

THE MUSIC BOX

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Volume 10

Number 7

Autumn 1982



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THE MUSIC BOX

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

OFFICERS OF MBSGB AND THEIR DUTIES

PRESIDENT: **Jon Gresham**, Westwood House, North Dalton, Driffield, North Humberside.

VICE-PRESIDENT: **Stephen Ryder**, 495 Springfield Avenue, Summit, New Jersey 07901, USA.

CORRESPONDENCE SECRETARY: **Christopher Proudfoot**, The Hoo, Hook Green, Meopham, Gravesend, Kent, to whom all general and policy matters should be addressed.

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MEETINGS SECRETARY: **Alan Wyatt**, The Willows, 102 High Street, Landbeach, Cambridge, CB4 4DT.

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COMMITTEE MEMBERS: **Hilary Kay**, c/o Sotheby's, London.
Bill Nevard, The Armoury, West Bergholt, Colchester, Essex.

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IN PREPARATION, Contributions by: **John Whitehead**, **Roger Booty**, **Roger Timms**, **Brian Oram**, **Peter Schuhknecht (Germany)**, **Marcel Goujon (France)**, **Steve Ryder (U.S.A.)**. List of **NEW MEMBERS** will be in Christmas Journal.

BACK NUMBERS, obtainable from; **Dr. Peter Whitehead**, 141a Hallgate, Cottingham, East Yorkshire, England.

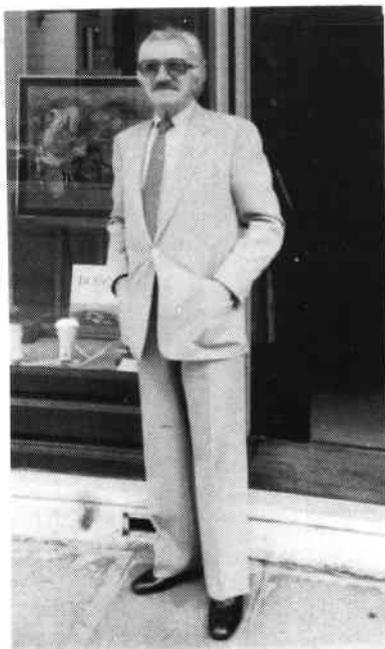
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Front Cover

The Ballerina was drawn by the France-based Italian-born artist **PIERRE BOSCO**, who has since 1931 lived in Saint-Germain-en-Laye, eleven miles outside Paris.

Why feature artists in a magazine on Mechanical Music?

For the simple reason that the construction of musical automata combines the skills of several arts. **GAVIOLI** himself employed the admirable José Roy to illuminate his advertisements as well as his instruments.



Pierre Bosco, June 1982, standing outside the Galerie de la Colonne, 2 Place Vendome, Paris, which housed his exhibition of paintings.

Pierre Bosco was born on 29 January 1909 and has built up an international reputation as a modern artist of great distinction. The *New York Herald American* wrote, in May 1957, that "Bosco is the latest Picasso in perspective, and very much in vogue".

He has remained "very much in vogue", and critic Barnett D Conlan sums up well the art of Pierre

Bosco, ... "Bosco almost always contrives to evoke that deeper resonance of life which is not to be seen on the surface".

A subtlety as esoteric as the overtones of a finely tuned music box.

AGM

The 1982 AGM witnessed the happy and most deserved presentation of Life Membership to **ARTHUR W J G ORD-HUME**.

Arthur is a founder-member, a former President of the Society, and he built the Journal up from its early simple format to the prestigious form it enjoys today. These combined efforts by Arthur are of unique and inestimable value to the Society. The granting of Life Membership is one of the most sincere ways we can unite in saying, "Thank you".

It was fitting that the framed certificate was presented by **DOCTOR CYRIL DE VERÉ GREEN**, a fellow-Founder-Member with Arthur and one who was able to give first-hand information, to those present at the AGM, of the hours of devoted labour given to the Society by Arthur.

Our current President, **JON GRESHAM**, also praised the work done by Arthur, and this was echoed by the long-serving secretary to the Society, **REG WAYLETT**, and was unanimously agreed upon by all members of the committee.

The Committee's recommendation that the award be made to Arthur was supported by all those present at the AGM on Friday June 4th. The meeting was held at the London Press Club, 76 Shoe Lane, London EC4. It is unfortunate that we do not have a picture of Arthur and the framed certificate but we hope to correct this omission in a later edition.

There were changes on the committee; officers who served the Society well for a long period being ready to step down, and members keen enough to fill vacancies volunteering their services.

STEVE COCKBURN, our Treasurer, is a banker who is now required to travel abroad more and more frequently. His resignation has been ameliorated by his kind offer to

stay on as auditor. **BOB HOLDEN** is the new Treasurer, and we wish him well in the complicated duties his post demands.



Steve Cockburn explains the books to new treasurer Bob Holden.

The post of Recording Secretary has been vacant for some time and Bob's wife, **SUE HOLDEN**, has volunteered to take on this job. Sue is well experienced in this type of work. It is a tedious job, far more difficult than it appears, and it is essential for the smooth running of the Society's affairs. We are very grateful to Sue for accepting the post. The Committee most cordially welcome Bob and Sue Holden as officers of MBSGB.

Our American Vice-President sent apologies for absence, but we cannot expect **STEVE RYDER** to cross the Atlantic every time we meet. Steve was here at Christmas and has put in a trans-Atlantic telephone call at subsequent committee meetings.

The United States was represented, however, by **JAMES J DOHENY** from Brookfield, Illinois. James has been a member for many years, his enrolment number being 364. He also stayed for much of the Saturday meeting (June 5th) but late afternoon had to dash to Heathrow to catch a plane to some exotic place. We were delighted to see him, trust he had a safe journey, and hope to see him again soon. No doubt British Members travelling to the American Meeting in San Francisco (September 3-6, Jack Tar Hotel) will see him there. He is Exposition Consultant for the Chemical Industries Council Career Panels.

TONY MASLEN, busy with camera work etc for the BBC, has found it impossible to attend committee meetings so he has resigned. Tony lives in Bristol and a journey is inevitably necessary to get to a meeting. As reported in the Summer edition of the Journal, committee members attending the March Meeting in London totted up a round mileage of 1,362 miles. Members can imagine what the Christmas mileage was when Steve flew in from America!

KEITH HARDING, our efficient Archivist, has sent the following list of recent accessions to the Musical Box Society Archives:-

1. 1911 Kalliope catalogue. This shows a range of Kalliope disc musical boxes, and a list of tune titles available. One wonders if the picture of a factory on the back is the Kalliope factory. This was purchased at the Society auction on 5th June. I have made an excellent A4 copy of this if you would like it for the Journal.

2. Music catalogue for the English automatic Seraphone.

3. J G Manger & Co lists of endless bands and spools for the Celestina, Seraphone and Ariel automatic organs.

4. A 16 mm film, Pathe Pictorial 273, "This Colourful World". This is a film with sound of the late S F Sunley, music box dealer of George Street.

5. Photographs and ephemera relating to the late S F Sunley.

(Items 2-5 came from the estate of Sunley's widow, who died recently. They are on indefinite loan and must not be disposed of)

6. A collection of catalogue and ephemera relating to Keith Harding including catalogue of music boxes from the 1960's and early editions of "The Clock and Musical Box Collector", which was the first illustrated catalogue to be produced by a British dealer, and catalogues and lists up to the illustrated Spring 1982 catalogue.

I will send copies of this letter to Jon Gresham and Alan Wyatt, as it may be that the film could be shown at our Christmas meeting.

7. J W Hinton; "Organ Construction". 1910. Donated by Peter Whitehead.

8. Books donated by Frank Holland of the British Music Museum; Herbert Shead; The Anatomy of the Piano. Samuel Wolfenden; A Treatise on the art of Pianoforte Construction. Lawrence M Nalder; The Modern Piano.

Keith's wife, **EVA**, has recovered from her recent operation and consequent convalescence and appeared at the Summer Meeting looking quite fit and well. We trust that her recovery is as excellent as her appearance lead us to believe. She looked most bright and charming So did **VANIDA TRINDER** and **ALISON BIDEN** sitting nearby.



Eva Harding and friends at the Summer Meeting.

During Friday June 3rd and Sunday 5th Keith opened up his newly-enlarged workshop for Summer-meeting members who travelled to London and were wondering how to fill in the time usefully. The committee much appreciated Keith's offer. Last summer **FRANK HOLLAND** made a similar gesture, opening his famous museum for Sunday visitors.

At the AGM encouraging reports were given by all the officers of the Society and reports and nominations were all passed unanimously by those members present.

The Summer Meeting

Registration began early on Saturday morning June 5th, and enrolment was organised by the Meetings Secretary **ALAN WYATT**, who nobly forgot worrying about his fields of asparagus being gathered in, in Cambridgeshire, and concentrated on his marvellously organised meeting at the London Press Club.



Meetings Secretary Alan Wyatt being greeted by one of his young admirers.

A great deal of the credit must also go to the Press Club Catering Manager, **MEL SOLOMON**, and his staff. In the days since the Meeting the Editor has received a great number of letters praising the catering, the facilities, and the combined skills of Alan Wyatt (MBSGB) and Mel Solomon (Press Club Manager).

The first lecture was by **Dr ROBERT BURNETT** who spoke about some of the rare items in his personal collection. It was a bright and informative talk, beautifully illustrated and carefully prepared and well deserving of the ovation at the end.

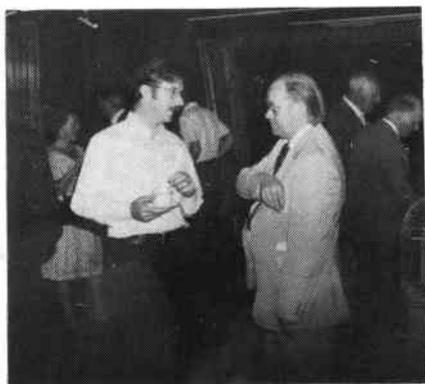
This was followed by a well-contrasted talk on the tuning of musical combs, by **JIM COLLEY**. This excellent talk was deservedly equally well-received. Both talks ran true to time, so lunch was not late.

Over 80 members took lunch at the Press Club and subsequent

comments were generous in their appreciation of the quality of the food and the prices charged. This was no doubt due to the Goodwill built up by Alan Wyatt during his several visits to the Press Club and his meetings with the manager, Mel Solomon.

Bar facilities were available, all members of the MBSGB present being granted temporary membership of the Club, having properly signed in and paid their registration fee to Alan.

After lunch **TED BOWMAN** brought us into the 20th century with a talk on 'Musical Chips', telling us lucidly how a digital computer can be programmed to generate an electrical signal to drive a loud-speaker, and to draw comparisons between electronic and the traditional ways of producing sound.



President Jon Gresham and Enrolment Secretary Ted Brown compare notes.

When tea and biscuits had been taken **ROGER KEMPSON** and **CHRISTOPHER PROUDFOOT** conducted the annual Society Auction in their experienced professional manner.

At twilight several members were (unofficially, of course) whisked to the Helicopter Pad at the top of the International Press Centre. No one fell off, there were no railings, but several dizzily held their breath as they surveyed the panorama of London far below where they were standing.



The sun sets on the Helicopter Pad at the top of the International Press Centre.

Safely returned to the Club Bar on the 1st floor the members who were able to stay were entertained by Press Club favourite **NORMAN HOSKINS**, who sang a series of 'oldies', reminding us of the Music-Box Music-Hall era of the Victorian Period. He was accompanied by Daphne Leach at the piano.

Alan Wyatt has booked the Press Club for the **CHRISTMAS MEETING** on **SATURDAY, DECEMBER 4th**. Roll up! Send your Registration Fee **NOW** to Alan, at, 'The Willows', 102 High Street, Landbeach, Cambridge CB4 4DT. (Fee... £5).



Norman Hoskins in full song at the conclusion of the Summer Meeting. His accompanist was Daphne Leach.



Mr and Mrs Kazuo Marakami of Japan visit Mr and Mrs John Mansfield in southern England.

Overseas Members in England

JOHN and **KAY MANSFIELD** had two charming visitors, from Japan. **KAZUO MURAKAMI** and his wife were holidaying in England and took the opportunity to contact the MBSGB through **REG WAYLETT**.

Mr and Mrs Murakami, of Nishiokamoto, Japan, wrote to John Mansfield when they returned home (May 1982):-

'Dear Mr Mansfield,

Thank you very much for your warm hospitality when we visited you. It was a wonderful and interesting experience for us. We will always remember your wonderful music boxes and beautiful house and, of course, delicious chocolate cake made by your wife. Please give our best regards to your wife. I enclose a photograph I took at your home.

We met Dr Haspels in Utrecht and I gave him your best regards. He is a wonderful man as you said.

I hope this letter finds you in good health, and that some time in the future we can meet again. My wife joins me in sending you our best wishes,

Very sincerely yours,
'Kazuo Marakami'.

Mention of John Mansfield brings to mind the cheerful 'Southern Chapter' of the MBSGB. In the last issue a report by their amiable secretary **CYRIL HESS** gave the name as **CHANCKENBURY RING** (and the Editor added in parenthesis, 'If this is spelt incorrectly blame Cyril's handwriting. Ed.) Cyril, writing from Cromer where he is on holiday, has had another go. First of all he pats the Editor on the back, 'Thank you for the latest edition of "The Music Box". It is excellent and very good reading. One of the best I have ever received. Just the right blend of "technical" and "general interest" items.' Then comes the sting;... '...the name is **CHANCTONBURY RING**'. (If this is spelt incorrectly blame Cyril's handwriting. Ed.)

Postal Excellence!

TED BROWN received subs addressed to:
'E E Brown, Subsersec MSGB,
207 Hayward Str,
Sideup, DA15 8DE. England'.
It reached Ted in 3 days!!! — from Holland! Nice work P O.

Graham Webb

When, in the Summer Edition, the Meetings Secretary wrote and the Editor published, "We congratulate Keith Harding on celebrating 21 years of specialist work and research associated with musical boxes, clocks, etc.", we did not attach any great significance to the term "21 years". It was written in thanks because Keith had offered to open his premises for visitors, and it was written in good faith.

However, as our Society is only 21 years old, to make a claim of such an exact length of time means that the particular business was in existence during the first few months of the birth of the MBSGB and this, of course, is a very significant claim for us to make.

Whereas we didn't think it mattered whether Keith had been in business 19, 21 or 23 years, it has been pointed out that it does matter, in view of the Society's "Coming of Age".

Graham Webb is a kindly and amiable personality and, in questioning our statement, he does confess that the last thing on his mind is to make things difficult for the Editor. And the last thing on the mind of the Editor is to upset any of our readers, advertisers and members, especially active helpers such as Keith and Graham.

