



AEOliAN  
HALL

10324-14-6

# AEOLIAN HALL



135, 136 & 137,  
NEW BOND STREET,  
LONDON, W.

# AEOLIAN HALL

THIS Concert Hall forms part of our premises in New Bond Street, and may be rented for high-class concerts and recitals. Its position in London's most fashionable thoroughfare, the centre of the West End, gives it a unique advantage over all other halls. The charming manner in which it has been decorated, its remarkable acoustic properties, the admirable seating arrangements, and its magnificent approach have been unanimously acclaimed by press and public, and stamp it as particularly suited to the purposes of Chamber Concerts, Vocal and Instrumental Recitals, and entertainments of a similar nature.

Every seat is numbered and reserved. There are 336 fauteuils, 86 area chairs, 77 fauteuils and 13 unreserved in the balcony, and a stage box for four persons, making in all a seating capacity of 516. The stage measures 22 feet by 21 feet, and is backed by a large pipe organ, which is placed at the disposal of anyone renting the hall. There are also two extensions to the platform, one large and one small, which may be used when required for orchestral concerts, &c., where more room is needed. The larger one, when fixed, enables us to accommodate an orchestra of 50 performers, or a chorus of 110 voices, together with concert grand pianoforte and conductor's box. The exits, six in number, have been carried out in conformity with the latest requirements of the London County Council. In direct communication with the stage, which is well lighted and also provided with footlights, is the artistes' room, which may be reached direct from the entrance lobby, thus avoiding the necessity for agents and others wishing to speak with the artistes during the concert having to walk through the Hall, which is the case in so many of our Public Halls.

The arrangements for warming and ventilating the Hall are perfect in every way; not only is any desired temperature obtainable, but, by means of special apparatus, all vitiated air is removed automatically. In place of the usual coils of pipes, or radiators, which in so many halls simply serve to heat an already vitiated atmosphere, fresh air is continuously brought in from the outside, and, having been passed through both wet and dry filters (to wash and purify it), is, in winter heated (not by stoves, but by hot water) to the desired temperature,



EXTERIOR OF  
ÆOLIAN HALL

in summer cooled over ice and then passed into the Hall at the ceiling level in such volume that it displaces the used-up air in the room, and by actual experiment it has been found that the air is entirely changed three times in every hour, so that practically all the beneficial results of being in the open air are produced without the climatic disadvantages.

We shall be very pleased to show you over the Hall, and to give you an opportunity of testing its acoustic properties, and trust you will give it your consideration when next making your concert arrangements.

#### SCALE OF CHARGES.

For the Afternoon	-	-	-	-	-	£12 12 0
For the Evening	-	-	-	-	-	£14 14 0

including use of Box Office for half-an-hour preceding concert, ticket checkers, attendants, ushers, firemen, and electric light engineer.

There is no restriction as to the make of piano which may be used, and the above charges include the use of a Weber or Steck concert grand.

A Plan of the Hall is shown on page 16, and a specification of the Organ will be found on pages 14 and 15.

THE ORCHESTRELLE COMPANY.





VIEW OF GRAND ORGAN, PLATFORM,  
AND PROSCENIUM.

## THE ORGAN.



HIS MASTERPIECE in the art of organ-building possesses a combination of tonal and mechanical resources which places it in a unique and unapproachable position amongst all the organs existing in Europe to-day. So far as is known in this country and on the Continent, it may, viewed from its several points of Tonal Appointment and Mechanical Control, be safely pronounced to be "the last word" in Organ construction. A study of the accompanying Specification of the instrument, and a perusal of the few and necessarily brief remarks which follow, will afford ample proof of the correctness of the statements just made.

The complete instrument comprises two separate divisions, namely, the Grand Organ, situated in the recessed portion of the Concert Room and elevated above the platform, and the Echo Organ, which is located above and in the rear of the gallery at the opposite end of the room. The Console, from which the performer commands the entire tonal forces of the Grand and Echo Organs, is placed on the platform, and is connected with every pipe valve and every mechanical movement throughout both Organs by means of electric cables and thousands of conducting wires ramifying therefrom. The Grand Organ comprises five separate tonal divisions, named the Great, Swell, Choir, Solo, and Pedal Organs; while the Echo Organ is undivided, and practically complete in itself as a purely manual department.

