitland		
716	Siciliano [Fry, Henry] Recorded by Henry Fry		
717	Walk to Jerusalem [Bach--Griswold] Recorded by Henry Fry		
718	Andante Cantabile ("Organ Symphony, No. 4") [Widor] Recorded by Henry Fry		
719	Clair de Lune ("Trois Impressions") [Karg-Elert] Recorded by Henry Fry		
720	Fantasia on Old Christmas Carols [Faulkes] Recorded by Fry		
721	Gavotte [Martini] Recorded by Henry Fry		
722	Fountain Reverie [Fletcher] Recorded by Harold Gleason		

ABOUT THE AUTHOR

Jim Weisenborne is a longtime member of AMICA and has served as its Secretary and archivist in the past. He is a librarian and professor at Oakland Community College with campuses serving 29,000 students in Oakland County which is situated north of Detroit, Michigan.

His extensive collection includes six reproducing pianos, two pipe organs, Möller, Austin, Aeolian, Kimball, Wangar and Skinner players and several thousand rolls.



- 766 Cantilene in A Flat [Wolstenholme] Recorded by Franklin Glynn
- 767 Scherzo ("Sonata in E Minor") [Rogers] Recorded by Franklin Glynn
- 768 April Song [Wolstenholm] Recorded by Franklin Glynn
- 769 Rhapsodie Cantalane (Douze Pieces), Op. 5 [Bonnet] Recorded by Thomas H. Webber, Jr.
- 770 Silent Night [Gruber--Bergmann] Recorded by Arthur E. Bergmann
- 771-791 [NOT ISSUED]
- 792 Mignon Overture [Thomas] Recorded by Dr. Charles Heinroth
- 793 Medley of Christmas Hymns [Also issued under the title: Collection of Christmas Hymns] Recorded by Roy Alexander McMichael
- 794 Away in the Manger [Luther]
- 795-999 [NOT ISSUED]
- 1000 Rienzi Overture [Wagner--Hoschke] Recorded by Fabien Sevitzyky
- 1001 Roman Carnival Overture [Berlioz--Hoschke] Recorded by Fabien Sevitzyky
- 1002-1999 [NOT ISSUED]
- 2000 Morrosania [Hoschke]
- 2001 Italian Fantasia [Menotti Salta] [Roll Label actually reads P-2001]
- 2002 Irish Overture
- 2003-2999 [NOT ISSUED]
- 3000 Christmas Hymns

Test Rolls were made for a Mortuary Organ, a Two-Manual Organ, a Three Manual Organ, and a Motor Speed Test Roll.

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POSTSCRIPT

Even as this article is being readied for publication new events have occurred that may change the perspective and some of the realities regarding Möller Organ company and one of the prime remaining examples of the Artiste player.

The Möller Organ Company, earlier in 1992, initiated reorganization activities under Chapter 11 of the bankruptcy laws. A recent newspaper article in the *Miami Herald* suggests that a plan to sell the company to an employee group is not moving forward and that the possibility of liquidation to satisfy some of the company's secured debts is likely.

In Philadelphia, the future of the large Möller with Artiste player in the municipal auditorium is in question as the city considers sale of the property to an adjacent university. The organ and player were featured during the 1992 convention of the American Theatre Organ Society and the program was recorded for National Public Radio broadcast.