Graham Webb has the remarkable ability to be a writer *and* a specialist in Period Mechanical Music. His two books; *The Disc Musical Box Handbook*, and, *The Cylinder Musical Box Handbook*, are standard reference books and are on the bookshelves of hundreds of Music Box enthusiasts, along with books written by other MBSGB writers such as; J E T Clark, Arthur W J G Ord-Hume, David Tallis, and overseas members including Fredy Band (Switzerland), H Weiss-Staufacher (Switzerland), Dr J J L Haspels (Holland), Q David Bowers (USA), Harvey Roehl (USA), and so on (apologies to anyone left out).

From the first every Directory of Members it can be seen (says Graham Webb) that I started in 1961 (ie, 21 years ago). In an advertisement in the 1966 Journal Graham offered 10% discount to celebrate his first 5 years. He spent a period in Yorkshire researching and writing on mechanical music (to the benefit of all of us) and, for a short time, he ran a "mechanical music" restaurant.

It is, as we must all agree, something of paramount importance to Graham Webb that his actual 21 years be recognised for what it is. In his letter he loyally says, "I am not wishing to take anything away from Keith, who I am sure would be the first to agree the above facts. The Committee should be a little more careful in giving its congratulations", Graham Webb.

Indeed we should, and we certainly do not wish to either get our facts wrong or to upset anyone.

As regards the contents and claims contained in advertisements, these are vetted by our Advertising Manager, but neither he nor the Editor sets himself up to be judge and jury. From time to time we publish words to this effect:- "The MBSGB, the Editor, and the Advertising Manager, publish advertisements and provide information about Repairs, Maintenance and Accessories and such services to our members. We do this in good faith and may not be able to vouch for the details, nor the advertisers' statements contained therein. (These are the words of former Editor Arthur W J G Ord-Hume, who continued....). Members are strongly advised to write to the service address in the first instance, and not send valuable property by way of a first communication".

Graham Webb, a former Editor of this Journal, appreciates the dilemma of the present Editor. In all cases like this the matter is referred to the proprietor, in our case the MBSGB Committee Chairman and President, who telephoned the following statement to the Editor:-

"Keith Harding and Graham Webb are highly respected dealers and restorers of music boxes. Your Editor tries to keep our pages free of controversy but our President feels that as the Society published the

claim Graham is entitled to have his views published (namely; that Keith has not been in the business for 21 years. Graham has "come of age" and he throws down the gauntlet, "Can anyone else make this claim?"). Graham is referring to Dealers.

"It is also the President's personal opinion that who was first is relatively unimportant. What is important is that both have made magnificent contributions to the Society and served their clients well. Long may they both continue to do so." John Gresham.

Advertising Manager

JOHN POWELL has taken over from **ARTHUR HEAP** as Advertising Manager. Arthur's 8-year tour of office has been acknowledged by our President (in the Summer edition) and our Editor wishes to add his own thanks for the efficient and charming way Arthur Heap has done his arduous job. Without advertising revenue the Journal would fold, and the excellent size of the revenue is entirely due to Arthur's unflinching efforts to keep in touch with our much-appreciated advertisers. It has been a pleasure working with Arthur Heap, and during his 6½-year partnership with Arthur W J G Ord-Hume and the 18 month partnership with me there has not been the slightest hitch or hiccup between Advertising Manager and Editor.

We welcome **JOHN POWELL** and we know that we have, in him, a man equal in charm and efficiency with Arthur Heap. Will advertisers now please contact:

JOHN POWELL,
MBSGB Advertising Manager,
33 Birchwood Avenue,
Leeds 17,
West Yorkshire LS17 8PJ.

John has had a long consultation with Arthur and advertising procedures will remain exactly the same.

September Meeting, 17-19 Sept.

Details of the September Meeting have already been published and these details have also been sent out under separate cover. **GRAHAM WHITEHEAD** and his helpers have gone to great trouble to make certain that this September Weekend of Mechanical Musical-making is a big success.

Please send your £5 Registration Fee NOW to,

Alan Wyatt,
Meetings Secretary MBSGB,
The Willows,
102 High Street,
Landbeach,
Cambridge CB4 4DT.

Graham Whitehead's address is,
The Malting,
Napton,
Nr. Rugby,
Warwickshire.

See page 128 of Spring Journal and pages 245 and 246 of the Summer edition for hotel reservation details and the programme. If in doubt contact:

The Manager (Mr R Twigge),
The Clarendon Hotel,
The Parade,
Leamington Spa,
Warwickshire CV32 4DJ.

Room tariff per night is £16.
FRIDAY SEPT. 17 - SUNDAY
SEPT. 19, 1982.

Page 300 of the Summer edition gives the date of the CHRISTMAS MEETING, viz, Saturday December 4th, at the London PRESS CLUB.

Alan Wyatt has sent the following information.

Christmas Meeting

Saturday 4th December 1982.

To be held at The Press Club (same venue as Summer Meeting), 76 Shoe Lane, London EC4.

- 9 a.m. Registration; coffee and biscuits.
- 10.30 Talk by David Secrett.
- 11.30 Talk by Keith Harding.
- 13.00 Lunch and Bar facilities at the Club.
- 14.30 Mechanical and Live music programme based on Lyn Wright's fascinating article, Summer Journal, with special reference to pages 290 and 291... the "hit" tunes of the mid 19th century.
- 16.00 Tea, biscuits, friendly chat (Bar is open).
- 18.30 It's Time to Say Goodnight... or is it?

Registration Fee essential to comply with Club Regulations... send £5 NOW to Alan Wyatt.

(We hope to have special garage facilities available... if successful, details in next Journal).



GRAHAM WEBB

59 Ship Street, Brighton, Sussex

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MUSICAL BOX ODDMENTS

By H.A.V. Bulleid

Undoubtedly the most hard-working of the famous trio of Italian Opera composers in the early 1800's was Donizetti, who composed more than 70 operas compared with 10 by Bellini and 36 by Rossini.

Donizetti

Gaetano Donizetti, born Bergamo 1797, had an orderly life based on formal musical studies starting from childhood. He had written 33 operas by 1829, all produced in Venice or Rome or Naples, etc., but he first achieved international success with his 34th, *Anna Bolena*, in 1830. He kept up his output, with rather variable quality, and naturally it is his successes that one sees on musical box tune sheets, including in particular....

L'Elisir d'Amore	1832
Lucrezia Borgia	1833
Lucia di Lammermoor	1835
La Fille du Regiment	1840
La Favorite	1840
Linda di Chamounix	1842
Don Pasquale	1843

Though critics rate Donizetti least of the above named trio, he is still very well remembered for some of the operas listed above and their engaging melodies. It is unusual for a year to go by without a Donizetti revival somewhere in the U.K. He took a hand in some of his librettos and, was not worried when *Lucrezia Borgia* had to be switched to Turkish characters and settings for performance in Paris after Victor Hugo stopped the use of the original text which was based on his play.

Donizetti was a modest, amiable and helpful individual. An example of the last comes in a letter written to him by young Verdi in May 1844...

"Most esteemed Maestro, it was a welcome surprise to me to read your letter to Pedroni, in which you kindly offer to attend the rehearsals of my *Ernani*. I have no hesitation in accepting your kind suggestion with the utmost gratitude, for I am certain that my music cannot but profit greatly when Donizetti deigns to give it a thought..."

In a letter to the publisher Cottrau in February 1845 Donizetti wrote...

"You see how right I was to say Verdi had talent! He is a man with a brilliant future, as you will see..."

Managers at that time were very powerful and could be dangerously vague about essential support, and Donizetti could take a firm line with them as shown in a letter to the director of the Academie in Paris, in 1838...

"The great masters in whose footsteps I shall be following have been aided in their success by all the resources your Theatre has to offer, and you will think it only just, Monsieur, that I should claim the same assistance for myself; otherwise the contest would be too unequal and I should be rash to undertake it..."

Donizetti suffered his first attack of paralysis of the brain at the end of 1845 and died, very widely mourned, in September 1848.

Tune change mechanism

In Vol 8 No 8 of *The Music Box* on page 339 I offered some notes on this subject. Since then I have seen further alarming examples of this mechanism battered by iron-fighters, the tell-tale signs being vice marks on the lever and the finger, coupled with dodgy operation and sometimes garbled tunes. So I now offer a more detailed study of the tune change mechanism and some notes on the related stopping position of the cylinder.

These are the three important fixes:-

1 The normal playing position of the register peg of the cylinder on the snail cam depends solely on the placing of the peg on the cylinder. (Early boxes had a wedge instead of a simple peg).

2 The advancing of the snail cam by one tooth for each revolution of the cylinder depends solely on the depth of engagement of the change lever finger with the tooth, as

measured along a radius of the great wheel.

3 When the engagement is correct, the timing of the tune change depends solely on the height of the finger tip above the bedplate.

Now to examine these fixes in more detail...

1 The register peg or wedge should always be in the centre of a cam step while playing, as shown on the accompanying diagram. If it is off centre there is a real danger of it coming to rest part way along the riser to the next step which causes garbling. The greater the number of tunes the shorter each cam step becomes and therefore the more important it is to ensure that the peg dwells near the centre of each step. This can only be corrected by adjusting the position of the peg or wedge on the cylinder.

2 If the finger on the tune change lever is set too close to the snail cam it will turn two teeth at each engagement; the correct setting is such that if set for example to pick tooth no. 2 it will just miss contact with tooth no. 3. If any tooth is then overlength it will not miss the finger and will be turned on two tunes, - a method sometimes used to delete a tune which has suffered a run. The setting of the finger must be measured radially, that is, the correct depth of engagement of the finger is measured from the periphery of the great wheel along a radius. The star wheels of a disc musical box work on exactly the same principle.

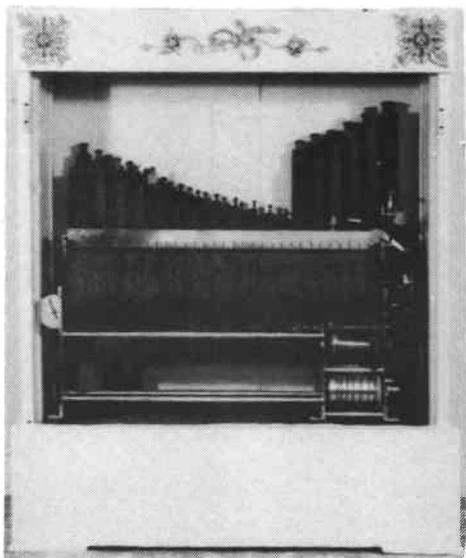
3 Having established this correct radial engagement, the next problem is so to position the finger above the bedplate that the tune change will occur at the desired period during the passage of the gap in the cylinder pins. If the finger is simply raised or lowered this will alter the radial setting and thereby upset the engagement. This particularly applies when the tip of the finger is not at the same height as the cylinder axis. Three steps are needed to modify the tune-change position without affecting the engagement...

NORFOLK POLYPHON CENTRE

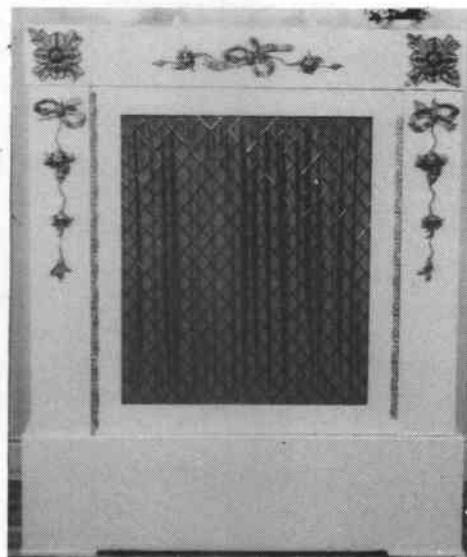
(Norman and June Vince)

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MECHANICAL MUSIC and CLOCKS



A THIRTY-ONE KEY
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FLIGHT and SON,
St. MARTINS LANE,
LONDON.



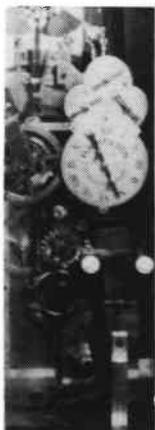
Powered by a large triple spring motor driving through a chain and fusee, the organ has full Flute and Stopped Diapason ranks. Finger controls govern speed, tune repeat, instant stop, choice of tune on barrel and register changes.

There are three 12 air barrels.

The Cabinet measures 45" x 54" x 22", with gilt decoration on a cream base.

There is a matching three train clock by Vulliamy of London also available, clock and organ being fitted with trip mechanisms to start the organ on the hour.

This is the side view
of the organ motor.



Until its recent purchase the organ
had spent its life in the country
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19th Century Berlin.

garden rooms (as the back room in Berlin was euphemistically known). They joined in until all tunes on the cylinder had been ground out. The coins descended wrapped in paper, mostly only copper pennies.

Heinrich Zille lovingly observed the scene in the workers' quarter and recorded it in many sketches. "That was his milieu" a friend of his wrote condescendingly about what Zille related about a Berlin hostelry. This was actually a barrel organ hire business with the name "Zur quietschvergnügten Drehorgel" (This name cannot readily be translated. The German word quietschen means to creak or to squeak. The phrase "quietschvergnügten means 'fit as a fiddle'").

Zur quietschvergnügten Drehorgel.

three generations of Bacigalupos left a distinctive mark on the Berlin barrel organ scene with their workshops and factories.

Towards the end of the 19th Century barrel organ grinders were to be seen on every street corner. However with the increasing traffic noise they withdrew to the quiet courtyards principally in the working class quarters of East and North Berlin.