In an instrument adapted to the proper rendition of musical compositions, no matter can be of greater importance than a scientific tonal appointment. This has been fully realised by the builders in the construction of this Organ, and the greatest study and care have been bestowed on the selection, scaling, and voicing of its almost unlimited variety of pipes. While the established principles of organ construction, as exemplified in the grand cathedral organs of Europe, have served as an inspiration, and have materially guided in evolving the *Æolian Pipe Organ*, yet it will be found that the development and control of organ mechanism in this instrument, and its additional special orchestral tones, employed in combination with the pure organ tones, render it an exclusive type of organ, embodying features contained in no other instrument; and the Organ in *Æolian Hall*, whether performed upon with the aid of music rolls or by means of the manual and pedal claviers, will be found to include every tonal force and every power of expression required for the most exact performance of the higher class of Organ and Orchestral music.



GRAND STAIRCASE  
ÆOLIAN HALL

## PRESS NOTICES

*after the opening of the Hall in 1904.*

"**B**ASED upon all the modern systems which have proved to the public a right sense of acoustics, the new *Æolian Hall*, built specially for vocal and instrumental recitals, . . . proves itself to be one of the most up-to-date of its kind. The hall certainly is one which should attract the attention of every amateur who desires to make his name and reputation part of the assets of his fame in the world. . . . The *Æolian Hall* has a great future before it."

—*Pall Mall Gazette.*

" . . . The decorations of the hall are most tasteful: cream-coloured walls, the arched roof prettily lighted at the top through dull glass, with beaten brass sconces of three lights on the walls, and a high panelling of oak stained a dark green and relieved with inlaying. The tip-up seats are comfortable, and seat four hundred. . . . Both from its position and its charming appointments, to say nothing of the admirable acoustic properties, the new hall is sure to be in great demand."—*St. James's Gazette.*

"The new hall . . . has been decorated and furnished with excellent taste and judgment. . . . By the way, unlike some of those associated with pianoforte firms, it is not a 'tied house.' Concert-givers using it will not be restricted as to the make of the piano used."—*Westminster Gazette.*

"A very pleasant vocal recital was given last night . . . in the new concert room in Bond Street, once the Grosvenor Gallery, now *Æolian Hall*. The old gallery has been entirely altered, and now with its splendid approach and thoroughly artistic interior, makes an ideal hall for . . . chamber concerts of any kind."—*The Times.*

"The acquisition of the Grosvenor Galleries by the Orchestrelle Company provides London with a handsome addition to its concert halls. The Salon, which now forms part of the premises, seats four hundred people, and is approached direct from the street by means of a wide staircase. The interior, with its white arched roof and dark panelled walls, and platform set in an archway backed by a massive organ case, is somewhat ecclesiastical in effect, but the seats are comfortable and the acoustic properties good."—*Morning Post.*

" . . . A handsome and well-appointed concert room, which will hold an audience of four hundred persons."—*Daily Telegraph.*



FOYER - - -  
ÆOLIAN HALL

" . . . The new hall is elegant in a simple and severe style of decoration, in which white and dark wood panelling are the chief notes. As far as I could tell, the acoustics are good, and the size of the hall (it holds four hundred persons) should make it a favourite with concert-goers, especially as there is no restriction as to any particular make of piano being used."—*Daily News*.



" . . . The new concert hall is approached by a broad flight of stairs which rise from a spacious vestibule occupying the entire width of the Bond Street frontage. The sides of the concert hall are panelled with fumed mahogany to a height of 8 feet 6 inches, above which the walls and arched roof are distempered white. The platform is 19 feet by 21 feet, and the performers enter from the centre at the back. From all sides of the platform there rises with stately effect a fine organ, the front gilt pipes of which, in their carved case of fumed mahogany, form a striking feature. The platform is lighted by electric foot and side lights, hidden from the audience, and also by a light from the roof, falling obliquely on the performers. The usual tip-up seats are upholstered in soft green, and the doors are covered with padded cowhide of the same tint. Ventilation is effected by fans, which drive fresh air down from the roof."—*Standard*.