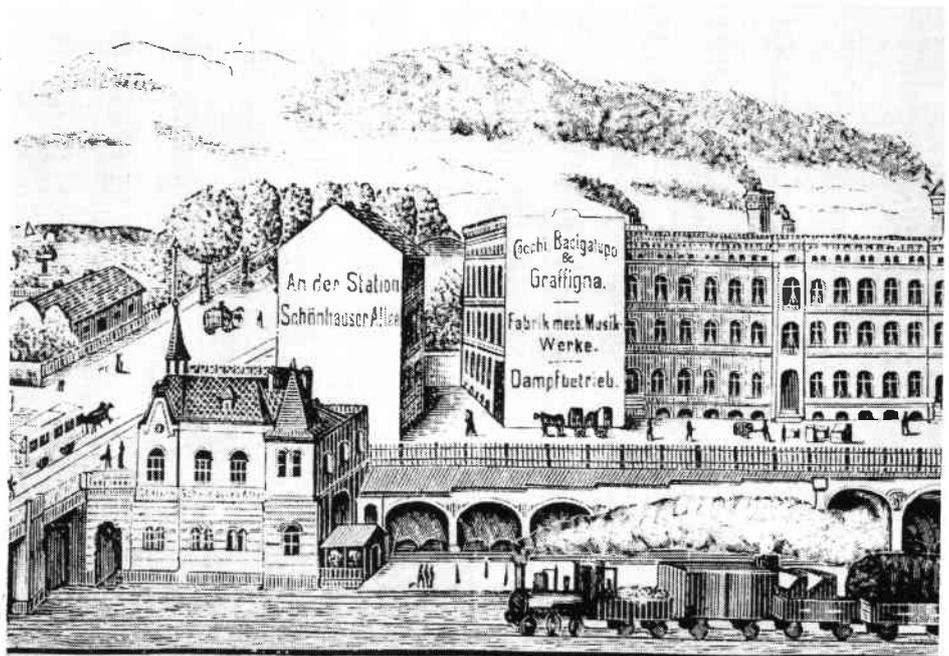
That is how it was in the apparently good old days as it quietly proclaimed its coming from the distance, the barrel organ passed from courtyard to courtyard accompanied by a troupe of children. As soon as it arrived in a courtyard the women and children lay in the windows, the front rooms and the

This pub was opened in the Landwehrstrasse, a popular area for barrel organ hire businesses, by the master barrel organ builder Max Buchwald. He started with three barrel organs which a factory, as Zille relates, had protestingly let him have. He opened his business with an advertisement reading "Turn your hand to earn a living".

(to be continued)

Heinrich Seidel to whom I have previously referred above composed the following poem thereto:

A narrow courtyard, no sunshine
Falls there for the whole of the year.
A unique stuffy aroma pervades
It smells of poverty and the atmosphere of
the cellar,
No flower blooms there, no green foliage.
In refuse and dust the children play.
Now the organ grinder appears,
and drags his instrument through the open
gate.
He grinds out a happy waltz,
The tempo quickens all round.
The children throughout the house,
Scramble out of their dens,
And over the pale serious faces
The melody ripples like rays of sunshine.
They dance and weave back and forth in
three quarter time – what more could
one wish?



The Musikwerke of Cocchi, Bacigalupo & Graffigna; c. 1890

FROM CARILLON TO MAGNETIC TAPE

(A BERLIN STORY)

The Development of Sound Recording in Berlin.

Dr. Walter Bruch.

(Translated from the German by David Snelling).

(Part Two)

Note: we are pleased to publish a letter from Dr Bruch himself:-

Dear Sir,

I am pleased that my book (Vom Glockenspiel zum Tonband) is being translated into English. I have no objection to it being published in England. I would like however to have an additional note inserted, taking into account that the Berlin Senate has published the book in a series and it was not necessary for them to point out that it concerned a Berlin story. Will you, therefore, add a subtitle, A BERLIN STORY. Otherwise readers might think I have no knowledge of what has happened elsewhere in Germany. I will be informing the Berlin Senate accordingly.

Yours,
WALTER BRUCH.

The Barrel Organ and the Folk Music of Berlin

THE generic forerunner of the barrel organ was the hurdy-gurdy, a string instrument, with which travelling musicians travelled abroad as far back as the Middle Ages. The strings of this instrument emitted a continuous sound when actuated by a handle turned with the right hand. The instrument could be compared with a small organ of which four pipes sound continuously whilst the pitches of two pipes are varied in accordance with the melody. This continuous reverberating sound was obtained from the strings of the hurdy-gurdy by a friction wheel which was turned by the handle which actuated the

continuous sounding of all the strings.

The four springs are the equivalent of the four organ pipes referred to in the above example of which only two, the melody strings, are varied in pitch by means of a keyboard actuated by the left hand and play the melody on a chromatic scale. The whole sounds like a multi-voiced instrument.

The instrument which is today known as a barrel organ is still described on a picture in 1511 as a lyre but Martin Agricola was already talking in 1528 of a hurdy-gurdy. Once the small portable organ was placed in a box with a pinned cylinder to permit the automatic playing of melodies when "ground" by a

hand crank the name "barrel organ" ('Leierkasten') was born. Whilst the hurdy-gurdy players still had to learn the melodies which they played it was no longer necessary to be musical to play a barrel organ. The musical ability was henceforth required by the mechanical arranger who pinned the barrels in the workshop.

The barrel organs which travelled around the country to the annual fairs soon also conquered the courtyards and street corners of Berlin. They were also regularly paraded before the King during the reign of Friedrich Wilhelm the Third. The Franciscan court preacher Brother Eylert reminisced thereon as follows:



King Friedrich Wilhelm III's itinerant musicians.

In the courts of the places in Berlin there were usually a host of barrel organ players, blind harpists and other itinerant musicians throughout the year who played their pieces immediately below the King's bedroom and were paid eight Groschen for their services. Long custom had turned this procedure into a right for the artists; but when the King broke his leg it was ordered for that district that the music which was often abominable should not disturb the invalid. As a result the armed sentries turned back all those who wanted to make music in the courtyard on their usual pitches. The King noticed this and asked why he no longer heard any barrel organs.

When it was explained to him that the cause was concern for his well being he said "Ridiculous! The musicians rely on their takings and should not be deprived of them on my account. Eight Groschen is to them a sum which they cannot afford to lose". Following this pronouncement each musician who wished to make music in the courtyard was immediately given eight Groschen; however the music was not restored.

This was again noticed by the King and when he was told what they had received their eight Groschen without being allowed to play their music the King said "That is very unjust. The musicians do not understand it and wish in their own way to make pleasure for me. It is some-

times very bad but one must allow each of them to play his piece so that they do not think it is bad. Simply paying them off must hurt them so let them play their peices! I cannot bear to hear it every day; however let them come every 1st of the month and let everyone play his piece". One can imagine the music which was now played on the 1st of every month. Each musician waited on the next and one barrel organ had hardly finished playing before the second began its tune; "such a melody as can soften a stone can enrage the human listener".

In the time of King Friedrich Wilhelm the Third barrel organs were the instruments of beggars. Their quality was not always good. Made of wood and dragged around in every kind of weather the pipes often did not stay in the best of tune.

In the year 1810 large craft workshops for the construction of automatic musical instruments were founded in succession to the master workshops which manufactured carillons following the creation of the system of guilds. The first factory of this sort of Ch F Pietsmann u. Söhne was founded as far back as 1835. Approximately 500 people were employed by that firm at the "Berliner Musikwerke A G" at the turn of the century. At that time in Berlin there were already approximately ten craft workshops and large factories for the construction of musical instruments, the largest of which had up to 1,500 workers. These special workers were – in contrast to the others engaged in engineering factories – very well paid. According to statistics relating to the year 1912 skilled employees were earning up to 34.76 Marks per week for 51 working hours whilst the top wages in other engineering factories were 23.40 Marks on average with female workers earning only 10.60 Marks per week.

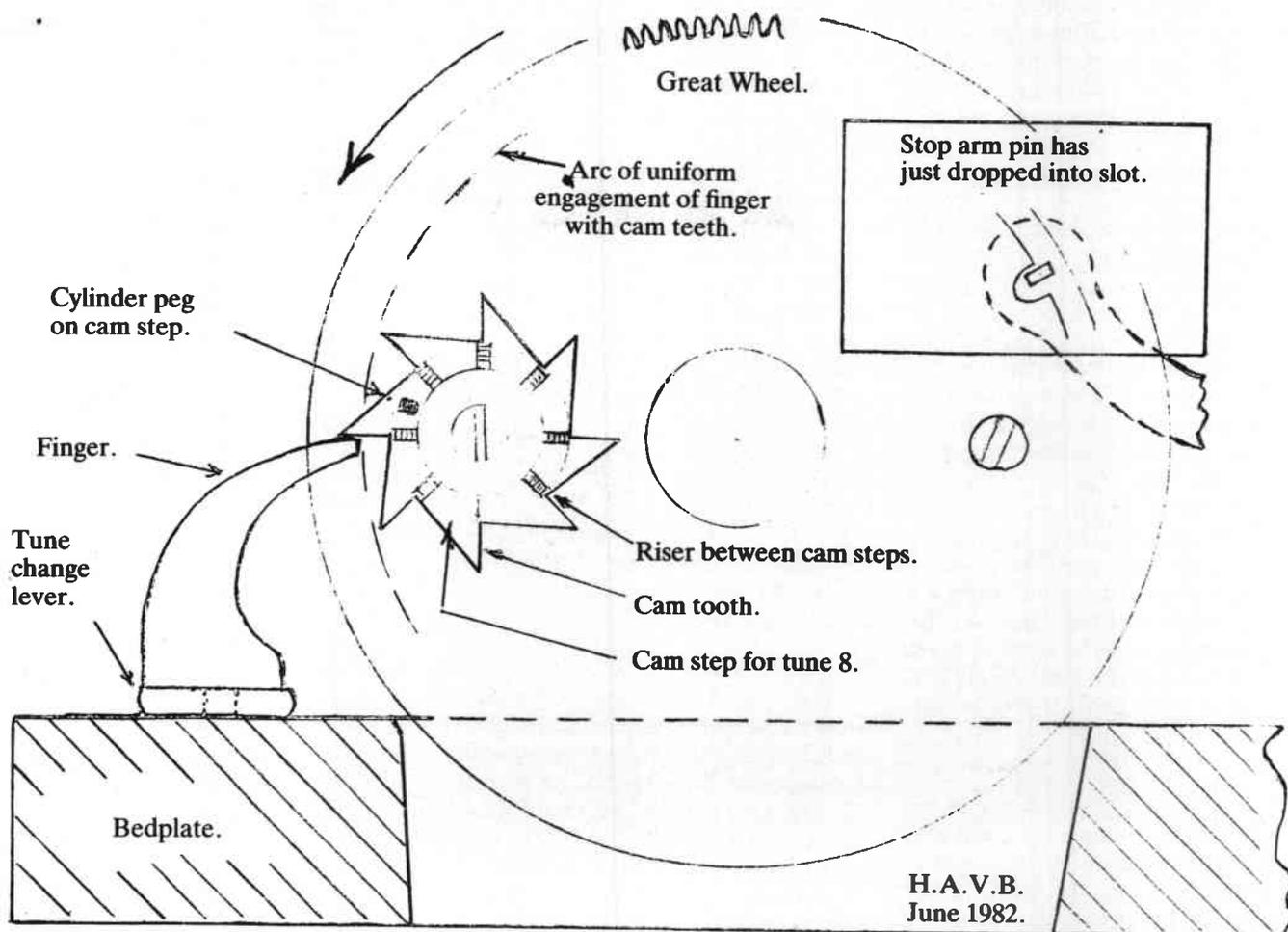
The best Berlin barrel organs emanated from the factories of the Bacigalupos. Giovanni Bacigalupo came to Berlin in 1860 with a barrel organ from Geneva, commenced their construction in Berlin and

Eine Wasserparthie nach Straßau.

Ederisches Gemälde von H. Saut.



"The musicians wish in their own way to make pleasure for me..."



Great Wheel and tune-change mechanism, viewed from treble end of cylinder. Inset shows the track with stopping slot on the back face of the great wheel, and the stop arm and pin.

(a) mark the present position of the start of tune change on the cylinder, and then mark the preferred position. Measure their distance apart.

(b) mark this distance on the inside of the great wheel, starting at the present position of the tip of the finger and measuring along its arc. For meticulous accuracy these two circumferential measurements should be made at the same radii or corrected to suit.

(c) alter the finger to meet the new position.

Item (c) may involve making a new finger, for which ordinary mild steel is adequate. Its base peg should fit closely in the square in the tune change lever and, after riveting over, should be filed and polished flush with the underside of the lever. Be sure the finger engages almost the full width of the snail cam teeth, and check that it does not run against the great wheel.

All this work should be done before cleaning the cylinder and with only the cylinder and the governor mounted on the bedplate. The governor should have the endless removed to allow free rotation of the cylinder so that it can be turned quickly to check the operation of the tune change and stop arm.

The cylinder stopping position depends solely on the point at which the trailing edge of the stop arm peg passes the leading edge of the slot in the great wheel groove, - the condition shown inset on the accompanying diagram. I doubt whether any makers had a definite policy about the cylinder stop and the tune change positions, but if they had it was certainly gone by the time they had changed from the wedge to the peg type of cam follower; the wedge with its adjustable position and clear operating line was far easier to set accurately though quite a bit more costly in material and labour.

I prefer the mechanism to stop immediately the longest tune is finished, and the tune change to be completed just before the first note of the earliest starting tune sounded. If both these are well timed, the mechanism has sufficient space to gather speed before it feels the drag of the peg or wedge climbing the next riser on the snail cam. This setting has the great advantage that you can choose, while the mechanism is at rest, whether to repeat or change the tune. But it does need some finesse in setting which is probably why many boxes are set to complete the tune change soon after the end of the tune and before stopping. If they fail to complete the tune change, and the control is then moved to repeat, the next playing will be garbled.

It is not worthwhile altering the setting on a box in good condition and working nicely; but where the whole tune change mechanism needs overhaul it is an opportunity worth taking.

Cylinders playing only three or four tunes have a longer period of engagement between finger and cam teeth, but the risers on the cam are exactly the same and all the foregoing theory applies. One can visualize a 4-tune snail cam from the accompanying diagram by simply omitting alternate teeth and their corresponding risers, resulting in the cam steps being slightly over twice as long and each tooth having to be turned twice as far by the finger set further in. In most boxes the number of comb teeth is approximately 60 times C/T where C inches is the comb length and T is the number of tunes. It then follows that the cylinder band width per tune and therefore the height of each riser on the snail cam is $1/60$ of an inch, ie $0".017$. Even this small distance takes some shifting against the return spring, so it is worth making sure the snail cam rotates freely and presents a smooth, burr-free face to the great wheel.

The working, radial faces of the cam teeth are generally in line with the risers, as shown in the diagram, and thus the sloping faces of the teeth coincide with the cam steps. By numbering these sloping faces it is therefore easy to see at a glance which tune is playing. Surprisingly, one very seldom finds such numbering, though it would have been a very economical gimmick so to do, – preferably on teeth slightly widened to give more space and better visibility.

Tape recording

Most amateur recordings of musical boxes are made on simple cassette recorders with the main purpose of obtaining a convenient record of one's own or someone else's box, often as a simple means of sending a tune around for identification. Such recordings often fail, as do many professional recordings I have heard on TV, to do full justice to the music box.

Getting rid of stray noises is a matter of discipline in setting up the mike on a firm stand and excluding all external noises and starting and stopping the box quietly; but getting better quality depends a lot on the placing of the box and the mike. There are so many variables that one

cannot rely on a set of rules, and trouble can always arise from a mike with unsuitable characteristic or a dicey recorder, but here are some pointers I have found by experiment...

Better balanced recordings from a cylinder box can often be achieved by placing the ends of the box on two upholstered chairs over a carpeted floor, with the mike underneath. Besides improving the bass, this mike placing eliminates stray noises such as a geary governor and reduces any harshness in the treble. Occasionally unwanted reverberations get recorded, but these may be eliminated by opening the lid and glass lid (which are normally better left closed) and of course removing loose objects such as a winding key, and curing any buzzing noises.

The bass improvement is specially noticeable with hidden-drum-and-bell boxes, but cannot be exploited because the bells cannot be heard! So you have to revert to what I think is taken as normal mike placing, that is about two feet in front of and two feet above the box front, with the lids open, when the bells come good and clear but the drum may sound decidedly tinny.

If the bells sound too loud when recording any type of bell box, I think it is because they have been set to play too loudly, with teeth and strikers too close; a remedy for recording is to put paper baffles on the strikers or on the bells where struck. With boxes incorporating reed organs, I think it is a toss-up which is the better mike position.

The average mike that goes with a cassette recorder may emphasize some frequencies at the expense of others. This bad effect is minimized by recording at the lowest acceptable level and increasing the amplification at play-back.

I strongly advise against hand-holding the mike which always seems to introduce stray noises; and I advise against having the mike close to the comb, where it seems to delight in picking up any unwanted noise made by the box besides giving a horrid emphasis to the "tinkling trouble".

Buzzing noises

Allied with recording is the perennial problem of stray vibrations which superimpose a vague but often persistent buzzing sound on the music.

I think all makers of key-wound musical boxes added a short length of string binding around the three control levers, near the bass edge of the bedplate and sometimes also at another point of contact. Often they are in tatty condition and once I omitted to replace them, thinking they were superfluous as the levers were so strongly sprung against the bedplate, and the box suffered no resulting ill effects. But recently I was baffled by an outbreak of persistent buzzing in a "fat cylinder" box and was surprised when I finally tracked it down to the tune change lever. A small wad of paper pushed in between it and the bedplate replaced the missing binding and brought an immediate temporary cure. So I shall have to replace the binding; and I shall not omit it again.

Another refinement, often omitted, that can result in a baffling occasional buzzing is the circular wire spring in the groove of the female part of the geneva stopwork. Due to wear at the main spring housing bearing this component gradually loses its snug fit to the male part, and it is also left free for a short period at each sector change. It may also have long lost its original drop of oil which would deter vibrations. It thus becomes a loose part capable of buzzing unless prevented by being sprung against the spring housing by this simple, circular wire spring which its centre or ends raised to be well proud of its groove. A new spring is easily fashioned by wrapping a piece of wire round a rod slightly smaller in diameter than the groove. Any spring steel wire of about small safety pin size will serve, preferably first softened, then bent to shape, then hardened and tempered; but if you are in a real hurry most safety pins will stand fashioning to shape without softening and will retain adequate springiness for this simple but occasionally important job. The makers did not cut the groove merely for pleasure.

HAVB
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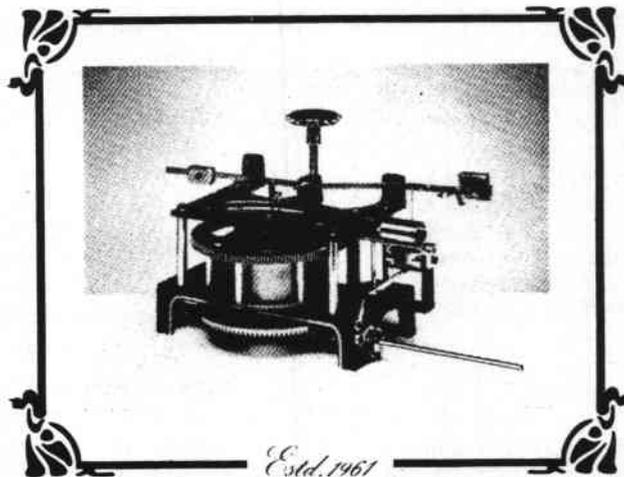


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THE JOSEF RAFFIN FACTORY, UEBERLINGEN

How the monkey organ is being built today

By "Hank" Waelti

At every organ festival in Central Europe there is always a small number of neat little monkey organs, each one hand-painted in a different pattern and in different colours. With their 22 or 31 wooden pipes (on the newer organs the 9 melody pipes are doubled) they give quite a pleasant sound.

Operating with perforated paper rolls, there are 20 notes of which 2 bass notes are octave coupled (two pipes each). On a painted nameplate underneath the prospect is the name of the maker: *Orgelbau J Raffin, Ueberlingen*.

Since I own one of these organs myself and since Ueberlingen is not so far from home, practically at the Swiss border, across the Lake of Konstanz, I decided to visit the place.

Ueberlingen, a town of approximately 30,000 inhabitants, is conveniently situated at the northern border of Lake Konstanz. The narrow north western part of this lake is also called *Ueberlingersee*.

Organ building seems to be quite a tradition at this place since there are three firms in the business, one of them producing tin pipes as well.

JOSEF RAFFIN, Organ-builder by profession, started to make little monkey organs as a side line. It all started when people brought some old street organs to him for repairs and rebuilding, round about the year 1970. Since 1977 this small firm, of about 5 or 6 people, has produced this popular street organ on the scale of about 150 a year. They also make parts for church organs.

The principle of the monkey organ is the same as for any church organ, with the exception that instead of keys operating the valves mechanically there is a tracker bar and the valves are operated by air pressure, depending on the "programme" punched into the paper roll, gliding over this sensing device.

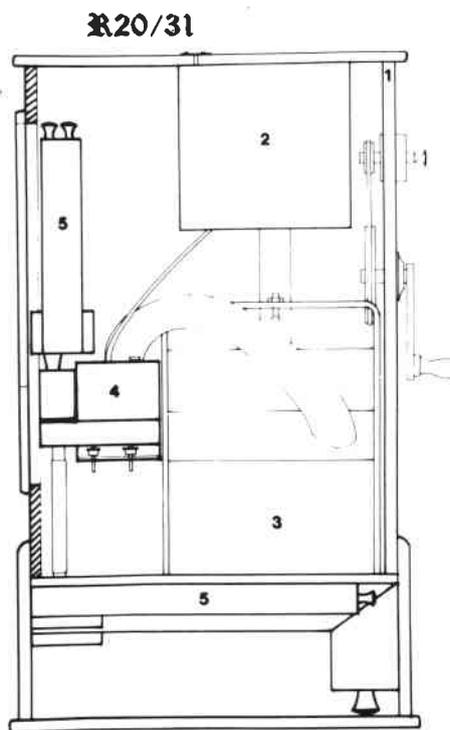


Diagram 1

Diagram 1 shows how the different units are lodged within the case.

Diagram 2 is the enclosure containing the roll mechanism and tracker bar.

Diagram 3 illustrates the double action bellows with a spring loaded reservoir on top of the unit.

Diagram 4 is the wind chamber which contains the 20 double valves and in Diagram 5 can be seen the wooden pipes, arranged in the prospect, along the sides and at the bottom of the case.

The operating principle is illustrated in Diagrams 3, 4, & 5.

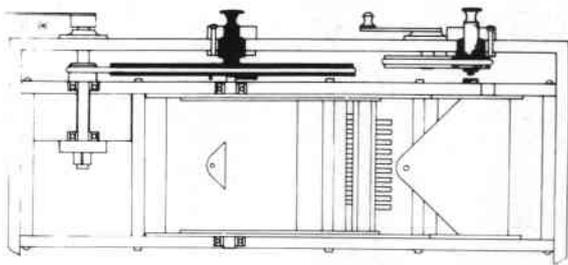
By turning the crank, the roll mechanism operated through a train of gears, as seen in Diagram 2. At the same time the bellows are moved by the lever, which is directly coupled to the crank (Diagram 3).

Air pressure is built up in the reservoir and transmitted through the tube to the wind chamber.

Diagram 4, a cut-through wind chamber, valves, tracker bar and pipe, shows the situation when the whole of the tracker bar is blocked by the paper roll. Through the bleeder connection (with the regulating screw) air pressure on both sides of the piston is equal. By its own weight, piston and valve assembly fall down and the duct to the pipe is blocked off by the upper valve.

If a hole in the paper passes this particular opening of the tracker bar, pressure on top of the piston is instantly relieved, the piston with the two connected valves rises, so that air pressure is going to the pipe (Diagram 5). When the opening in the tracker bar is blocked off again, pressure on top of the piston is allowed to build up again through the bleeder connection, the valve assembly falls down again, blocking off the pipe duct from the wind chamber and relieving pressure from the pipe at the same instant.

A short and "snappy" repetition is obtained by the valve construction and the passage of the bleeder by adjusting the regulating screw.



Spieltisch R20

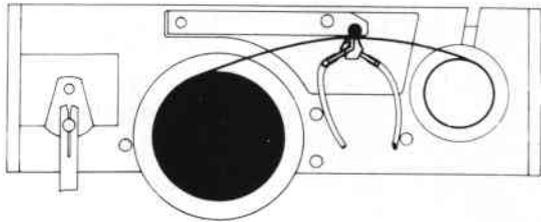


Diagram 2

Blasbalg

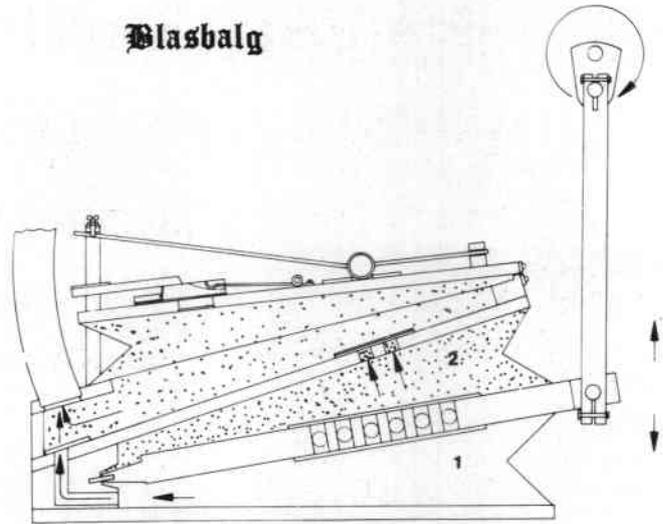


Diagram 3

Windlade

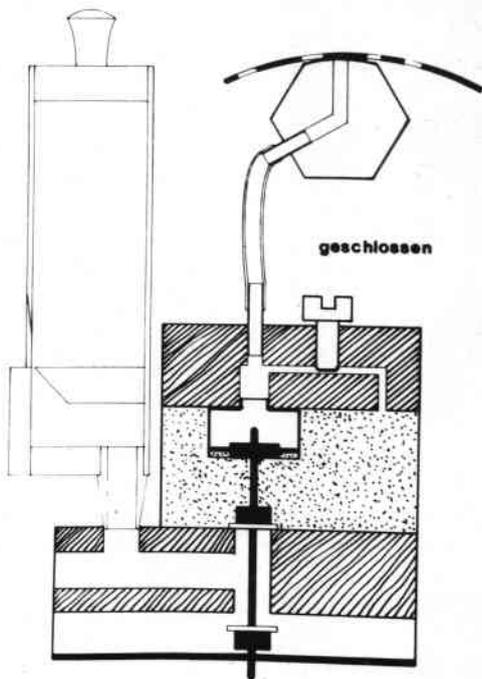


Diagram 4

Windlade

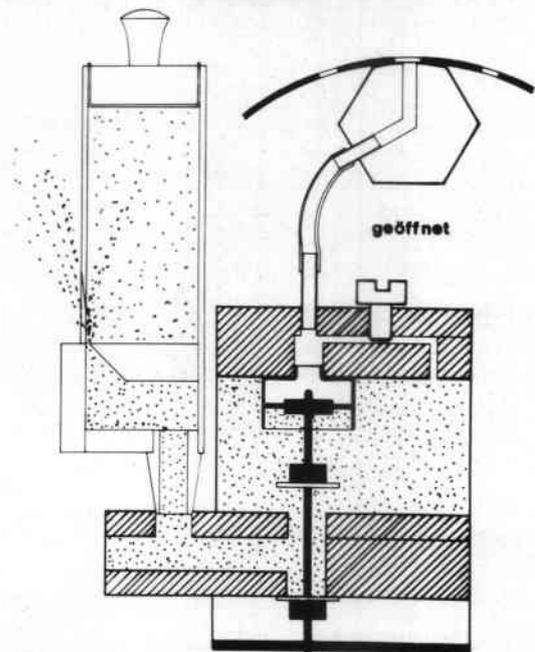


Diagram 5

As a final piece of information I want to include the tracker scale of this 20 note, roll operated "keyless" organ:

Nr.	Note	Nr.	Note	Nr.	Note
1	F	8	g ⁰	18	b ¹
1a	f ⁰	9	a ⁰	19	C ²
2	B	10	b ⁰	20	d ²
2a	b ⁰	11	c ¹		
3	c ⁰	12	d ¹		
4	d ⁰	13	d [#]		
5	d [#]	14	e ¹		
6	e ⁰	15	f ¹		
7	f ⁰	16	g ¹		
		17	a ¹		

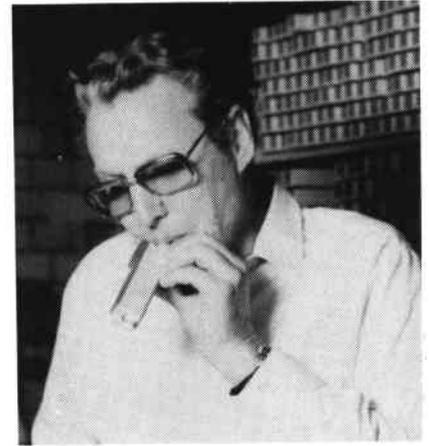
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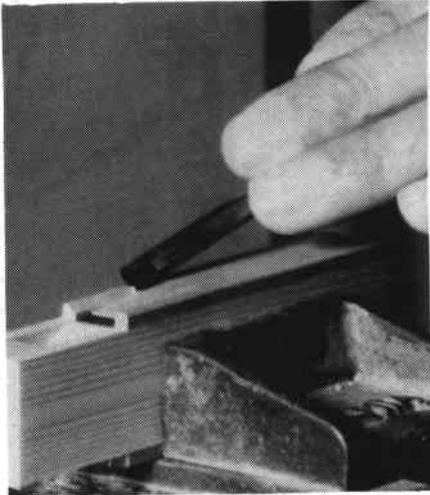
Mr. Steinke prepares the cases.