" The musical event of the week has been the opening of the Æolian Hall. . . . The acoustic properties of the room turned out to be thoroughly satisfactory, and the magnificent organ erected on the platform was not only a joy to the eye, but also gratified the aural sense when its noble sounds were heard."—*Observer*.



" . . . The interior decoration is most pleasing, with its white arched roof and dark panelled walls and platform, the latter backed by a massive organ case. . . . Its central position is, of course, a great point in its favour, apart from the considerable seating room it affords."—*Globe*.



" The new Æolian Concert Hall in Bond Street is very comfortable, very good to look upon, and apparently very good to hear in. It is approached by a broad carpeted stair, sheltered from draughts, on which one will be able to wait, if one arrives late, without risk of colds."—*Star*.



" The Æolian Hall is a handsome addition to London's concert rooms, and will, I fancy, prove of considerable service. Its acoustic qualities are excellent."—*Sunday Sun*.



" The Æolian Concert Hall in Bond Street has begun what promises to be a prosperous career. . . . The new hall is oblong, has an arched roof, and seats about four hundred people. Dark brown panelling runs half-way up the walls, the remainder of which is creamy white; white is also the colour of the roof, while the doors and seats are green. At the back of the platform,



INTERIOR VIEW  
OF ÆOLIAN HALL

which is mainly lighted from below, there is an organ, whose gilded pipes are also framed in dark wood. The whole has a most artistic and reposeful effect. The staircase affords a finer approach than that enjoyed by any concert hall in London."—*Black and White*.



"The new Æolian Hall is undoubtedly an acquisition to London. . . . The staircase and approach of this new hall are the most luxurious in London. It is a very good hall, acoustically, as far as it has now been possible to judge, for one has not yet heard chamber-music here. It is very pleasant to look at, with its dark panelling, its white walls, its arched roof, its green seats, its green doors, and its platform with the background of gleaming organ pipes."—*World*.



". . . London, there is no doubt about it, has been waiting for this kind of hall for many a long year. . . . Most fortunately in these days artistes are not content with surroundings which do not do justice to their ambitions, and the delicate shade of olive green, combined with the dark brown of oak set against the crimson of the silk curtains, makes an altogether admirable setting for any sort of refined musical interpretation."—*Sketch*.



". . . Few public music rooms that I have seen have been constructed with such excellent taste as this one. The whole scheme of decoration, from the beautiful oak panelling to the white plaster work, is in the very best taste. The seats are comfortable and the acoustic properties good."—*Tatler*.



INTERIOR OF ÆOLIAN  
HALL LOOKING TO-  
WARDS ECHO ORGAN

## SPECIFICATION.

The Console is arranged with a three manual key-board and pedal clavier for hand playing as well as complete mechanism for playing by means of Aeolian music Rolls

### GREAT ORGAN.

	Pipes.		Pipes.		
1 Principale Doppio . . . . .	16 ft.	61	9 Viola Pomposa . . . . .	8 ft.	61
2 Principale Primo . . . . .	8 ft.	61	x10 Corno di Caccia . . . . .	8 ft.	61
x3 Principale Secundo . . . . .	8 ft.	61	x11 Viola Marina . . . . .	8 ft.	61
4 Flauto Primo . . . . .	8 ft.	61	x12 Fagottone . . . . .	16 ft.	61
x5 Flauto Traverso . . . . .	8 ft.	61	13 Tromba . . . . .	8 ft.	61
x6 Flauto Ottava . . . . .	4 ft.	61	x14 Clarinetto . . . . .	8 ft.	61
7 Ottava . . . . .	4 ft.	61	15 Cor Anglais . . . . .	8 ft.	61
x8 Piccolo . . . . .	2 ft.	61	16 Clarion . . . . .	4 ft.	61

NOTE.—Stops marked with a cross (x) compounded for Choir Organ.