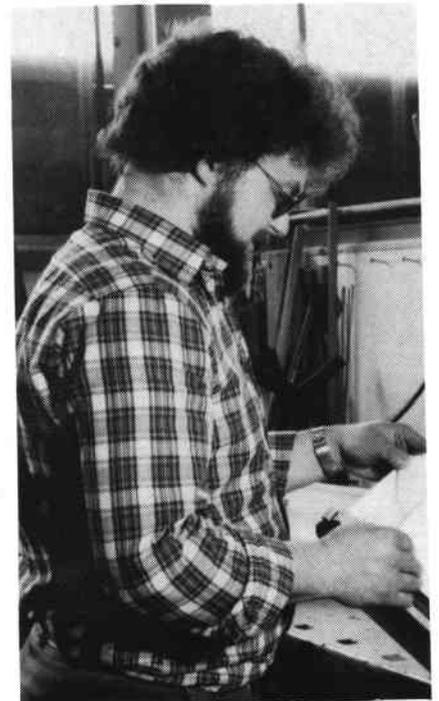
Gudrun, one of 8 "Raffin daughters", assembles the pipes.



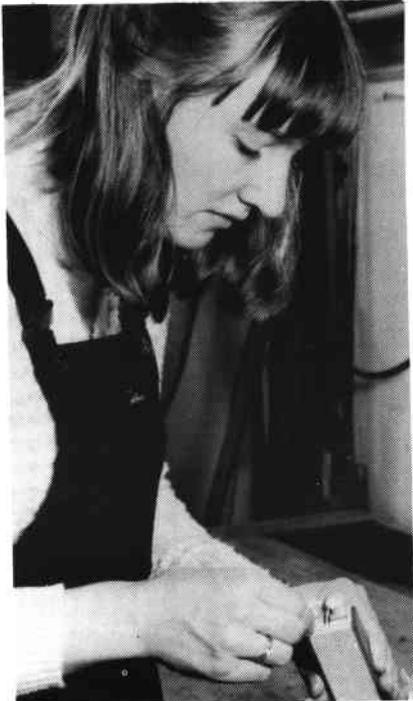
Intonation, demonstrated by Josef Raffin.



Pear for front and back, Pine for sides, and Maple for "feet" and top.



Emil Bertsche covers the bellows with tanned sheep leather.



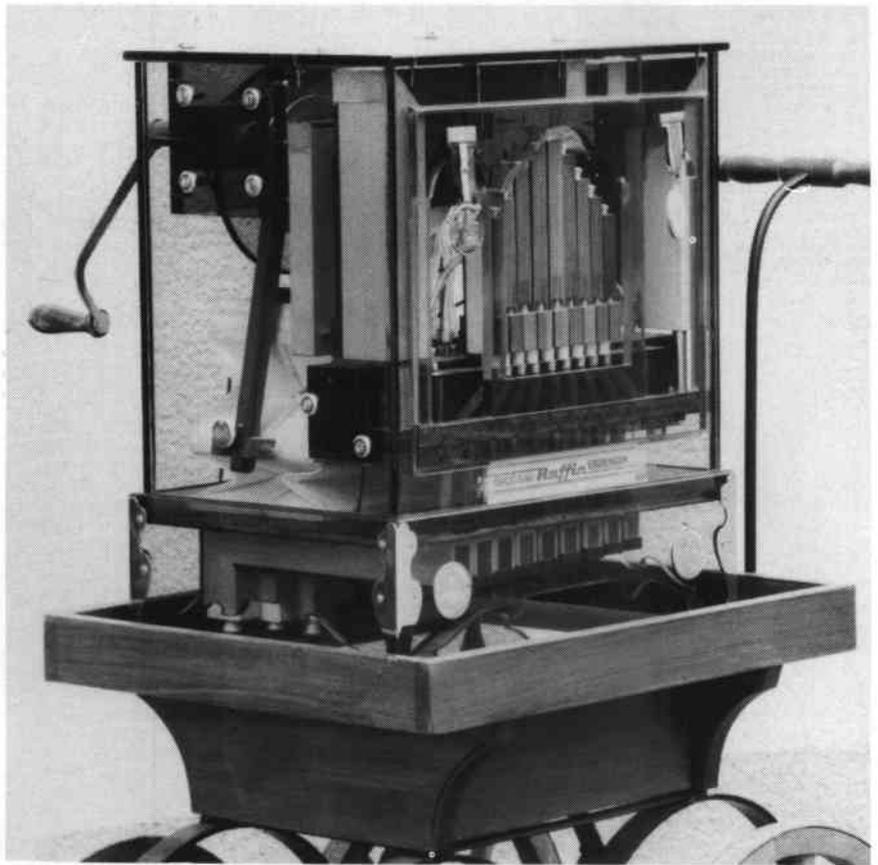
JOSEF RAFFIN.



Mr. Wägele, assembly of wind chambers and valve compartment.



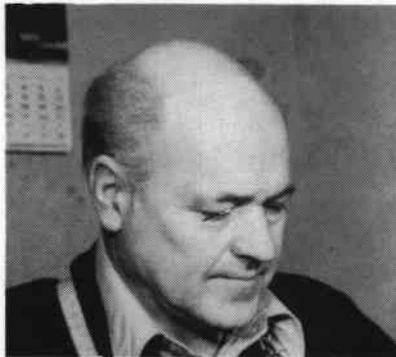
Mrs. Thoma, one of four art painters.



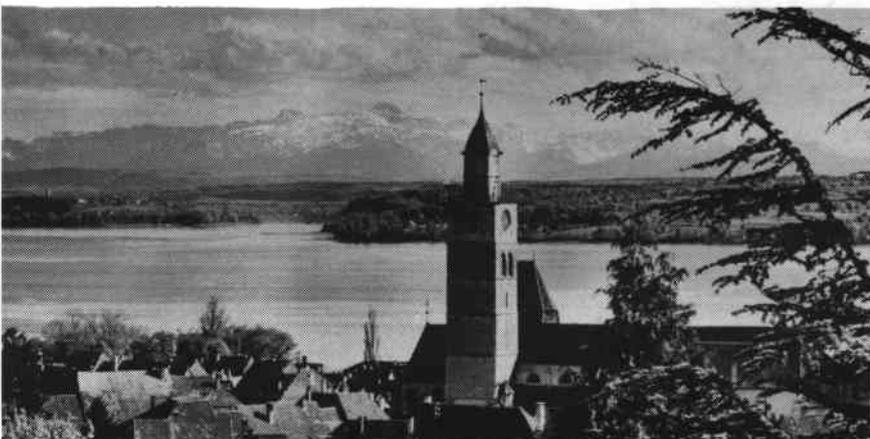
Demonstration Model. The case is made of plexy glass so that the mechanism is visible.



Mr. Wägele, roll mechanism and tracker bar unit.



Teamwork by Mr. Boos and Mr. Huber in assembling wheels and carts.



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"Hank" Waelti, with Raffin
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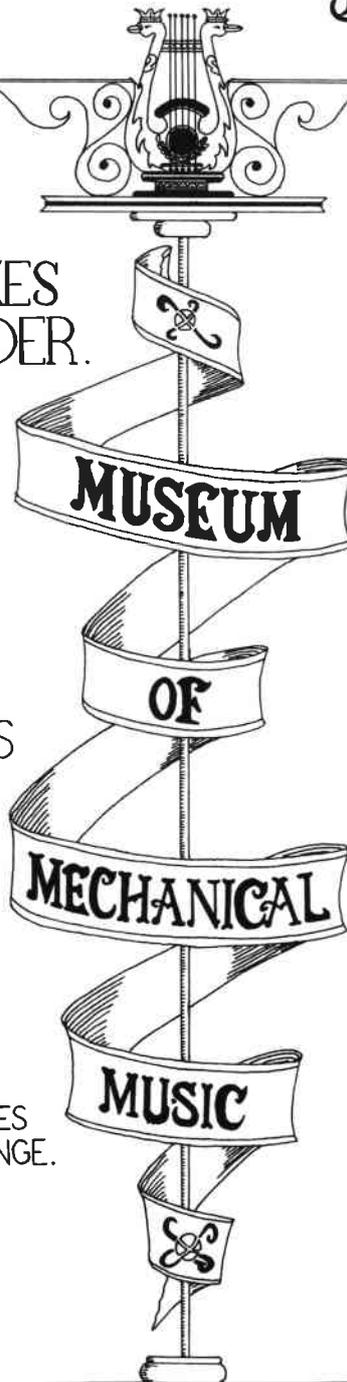
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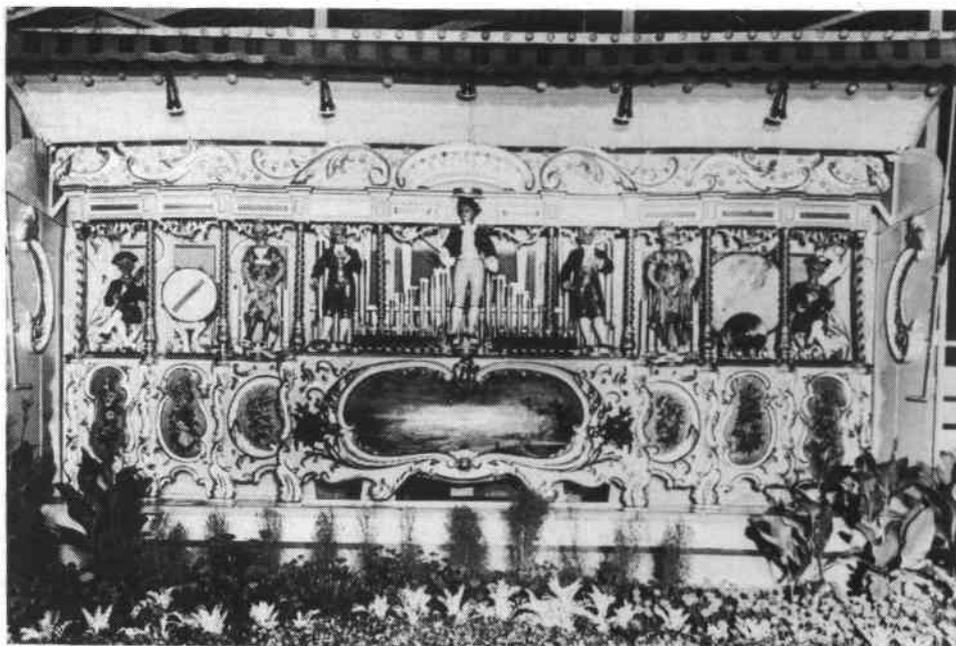
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MECHANICAL MUSIC AND THE GREAT COMPOSERS

(Part 2)

JOSEPH FRANZ HAYDN, 1732 - 1809. This great composer, known to many as the "Father of the Modern Symphony Orchestra", wrote many pieces for musical automata. In 1706 he was engaged as musical director to Prince Esterhazy and lived in a summer house at the majestic palace of the Esterhazy family, forty miles from Vienna. Haydn had a Puckish element in his character, so there is much fun in his music, but there is greatness too, nobly reflected in the music of *The Creation*. He loved to experiment, and he enjoyed mixing socially with workmen and craftsmen. He also admired Father Niemecz, librarian to Prince Esterhazy, who made clockwork instruments.

We know that musical clocks (*spieluhr*) existed in Bach's time, and also the flute-clock (*flötenuhr*). The public preferred these for home music-making rather than the unpredictability of the *trained* singing bird: canary, lark, or starling, so popular in the Middle Ages. The flute-clocks with their studded cylinders could play twelve tunes, one for each hour. Haydn was quite keen to write music for such interesting objects of home music-making.

Father Niemecz made three clockwork instruments (1772, 1792 and 1793) and Haydn wrote *Werke für das Laufwerk*, "Laufwerk" being Haydn's name for "Barrel work...". Five pieces from Haydn's *Laufwerk* compositions are still preserved on the cylinder of the 1792 flute-playing clock. It is believed that "Papa" Haydn wrote at least thirty-two pieces for the flute-playing clock. Haydn made an ideal collaborator with Father Niemecz in the intricate creation of musical automata.

The composer retired from active conducting in 1790, but stayed on at



the palace. Thus the music for the 1792 and 1793 clocks was written in the unhurried years of half-paced old age.

When Joseph Gurk, the assistant librarian in the Prince's employ, built a glorious mechanical orchestra (*orchestrión* is the name usually given to this type of automata) circa 1805, Haydn gave it the name *Panharmonicon*. He said to the young librarian, "My child, tell them old Haydn chose the name."

The Alfred Chapuis book, *The History of the Musical Box and of Mechanical Music*, translated and published by *The Musical Box Society International*, America, in 1980, contains the following information about Haydn:

"We have had the pleasure of corresponding with Mr Ernst Fritz Schmid of Gersthofen, near Augsburg: he has put out an album containing 31 piano pieces, the first

twelve of which are for a musical clock, and the remainder of which are from what is known as a *Flötenuhr* (flute-clock)".

Alfred Chapuis goes on to supply information about the three clocks already mentioned:

"We know of three of the mechanisms for which J Haydn supplied the music; only one of them, dating from 1792, is a true clock, and it is of an attractive style. This clock plays the first 12 pieces of Schmid's album. All three of the mechanisms for which Haydn composed were made by Father Primitivus Niemecz, librarian to Prince Esterhazy. Niemecz was himself a composer as well as a skilled mechanic. The clock plays works only by Haydn, some of them are actually variations (all arranged by Haydn) of some of his other compositions, and piece No. 5 is nothing other than the trio from the *Queen* symphony.

The clock takes an hour to play its 12 pieces, the performance, writes Schmid, is especially beautiful, characterised by a pristine clarity, for the flutes create a sound which is truly magical in its brightness and cheerfulness. The original manuscripts of 5 of the 12 pieces have been found, and the others have been transcribed by ear. The flute pipes, made either of pear wood or pine, are all concealed in the pedestal of the cabinet, as is true also of the other musical cabinets made by Niemecz. Today, this invaluable clock belongs to Mr Hans Urban in Vienna".

Haydn also wrote five *concerti* and eight *notturmi* for the *lira organizzata*, a sort of hurdy-gurdy with intricate mechanism operated by a handle. This music was for King Ferdinand of Naples, written

between 1786 and 1790. Joseph Haydn composed melodies for musical automata with the same artistic dedication as the sculptors, painters and architects created interior decor for their respective period.

If we think in terms of the strictly bounded life style of composers in the early 18th century it does not take much imagination to appreciate the keen interest many of them would have in the performance of their music from mechanically operated machines. Apart from popularising their music it would create a new circle of music-lovers who could listen indoors, in their own home, whenever they wished. The public would not be restricted to live performances, either in the concert hall or open-air, and they would not be limited to their own amateur ability to make instrumental or vocal music whenever they wanted to enliven the family circle with music and dancing.

This was an age of budding emancipation. Hitherto music-making had been sponsored by the nobility, commissioned by the church, or performed by common travelling players who were looked upon almost as criminals. Mechanical reproduction of music could bring operatic, religious, and "popular" music under the control of each individual owner of such an instrument.

Music had relied heavily on patronage. Perhaps the emancipation which mechanical reproduction of music could offer might create the market wherein music could become a profession in its own right. Although 18th century composers probably did not realise the tremendous income to be gained from royalties (not legislated for in those days) they surely must have sensed that an increase in the reproduction of their music must be to their advantage eventually. Of course, there would be the Doubting Thomasses. All inventions come under suspicion, in all professions and trades. Some 18th century composers will surely have asked themselves, "How can reproduction of my music in someone's home benefit me? No... I will only compose for the publisher who will

SYMPHONY IN D MAJOR, NO. 101. "THE CLOCK (DIE UHR)" HAYDN.

2ND. MOVEMENT. ANDANTE.



THE PUBLIC WAS SO MUSICAL CLOCK-MINDED IN 1794 THAT THE "TICK-TOCK" BASS EARNED FOR THIS WORK THE NICKNAME "THE CLOCK SYMPHONY".

pay me, for the nobility who will patronise me, or for the church who will employ me!"

But there will have been others who argued that the reproduction of their music could make their name a household word. *That* would create a demand for work. Fame in a profession or trade invariably leads to more work being offered.

The two schools of thought will have made decisions rather hesitant. If the early composers seemed less than 100% enthusiastic about mechanical music let us remember that this is invariably the situation when inventions come along. It is those who have *faith* who utilise and accept the invention. It is the Luddites of the world who smash and destroy, frightened to look ahead, content only in the knowledge of yesterday, scared to accept the challenge of tomorrow.

The *studded cylinder* was a challenge taken up, albeit gingerly, by the great composers of the day.

One of the composers who stepped gingerly into the "unknown" was **MICHAEL HAYDN**, 1737-1806.

Michael, like his elder brother

Joseph Franz, was born in Rohraun-Leitha, Lower Austria. In 1762 he became musical director to Archbishop Sigismund in Salzburg.

Prince Esterhazy wanted him as vice-conductor but Michael preferred to spend the rest of his life in Salzburg. He was commissioned to write music for the Salzburg carillon. During his time in Salzburg he became a close friend of the Mozart family.

Another was **ANTONIO SALIERI**, 1750-1825. He was born in Verona but worked and died in Vienna. This composer of 40 operas, and established conductor of Italian Opera, was considered to be a rival of Mozart and it was suspected by some that Antonio attempted to poison the great Mozart. It is reported that Salieri wrote music for the musical automata of his day, probably flute-clocks and carillons.

At the end of 1791 Haydn was in London when the news of Mozart's death, at the age of 35, reached him. In a letter (20th December 1791) to a friend Haydn wrote of his desire to return to Vienna; "... the thought of returning home and embracing my good friends. My only regret will be not including the great Mozart, if it be true that he is dead. The world will not have such a talent again in 100 years!"

Four: Professional Interest.

WOLFGANG AMADEUS MOZART,
1756 - 1791.

General interest in music was increasing because of the improvement in education. This wider range of individual appreciation for music created greater scope for the musician. But the only freelance musicians were the strolling players who led a very rough and ready life. Now, perhaps, the time had arrived for the classical musician to have freedom.



Of Mozart, with his pianistic ability, a public who were now ready to buy tickets for a concert, and a father who acted as manager, it is possibly true to say that Wolfgang Amadeus was one of the first truly professional classical musicians.

Unfortunately, when Mozart broke with his father as manager and attempted to conduct his own affairs he fell on hard times. From Vienna he wrote to his sister; "... they give me silk scarves and musical snuff boxes, but rarely any money".

It was this poverty which first led him to compose for mechanical music, his initial reluctance turning to a keen awareness of the possibilities of this type of musical reproduction.

An entry in his Expense Book, dated 27th May 1784, states that he trained a *Vogel Stahrl* (starling) to whistle a modified version of the rondo theme from the *G Major Concerto* (K 453). Miniature organs (serinettes) were produced for teaching birds to sing, the early instruments having 13 pipes spanning an octave. Mozart would also be aware of musical automata from his frequent visits to the homes and palaces of the rich.

Young Mozart found it an exhausting and frustrating battle to free himself from the autocratic dominance of his employer, the Archbishop of Salzburg. In a letter to his father (4th April 1781) Mozart complains that in Vienna the Archbishop was "a great hindrance to me", and that he lost at least 100 ducats because the Archbishop refused to allow the composer to give a concert in a theatre.

Patronage by nobility did not exactly line Mozart's pockets, either. "Vienna. 11 April 1781,... I shall be leaving Vienna without at least 1,000 florins in my pocket... an ill-disposed Prince who pays me a lousy 400 guldon!" Mozart goes on to explain to his father that if he could arrange his own concerts he could make a thousand gulden. But, the Archbishop paid him a mere 4 ducats!

After many angry quarrels Mozart finally gained his freedom from the tyrannical Archbishop. Married to his beloved Konstanze (née Weber) on August 4 1782 he began the nightmare struggle for existence.

It was late in Mozart's life that **COUNT JOSEF DEYM-MÜLLER** commissioned him to write music for a mechanical instrument (flute-clock mechanisms). If poverty-stricken it was also a fruitful period in Mozart's life, producing the *Requiem* and *The Magic Flute* and other masterpieces.

Mozart wrote five compositions for Deym-Müller, and three remain but two have only survived as fragments. The music was written in the latter part of 1790 and the first 5 months of 1791.

K 594 was completed in December 1790. The second piece, K 604 was called *organ piece for a clock* and was completed in March 1791. The same month Mozart completed the third piece, K608. The fourth piece, K 616 was finished in May 1791. This was an *Andante* for a cylinder in a small organ. There is speculation that the fifth piece is the *Glasharmonika Quintet*, K 617, an *Adagio* which is the necessary speed to effectively play musical glasses. **IAN ALDERMAN**, in *The Music Box* magazine, Volume 10 No. 1, puts forward an interesting theory.

"Perhaps a better candidate for filling the position of the 'lost' *Adagio*, is another work, written at the same time as this Quintet and the mechanical organ music. This is another *Adagio*, for *Glasharmonika* alone (you cannot play musical glasses quickly), this time in C Major, K 617a. This modest but enchanting piece, full of chromatic slides, fits neatly, unaltered, on to the barrel organ compass Mozart was working with at the time. It

SONATA 1. K 594

MOZART

EIN STÜCK FÜR EIN ORGELWERK IN EINE UHR.

ADAGIO

(FOR TWO PIANOS)



sounds well and convincing on the mechanical organ as we found when I pinned it as a companion piece for the *Andante in F*, K 616. Since Mozart was writing all of this music to commissions because he was short of money, and finding the task distasteful (we have a letter to his wife saying so) he may well have sold this little *Adagio* to two clients at once or, at least, not bothered to compose something special for one of them. He had done this before with his flute music!"

The letter Ian Alderman refers to was written on 3rd October 1790 and contains the following;

"I have fixed in my mind to write the *Adagio* for the clockmaker, Deym, right away so as to give some ducats into the hand of my dear little wife, and I did it. However, because I am working under a lot of pressure I was so unhappy not to be able to complete it. I am writing all day on it but have to give up because it bores me and certainly if it was not so important a matter I would leave the whole thing alone Now, if it was a large clock and the thing sounded like an organ then it would please me."

Thus, writing for mechanical automata eased Mozart's poverty and the thought of more advanced mechanical music pleased him.

On reading *Mozart's Letters*, edited by Eric Blom, a Pelican Book, there is a Mozart letter dated 28 September 1790, written to his wife telling her of his arrival at Frankfurt; "... the journey has only taken us six days..." The 3 October 1790 letter is *not* published, the next letter in Eric Blom's selection being 8 October 1790. In this letter Mozart tells his wife that he hopes to receive some gulden from "little subscription concerts" and from possible pupils. Mozart is still in Frankfurt.

Why does Blom choose to suppress the letter dealing with "some ducats from Deym-Müller"? Research today seems to show that 20th Century historians, college lecturers, text book writers and biographers have done what Eric Blom did, that is, absolutely ignore any reference to the great composers having anything to do with mechanical music.

FANTASIA II. K 608 MOZART
 ORGELSTUÜCK FÜR EINE UHR.
 ALLEGRO (ARR. TWO PIANOS)



MUSIC FOR MECHANICAL ORGAN. MOZART
 RONDEAU K 616.



THE SAME PIECE ARRANGED BY HUGH McLEAN. OUP
 ANDANTE IN F. K 616 MOZART. 4 MAY 1791.
 (FOR A MECHANICAL ORGAN)



This sneering at mechanical music is perfectly epitomised in the *Musical Opinion* where the writer, in describing the *Musical Exhibits and Inventions Exhibition*, 1885, held in South Kensington, London, dismisses the mechanical music exhibits thuswise:- "The large number of seventeen exhibitors are entered in a class for automatic and barrel instruments. Considering that these mechanical contrivances have little or nothing to do with music as an art, it is questionable whether a portion of the space they will occupy might not have been utilised to greater advantage". It would come as a surprise to that cynical writer to learn that 100 years later, in the 1980s, the value of mechanical music was appreciated to the extent where, at Christie's in South Kensington, orchestrions were selling at £58,000 (a Weber Maestro) and at £27,000 (an Imhof and Mukle), and many others at similar prices, at Sotheby's and other auction rooms.

On October 15, 1790, Mozart who was still in Frankfurt wrote to his wife complaining yet again of the failure of his live music to produce a fair financial return; "Dearest wife of my heart... my concert was a splendid success from the point of view of honour and glory, but a failure as far as money was concerned".

How odd, yet how typical, that Eric Blom chooses not to publish the one letter from this 1790 period wherein Mozart *does* write of earning some money.

A report in a Viennese newspaper, dated 1791 and written in the heyday of mechanical inventiveness, reports favourably on the *K 594 Adagio*. "Funeral music was played lasting eight minutes which surpassed in precision and purity everything which has ever been attempted in this type of composition".

We thus have mechanical music looked upon with respect at the end of the 18th century, with scorn at the end of the 19th century, and with respect again at the end of the 20th century. The swing of a musical pendulum.

Returning to the first "favourable" period, E Simon, the

musicologist, wrote of Mozart's music for musical automata, "... he handles the musically technical capabilities of the musical clock with keen appreciation,... the lack of dynamic differences is replaced by varied articulation, contrapuntal work, rapid passages..."

It is possible today to listen to Mozart's music for mechanical instruments. For example, in the Karl Marx University at Leipzig there is a beautiful flute-playing clockwork organ, dating from about 1810, which plays Mozart's *Andante in F. K 616*.

This period in history was a climax to several centuries of inventive advancement. Albertus Magnus, 1193 - 1280, invented a *speaking head*, and there followed many variations of this idea, for example, the *Invisible Girl* who "spoke", the sound being carried through a tube. Some of these speaking statues were seen in London in the 1830s. The mechanics intrigued Mozart and the myth of the speaking statue is used in his opera *Don Giovanni*.

Mozart's *Ub immer Treu und Redlichkeit*, adapted from one of the *Magical Flute* tunes, was on the barrel of the Potsdam Garrison Church clock. This melody was later used from a music box cylinder for fading-in a programme on the German *Deutschlandsender* broadcasting network. *Papageno's* magic song is inspired by the musical clock.

Despite his initial irritation Mozart began to appreciate the potential of mechanical music and had he lived longer (he died seven months after completing the Deym-Müller commissions) he may have developed even further the musical capabilities of compositions for the studded cylinder. He recognised that many of the artistic runs, ornaments, and rapid trills could be better performed by the cylinder than by human hand.

Mozart lived in an age where the creation of mechanical objects reached an unprecedented height of artistic perfection. The large parks of the period provided mechanical music with hydraulic-powered organs and other automata.

Salzburg had a world-famous mechanical theatre (with over 250 figures, 130 of which were animated). The mechanical organ of this Salzburg "theatre" included in its repertoire a piece by Mozart (still operative today). Salzburg also boasted a mechanical grotto of singing birds, and other marvels.

Serious attention should be given to the great skill Mozart had in appreciating the technical capabilities of musical automata. Lack of human-induced dynamics in mechanical music is offset by Mozart's use of counterpoint, passages too rapid for the human hand, third, sixth and octave runs executed with "mechanical" exactitude, a variety of musical ornaments, including double and triple trills in thirds and sixths well beyond the capabilities of the most technically perfect keyboard performer.

And once again thoughts of payment must have passed through the minds of the impecunious composers. For example, this thought; a musician would be paid each time he was engaged to perform. A musician who scored for a pinned cylinder would be paid but once, yet the cylinder would give an unlimited number of performances.

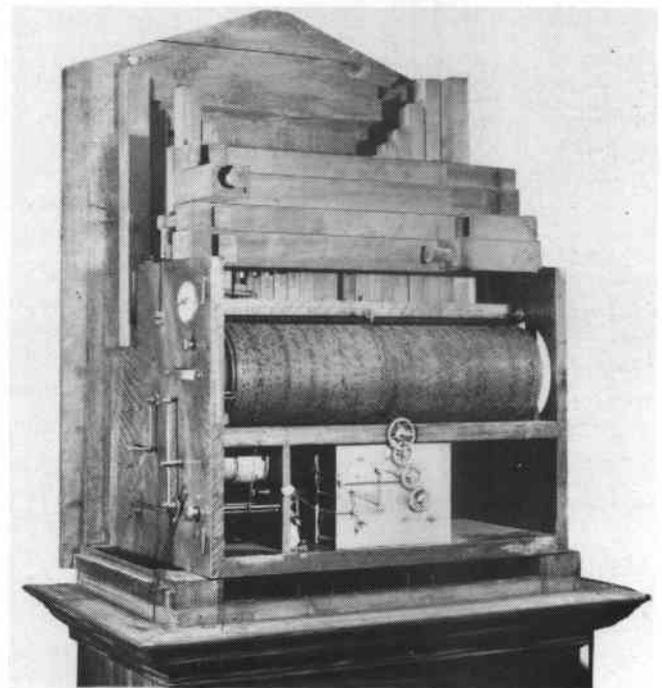
In 1791, the last year of his short life, Mozart also wrote three works for the hurdy-gurdy; *Four minuets, K 601. Kochel, Four German Dances, K 602, and Country Dance in C Major, K 611*.