### SWELL ORGAN.

	Pipes.		Pipes.		
17 Bardone . . . . .	16 ft.	73	25 Viol d'Amore . . . . .	8 ft.	73
18 Principale . . . . .	8 ft.	73	26 Quintatone . . . . .	8 ft.	73
19 Flauto Lontano . . . . .	8 ft.	73	27 Voce Celestis . . . . .	8 ft.	61
20 Flauto Minore . . . . .	4 ft.	73	28 Violetta . . . . .	4 ft.	73
21 Flageoletto . . . . .	2 ft.	61	29 Serafino . . . . .	5 ranks	275
22 Violoncello . . . . .	8 ft.	73	30 Baritono . . . . .	8 ft.	73
23 Violino Primo . . . . .	8 ft.	73	31 Oboe di Caccia . . . . .	8 ft.	73
24 Violino Vibrato . . . . .	8 ft.	61	32 Voce Umana . . . . .	8 ft.	73

### CHOIR ORGAN.

33 Horn Diapason . . . . .	8 ft.	37 Corno di Caccia . . . . .	8 ft.
34 Flauto Traverso . . . . .	8 ft.	38 Viola Marina . . . . .	8 ft.
35 Flauto Ottava . . . . .	8 ft.	39 Fagottone . . . . .	16 ft.
36 Piccolo . . . . .	2 ft.	40 Clarinetto . . . . .	8 ft.

### SOLO ORGAN (on 8-inch pressure).

41 Stentorphone . . . . .	8 ft. (large scale diapason)	43 Gamba . . . . .	8 ft. (gross gamba)
42 Philomela . . . . .	8 ft. (large scale open wood Flute)	44 Tuba . . . . .	8 ft. (large scale Trumpet)

### ECHO ORGAN.

45 Principale . . . . .	8 ft.	49 Voce Angelica . . . . .	8 ft.
46 Pastorita . . . . .	8 ft.	50 Viol Distante . . . . .	8 ft.
47 Flauto Minore . . . . .	4 ft.	51 Oboe . . . . .	8 ft.
48 Violino . . . . .	8 ft.	52 Voce Umana . . . . .	8 ft.

## PEDAL ORGAN.

53	Basso Profundo . . . . .	16 ft.	56	Flauto Grande . . . . .	8 ft.
54	Contra Bass . . . . .	16 ft.	57	Violon . . . . .	16 ft.
55	Basso Dulcino . . . . .	16 ft. (Compounded from No. 17.)	58	Violoncello . . . . .	8 ft.

## PERCUSSION INSTRUMENTS.

60	Harp (augmented) . . . . .	61 notes (located with Main Organ, and playable from Swell and Choir Manuals).	62	Chimes . . . . .	20 notes (located with Main Organ and playable from Great and Swell Manuals).
61	<del>Harp (augmented)</del> . . . . .	<del>20</del> notes <del>CHIMES</del> (located with echo organ). <del>20</del>			

## COUPLERS.

63	Swell to Pedal.	75	Choir to Great.
64	Swell to Great.	76	Choir Octaves.
65	Swell to Great Octaves.	77	Choir Sub-Octaves.
66	Swell Octaves.	78	Choir Unison Release.
67	Swell Sub-Octaves.	79	Solo and Echo Octaves.
68	Swell to Choir.	80	Solo and Echo Sub-Octaves.
69	Swell Unison Release.	81	Solo and Echo Unison Release.
70	Great to Pedal.	82	Pedal Augment.
71	Great Octaves.	83	Pedal Release.
72	Great Sub-Octaves.	84	Solo Connection to Choir Manual.
73	Great Unison Release.	85	Solo Connection to Great Manual.
74	Choir to Pedal.	86	Echo Connection to Choir Manual.