Count Deym, of Stritez, was born in Bohemia. He was an officer in the Austrian army but was forced to flee Bohemia after he adopted the name Josef Müller. In 1798 he moved his growing collection of musical automata to new buildings in Vienna and married the Hungarian Countess Josefine Brunswick, sister of Beethoven's friend Teresa (whom some historians believe was Beethoven's *Immortal Beloved*, the woman he loved but could never marry because of his inferior social position) and of Franz Brunswick. Josef Count Deym-Müller was able to actively interest both Mozart and Beethoven in composing for mechanical music. Count Deym, Mozart and Beethoven were men of their time, and their time very much included mechanical music.



A LARGE AND VERY RARE ORGAN LONG-CASE CLOCK, the circular brass chapter ring flanked by two plaques naming the 16 tunes played by the pair of cylinders, the two-train movement with anchor escapement, starting the organ mechanism on the hour, the area above the dial brightly painted with a scene of Perseus rescuing Andromeda, the top of the walnut dial surround bearing a plaque of attributions:

Clock — B Derandromes, Case — Clare C L; Painting — Mathias Albert, Tunes — Vohreback; the substantial weight driven organ with selection for play/silent and repetition/new tune, the white enamel tune selection dial numbered 1 to 8, the pinned mahogany cylinders fitting in a tray horizontally into the movement; the magnificent mahogany case with architectural pediment the hood and trunk flanked by barley twist columns with gilt brass capitals, the moulded base on carved feet, 9ft 1in (277cm) high, early 19th Century.



“...Now, if it was a large clock and the thing sounded like an organ then that would please me...”

Mozart
(3 Oct 1790).

This organ clock was sold by Bonhams (1793), Auctioneers, Montpelier Galleries, Montpelier Street Knightsbridge, London SW7 1HH.

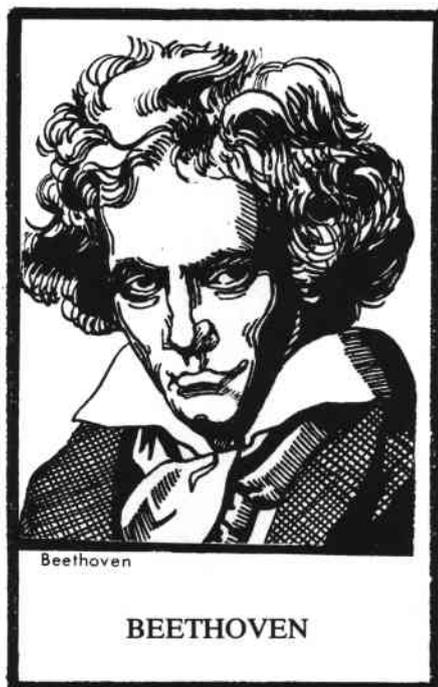
Photos by permission Miranda McKearney.

THE MUSICAL BOX.

ARRANGED FOR PIANO BY JACK WERNER.



In retrospect it can be seen that they were paving the way for world-wide acceptance of recorded music, a system which was to bring untold wealth to successful musicians of the 20th century. One of the first of the Great Composers to become involved in financial squabbles over the rewards from the mechanical reproduction of music was LUDWIG VAN BEETHOVEN, 1770 - 1827.



Beethoven became fascinated by the possibilities of mechanical music and his interest was particularly encouraged by two men, Count Josef Deym-Müller, and that pianist-cum-master-craftsmen from Vienna, JOHANN NEPOMUK MAELZEL.

Around 1792 Beethoven wrote pieces for the musical clock,

Spieluhr, for Deym-Müller. One piece was called *Adagio and Allegro for Musical Clock*.

Another of these "clock" compositions was arranged by Frans Vester in 1961 for the Danzi Wind Quintet, to provide an addition to the rather small repertoire of early music for this combination of instruments.

In flute-clocks and similar automata the musical mechanism was separate from the mechanism of the clock itself. The musical section of the *spieluhr* usually consists of a barrel set with pins, a pair of bellows, a number of small pipes, and clockwork driven by a spring or weight. The clockwork sets the barrel in motion and the pins open the corresponding pipes so that air can enter them. This mechanism is a small mechanical organ in its own right, and sometimes a clock mechanism was not included, just the outside casing.

Among the pieces written by Beethoven for the flute-clock are *Adagio, Scherzo and Allegro* and, in the same notebook, four of the variations on the theme of a song set to words by Goethe, *Ich denke Dein*.

On the copyright of Beethoven's *Allegro and Allegretto* held in the Berlin State Library the publisher (Artaria, Viennese publisher) has written, "Wahrscheinlich für ein Spieluhr bestimmt".

Maelzel was a greater influence on Beethoven reference mechanical music than Count Deym-Müller. Johann Maelzel, 1772 - 1838, and his brother Leonard (born 1783) were well-known as early orchestrion makers. Johann's first orchestrion was built in 1792 and was later

BEETHOVEN.

© CHAPPEL.

bought by the Archbishop Charles of Austria. It was claimed that this orchestrion was "substitute for the harmony of 42 musicians".

It was for such an instrument that Beethoven composed an orchestral work celebrating the victory of the English, led by Wellington, over the French at the Battle of Vittoria in Spain, 1813. This was his *Wellington's Victory*. (*Schlacht bei Vittoria*, or, *The Battle of Vittoria*, 1813, *Opus 91*).

Beethoven wrote, "Mr Maelzel had promised me hearing aids. In order to encourage him, I put the *Victory Symphony* for him on his Panharmonicon. His hearing aids were finally completed, but they were not good enough for me to use. I had earlier the idea of battle music we agreed to give a concert with this work and others by me for the benefit of the veterans".

This was a relatively modest work for Beethoven but, because of the emotional content of the victory it represented, the audience of 6,000 on 29th November 1813 (the English victory was on 21st June 1813) accorded Beethoven what was probably the *greatest ovation of his lifetime*. A violinist in the orchestra wrote, "It may be stated that all honours paid to our master during his entire artistic career were surpassed by the events on 29th November... the day of greatest fame and glory that an artist like Beethoven could enjoy..."

It was not entirely the emotional reaction to Beethoven's work with Maelzel that has made *Opus 91* an historic piece. There was a sequel of paramount importance to all

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The first sheet music edition of Wellington's Victory for "Piano-Forte".

composers of music for mechanical reproduction.

First of all, let us look at the immediate reaction to the concert.

The newspaper *Österreichische Berichter* reported, "One hears the French and English armies approaching, the former with their *Marlborough s'en Va-t-en guerre*, the latter with their glorious *Brittania Rules the Waves*. The sound of battle comes ever closer, the snapping of rifle fire and the thunder of the cannons. The turbulence becomes more and more lively, the struggle ever more fierce, until the attack and victory are reached, the turmoil gradually fades away and the vanquished depart..."

Later, in 1814, Beethoven wrote, "Mr Maelzel deserves the greatest gratitude because he as entrepreneur formulated the first idea for this concert..."

It was, however, the sequel to the November 29, 1813, concert which is of special significance in the evaluation of mechanical music. As we have seen with Mozart, musicians were gradually becoming professional and business-like.

Beethoven had presented the score for the mechanical Panharmonicon (heard in the first part of the concert, the second part was orchestral) to Maelzel. At that time, 1813, this meant that Maelzel had unrestricted permission for giving a performance of the mechanical

reproduction of Beethoven's music and for taking all the receipts of each performance with Beethoven receiving nothing. Beethoven was particularly angry after the November 1813 concert. Having written the music of the mechanical Panharmonicon he fully expected to receive payment for the performance. Maelzel thought otherwise, so Beethoven took him to court.

Thus, as early as 1813, a composition for mechanical music gave cause for a copyright suit, and the composer concerned was the mighty Beethoven himself. The case was not settled until 1817, when the verdict was 50 - 50. It seems that there was generous lack of hostility between Beethoven and Maelzel because it is reported that the two

piano roll, priced £3.19s. in 1922, was made by pianist Fanny Bloomfield-Ziesler of Beethoven's *Piano Sonata Opus 111, in C Minor*. In 1926 Welte perfected new paper-perforating machinery, and there was a boom in the sale of rolls on which classical pianists played classical music. Because of the boom some rolls for the mechanical piano cost as little as ten shillings in the 1920s. Many firms climbed on to this profitable band wagon.

Great Composers who followed in Beethoven's footsteps made full use (as we shall see in a later chapter) of this means of mechanical reproduction of music at the beginning of the Twentieth Century.

From the "magic" success of the flute-clocks grew the larger orchestrions and records show that large sums of money changed hands in the sale of these instruments. In 1808 Maelzel sold his first orchestrion (under the name of *Panharmonicon*, the name "orchestrion" not being in use as far back as 1808) for 60,000 gold ducats to Napoleon's Court. This mechanical instrument eventually found its way into the Stuttgart Industrial Museum and it was in full playing order until the bombing during World War Two finally silenced it. The Great Composers viewed these mechanical instruments with due respect. In 1806 Haydn heard a Maelzel mechanical organ, and Albert Christopher reports, "Haydn listened with pleasure, and this pleasure revived his spirits". The music Haydn heard on this occasion was probably his own *Turkish March* from his *Military Symphony* which Maelzel had arranged for the studded cylinder.

With the advent of the Beethoven-versus-Maelzel case going to court the Great Composers were gradually beginning to realise that a road to fame and fortune lay in the mechanical reproduction of their music.

Progress had been logical and a brief history of its development can begin as far back as 1737 when the French mechanical genius **JAQUES de VAUCANSON** (1709 - 1782) presented an automatic flute player in Paris. In 1738 he wrote *Le mécanisme du Flûteur automate* for the Academy of Science.

AN ARRANGEMENT OF THE *ALLEGRO* OF BEETHOVEN'S
"FÜR DIE SPIELUHR", BY FRANS VESTER. © UNIVERSAL
EDITION (LONDON) LTD. W1. 1971.
ALLEGRO

ADAGIO AND ALLEGRO FOR THE MUSICAL CLOCK.
(ARR. FRANS VESTER © 1971 UNIVERSAL EDITION LTD.)
ADAGIO ASSAI **BEETHOVEN**

FATHER ENGRAMELLE, (1727 - 1781), scholar and expert on the science of mechanical music also wrote, in 1775, a treatise on the technique of mechanical music which was published in Paris. He took mechanical music beyond the limitations of the flute-clock.

There are many who love the mathematical content within the art of music. Engramelle was such a man. As we know, so was Bach. The Frenchman wrote, "In music, everything is a matter of precise measurement, and the harmony depends upon that precision. Notation must express perfectly this precision of measurement."

He was a musician first and an inventor second. His writings were prophetic, "... just consider the effects on the arts if the grand masters themselves deigned to develop an interest..."

It was not long after this that Haydn, Mozart and Beethoven were leading the way by composing melodies for musical clocks and other automata.

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$\text{♩} = \text{C } 54$

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LEGATO

PIANO 2. ORCH.

ADAGIO

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p

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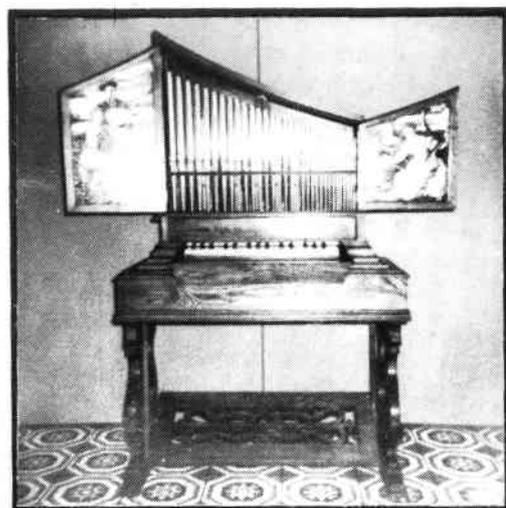
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Book Reviews

From time to time Committee Members of the MBSGB receive from publishers new books and these are sent to the Editor for review. Among those sent recently are the following:—

INTRODUCING THE DOTS, by Dave Stewart, Published by Blandford Press, Link House, West Street, Poole, Dorset, England. Price £4.95, \$9.95 USA, \$12.95 Canada. ISBN 0 7137 11256.

The subtitle, *Reading and Writing Music for Rock Musicians* need not put off Music Box enthusiasts who wish to learn something about notation and the language of music. A crotchet is a crotchet, a treble clef is not a treble chance, and "bass" is pronounced "base" whether you're Gavioli or Garfunkel, Jon Gresham or Suzi Quatro.

As a former Head of Music at Richmond (Surrey) and Kensington (ILEA) I would have bought a set (say 30-40) of this book as a class text book for, eg., the Associated Board Theory Exams, and the general teaching of music theory, as I did in the late 1940's and 1950's. In those days books on Theory were dry as dust. This one shows imagination.

Many of the technical articles in *The Music Box* demand an elementary knowledge of theory of the reader. What is a leger line?... is it the ground markings at a certain race course? Sublime Harmonie?... what is *Harmony*? What is an "Interval"? apart from a rush to the bar between acts!

Dare I mention my son's book **MUSIC THESAURUS** as being a perfect companion to this book?... note the advertisement on page 334.

At £4.95 for **INTRODUCING THE DOTS**, and at £2.95 for **MUSIC THESAURUS** you have, for less than £8, the basis of a valuable library explaining the theory of music.

Books which fit into the side pocket (gents) or handbag (ladies) have utilitarian value and in the case of the 4 received a few weeks ago they have more than a passing interest for our MBSGB

International Membership because they cover London, Paris, Australia and New York respectively. They are all from the same publisher.

The **LONDON ART AND ARTISTS GUIDE**, by Heather Waddell, and published by Art Guide Publications, 28 Colville Road, London W11 2BS, is priced at £2.95, or \$5.95 USA. ISBN 0 950 7160 0 6.

Overseas visitors and rural members attending our MBSGB meetings might well have time to pause and ponder in London and they would love this book. It covers art life, restaurants, pubs, galleries and cultural centres, grants, organisations, shops and music place.

The Music Section is first class, having sectional headings which are amply researched and listed.

The **PARIS ART GUIDE**, by Fiona Dunlop, ISBN 0 950 7 7160 1 4, also has an excellent Music Section considering the main emphasis is *Art...* but, *Art-Music-Poetry-Literature*, they go together in Paris.

Having been to Paris twice already this year (1982) I can confirm that the information is up-to-date, and is extremely useful to have readily available.

The **AUSTRALIAN ARTS GUIDE** is edited by Roslyn Kean, the price is £2.50, ISBN 0 950 1760 3 0. It contains handy street maps of Sydney and Melbourne, many photos of other cities, and the Music Section is comprehensive enough to occupy anyone with even a slight interest in this art, whether it be in Sydney, Melbourne, Perth, Adelaide, Brisbane or Hobart.