## COMBINATION PISTONS.

87	Great—5 and Release.	89	Choir—4 and Release.
88	Swell—5 and Release.	90	General Release.

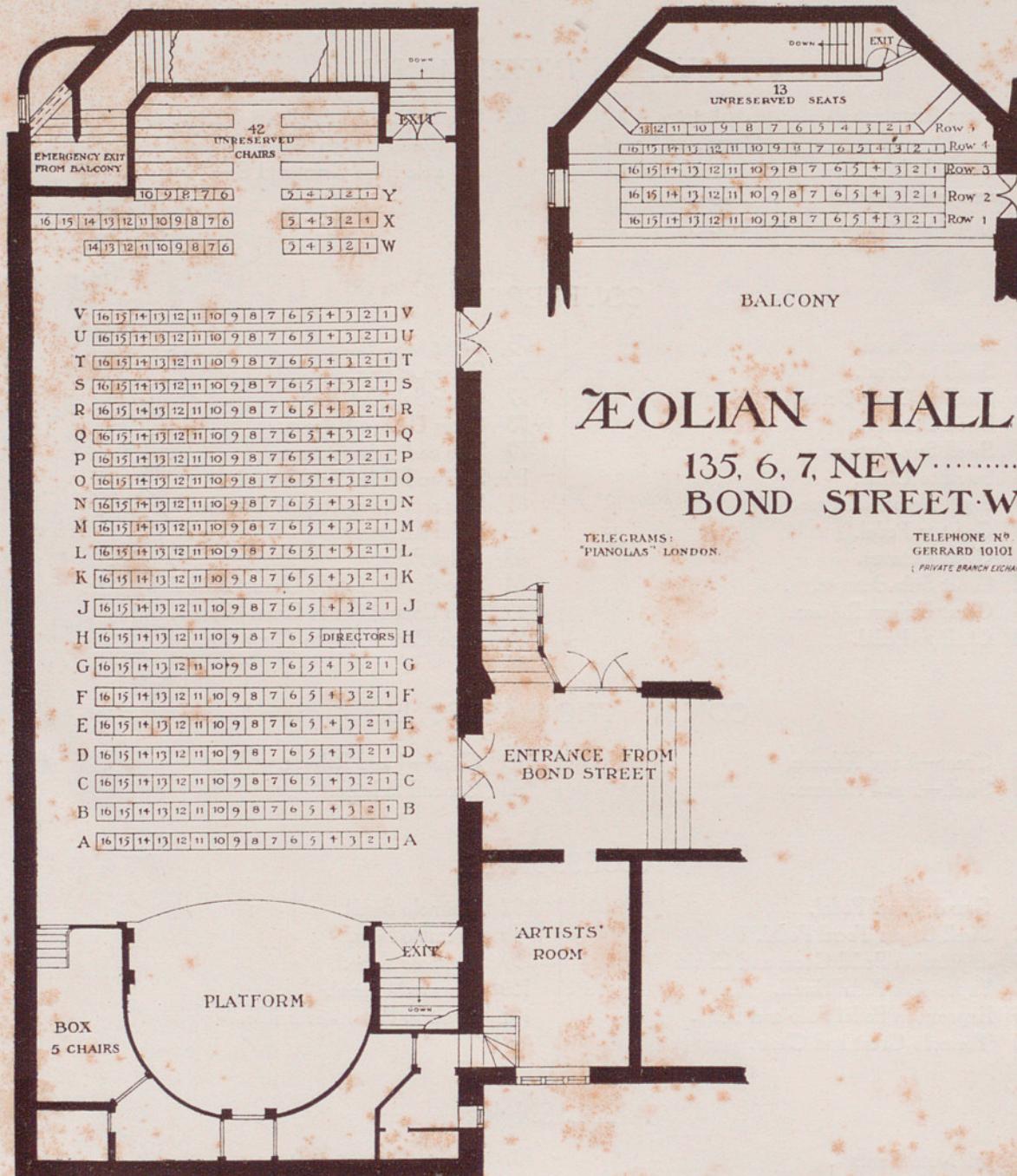
## ACCESSORIES.

91	Grand Tonal Pedal.	97	Tremolo Swell.
92	Swell Organ Tonal Pedal.	98	Tremolo Solo.
93	Expression Pedal Great and Choir.	99	Tremolo Echo.
94	Expression Pedal Swell.	100	Sforzando Pedal.
95	Expression Pedal Solo and Echo.	101	Great to Pedal Reversible.
96	Tremolo Great and Choir.		

## AEOLIENNE.

102	58 Note Control.	107	Choir to Upper Holes.
103	Aeolian Tempo.	108	Echo to Upper Holes.
104	Aeolian Ventil.	109	Solo to Lower Holes.
105	Aeolian Reroll.	110	Choir to Lower Holes.
106	Solo to Upper Holes.	111	Echo to Lower Holes.

PLAN OF SEATING  
TOTAL SEATING CAPACITY 512.



ÆOLIAN HALL  
135, 6, 7, NEW.....  
BOND STREET W.

TELEGRAMS:  
"PIANOLAS" LONDON.

TELEPHONE NO.  
GERRARD 10101  
(PRIVATE BRANCH EXCHANGE)