An endearing feature about these remarkable books (each of which has already received very favourable crits) is the extremely low price.

The **NEW YORK ARTS GUIDE** is similarly excellent and other editions such as **CHICAGO**, **WASHINGTON**, **CANADA**, and **BOSTON** are in the pipeline.

Write to; "Heather Waddell, Publisher, 28 Colville Road, London W11 2BS, England, for the latest list.

When ordering make cheques etc payable to "Art Guide Publications".

Letters to the Editor

The Editor is pleased to report an increase in the number of letters received. Space forbids the publication of all of them in this issue but those selected; Arthur Heap, John Powell, Anthony Bulleid, Peter Whitehead, Mr and Mrs Williams, H E Matheny, Jack Tempest, Alan K. Clark and Sir Roy Redgrave respectively, reflect the diversity of knowledge and information which the letters contain.

As with the advertisements we carry, the letters we publish are done so in good faith.

Some of the other letters received here have been incorporated in the "Society Affairs" section.

Letters not published we hope to find space for in our next edition or at least in some future issue. Thank you all for writing.

R C L

Dear Bob,
THROUGH the columns of the "Music Box" may I thank Dr Coulson for supplying details of Britannia Discs, and you for printing them in the Summer Edition.

I have now been able to name several 9" discs for my "Smoking Cabinet" on which the titles had been obliterated, and I can give the titles of some missing from Dr Coulson's list.

8691.... Home Sweet Home.
9185.... The Soldiers of the Queen.
9210.... The Rock of Ages.

Dr Coulson names 8672 as "A Runaway Girl" but to me it is better known as "Listen to the Band".

There are now only two discs in my collection without titles, can any member help?

9363.... sounds like a hymn, but I cannot name it, and 9125.... which I cannot recognise.

Yours sincerely,
Arthur Heap.

The Sublime Harmonie Sound

I READ with interest, the article written by Anthony Bullied in the spring issue of the magazine and found the Paillard Patent extracts significantly revealing. I would, however, disagree with Mr Bullied's remark that "Charles Paillard was merely pushing a good gimmick". The few boxes having sublime harmonie comb arrangements that I have been associated with have, without doubt, got some additional sound quality that is not present in a single comb machine. The skill and ingenuity of these inventors and manufacturers is only slowly being acknowledged and it would be wrong to dismiss their achievements lightly.

The characteristic of what is referred to as the sublime harmonic sound is obtained by sounding two teeth tuned to the same frequency but having different tooth proportions. This produces a larger number of overtones than two teeth with the same tooth proportions thus adding to the depth of sound of that note. It is not the beating or throbbing effect obtained by tuning the teeth to two or three Hertz difference in the fundamental although this effect is frequently present and complements the sublime harmonic effect in most of these boxes.

Vibrating Teeth

A parallel rectangular strip of metal vibrates with a certain frequency which is generally referred to as the fundamental and is the frequency used in comb tuning. Vibration theory shows that in addition to the fundamental frequency there are other frequencies or overtones present which contribute to the sound produced. There appear to be approximately three overtones which are heard in addition to the fundamental. The frequency of these overtones need not be in harmony with the fundamental frequency and can work both for and against it. The frequency of the overtones is dependent on the relationship of the physical dimensions of a tooth i.e. length, thickness and location of added weight. It can therefore be seen that one can have two different shaped teeth both tuned to the same fundamental frequency. One could be short thin and wide and the other long thick and narrow but by nature of their differing proportions, each would have different sets of overtones and would therefore be heard as different sounds. A superficial look at the two combs of a sublime harmonic arrangement might give the impression that they are both the same. This is not so and one comb will be found to be tuned higher than the other in that a particular note, say middle C sharp, will be teeth five and six from the base end of the comb and teeth fourteen from the base end of the other comb. They therefore have the same fundamental frequency but the teeth are of different proportions. The difference in sound is clearly demonstrated by plucking teeth five and six together on the comb and then tooth five on one end and fourteen on the other together.

Paillards Patent

It is not clear from the extracts by Anthony Bullied whether Paillard acknowledged the effect of different tooth proportions. He certainly differentiates between "two or more prongs sounding together" on one comb and "a very slight dissonance in the tuning of the prongs of the various combs belonging to the same tone". The dissonance suffered could be the difference in fundamental frequency or the effect of the increase in number of overtones. I would suggest that he did appreciate the effect of differing tooth proportions but did not find it necessary to explain this to secure his patent.

Some sublime harmonic combs have teeth of similar width but there is one style of Paillard (horn and dagger mark on comb) 14½" cylinder interchangeable that takes this a stage further by having the teeth on one

comb very noticeably wider than the other although the pitch (distance not sound) of all teeth is the same. This box includes the beat frequency feature of 2 or 3 Hertz for the base half of each comb only. Another box approximately 13" cylinder length of unknown make is devoid completely of the beating feature and yet has an admirable sublime harmonic quality. The features are not the only ones that determine the good quality of a comb or combination of combs but certainly must be the most significant in the sublime harmonic arrangement.

J M Powell

John Powell's letter on Sublime Harmonic sound,- reply by H A V Bulleid

THIS interesting letter set me seeking more advice from several experts including Professor Doak, and I can completely endorse the first sentence of John Powell's second paragraph as a perfect description of the sublime harmonic effect. I wish it could be set in heavy type. (It could and is - Ed.) I also wish I had grasped it before writing my piece in the Spring issue. I fell into a widely-held error based on the 1874 Paillard patent.

The overtones or harmonics described by John Powell are much increased if teeth are lifted excessively when playing and they then cause that well-known harsh sound. It is perfectly true that teeth of the same pitch but of different dimensions produce different overtones. Moreover I think it is well established that all sublime harmonic boxes incorporate this distinctive feature of different-sized teeth tuned to the same pitch.

John Powell generously thinks that Charles Paillard knew about all these extra harmonics or overtones; but if so he carefully concealed it in his patent which (a) only claims the dissonance in tuning (b) specifically states that his multi-combs are all the same and (c) states categorically that they differ in this respect from forte-piano combs. But forte-piano combs possess this very characteristic of equal pitch teeth having different dimensions on the two combs. Such boxes do in fact give a sublime harmonic effect but it is much reduced partly because the piano teeth are so weak that they have scant overtones, and partly because the cylinders are not pinned to exploit the effect.

I really think we are now forced to admit that this 1874 Paillard patent does NOT describe the sublime harmonic effect. If the effect really resulted from it, it must have been due to knowledge undisclosed, or to a lucky accident, - the latter probably resulting from Paillard's claim of "shorter prongs". I hasten to add that this in no way diminishes my admiration for Charles Paillard. I also endorse John Powell's note praising "the skill and ingenuity of these inventors and manufacturers".

H A V Bulleid

Dear Bob,

I AM enclosing information from the Tourist Bureau in Thun, Switzerland, regarding their next Barrel Organ Festival in 1983. As far as I know, I believe that only Graham Whitehead went to that last year but the

Festival itself was so highly regarded by him that it is perhaps worthy of publicising the event.

Congratulations on the venue for the June meeting - The Press Club looked after us very well indeed.

All the best.
Dr Peter Whitehead

Second International Festival of Barrel Organs in Thun 14-17th of July 1983

Dear friends of the Barrel-Organs,

We are sure that all participants have fond memories of the first international Barrel-Organs Festival held in Thun July 1981.

We are pleased to inform you that the next festival will take place 1983 in Thun Switzerland, from Thursday 15th July to Sunday 19th July.

Dear friends of the Barrel-Organ, we are looking forward to meeting you in Thun. The invitation will be repeated in spring 1983.

In the meantime we remain

yours sincerely,

International Festival of the Barrel-Organs
Verkehrsverein,
Verkehrsbüro CH-3600,
Thun, Schweiz Suisse (Switzerland)

Dear Bob,

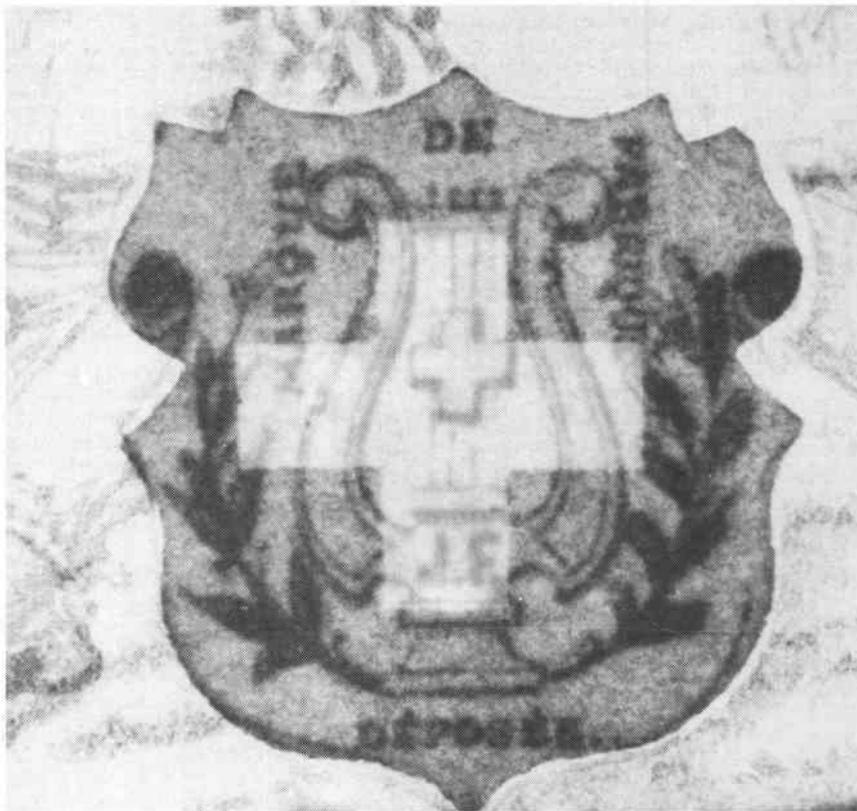
MAY I thank you for arranging for the Society's use of the Press Club for our Summer Meeting. (The arrangements were made by Alan Wyatt and Club Manager, Mel Solomon. Ed.) It seemed to me an ideal venue; it was not far from the underground, nice and quiet, and provided good food at sensible prices.

I enclose my little article on the hidden initials on the tune sheet, to go with the photograph I gave you at the above meeting. I am sending a tracing in case you think this is clearer.

Best wishes,
Alan K Clark,
Hildenborough, Kent.

Marker Identification, initials JF hidden on tune sheet.

Close examination of the tune sheet on 6" cylinder, 4 air box of mine revealed that the red shield bearing the white cross of Switzerland was a separate piece of paper cut to the shield shape and glued on to the tune sheet. (This Swiss Cross is found printed on many coloured lithographic tune sheets and has previously been loosely attributed to Paillard). Using a strong light I discovered a trade mark printed on the original tune sheet. I managed to get this image photographed. The initials JF are very clear, also the unusual positioning of the wording "MARQUE DE FABRIQUE, DEPOSEE". I understand that a lyre was used by several makers as a trade mark, but does anyone know these initials? or does anyone have a box with the red shield glued on?



The complete lid and tune sheet from this Music Box appeared in Vol 7 page 136, where it is shown with its seller's name plate of **DETMERING, HAMBOURGH.**

© A K Clark, 1982.



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TROUBADOUR 20½" discs wanted to buy or copy. Also photographs of 20½" case and pediment. I have 8¾", 11¾" and 20½" Troubadour discs for copying. Contact Ted Brown. Subscription Secretary. 01 300 6535.

SCOOP! 18-page fully illustrated D.I.Y. article, **CONSTRUCTION OF A BARREL ORGAN,** by John White.

WANTED, Volunteers to translate French and German into English, and vice-versa.

Dear Editor,

CHURCHILL TRAVELLING FELLOWSHIPS

ONE OF the subjects in which we are offering travel grants this year will be of particular interest to your readers. It is marked on the enclosed list.

Many people, especially those not used to applying for grants, find it difficult to believe that they really are eligible. Any help in drawing the attention of your readers to the chance they have will be greatly appreciated by us and also undoubtedly by those who might not otherwise hear of it.

If you are able to give some editorial coverage, the attached draft may be useful in that it provides all the necessary information.

Yours sincerely,
Sir Roy Redgrave
Director General
15 Queen's Gate Terrace,
London SW7 5PR

The Chance Of A Lifetime – 1983

CHURCHILL Travelling Fellowships are open to all UK citizens of any age or occupation, and since no educational or professional qualifications are needed, they are of special interest to people who would not be eligible for other types of grants. (Churchill Fellowships are not normally given for academic studies).

The object of the awards is to enable those who would not otherwise have a chance, to gain a better understanding of the lives and work of people in countries overseas, and to bring back useful knowledge, skill and experience for the benefit of our community. About 100 awards are made annually, and there are now over 1500 Churchill Fellows.

Grants are offered in different categories each year; candidates whose trade, profession or personal interests are covered by any of them may propose a project they wish to carry out in whatever countries they choose. The only requirement is that applicants have to show that they can make effective use of the opportunity both while they are abroad and when they return.

The final selection for the next group of awards will be made by interview in London in January 1983. Successful candidates will be expected to start their travels during that year, making their own plans and arrangements within the scope of the grants. The grant will cover return air fare, plus all travel and living expenses abroad for a period of about 2 months.

To apply send your name and address only on a postcard between August and Mid October to the Winston Churchill Memorial Trust, 15 Queen's Gate Terrace, London SW7 5PR. You will receive an explanatory leaflet and a form to complete, which must reach the Trust Office by 27th October 1982.

(The category brought to the notice of our members is entitled, "Musical Instrument Makers". The Editor thanks Arthur Heap for bringing this information to his notice).

Dear Sir,

A REED ORGAN SOCIETY - AT LAST!

THE REED ORGAN SOCIETY invites anyone who is a reed organ enthusiast, owner, collector, or restorer to join this new organization, which offers a quarterly newsletter and a membership directory as a means of exchanging information among members. Its primary purpose is to include all types of free reed instruments: parlor, church, lap, harmoniums, melodeons, paper roll or mechanical – whether they be foot-pumped, hand-cranked, or motorized – and to make them and their music better known and appreciated by fostering research and publication in this field. Membership is open to anyone from any country. For details, write Mr & Mrs D A Williams, 281 Green Terrace, Clarksboro, New Jersey 08020 USA.

Mr Leach,

THE CHRISTMAS 1979 edition of *The Music Box* contains an amusing article, **AURAL AGONIES. JOHN LEECH AND THE CAMPAIGN AGAINST THE STREET ORGAN.**

This attitude was not confined to your country, I am sending a copy of an article I found in the *Wheeling Intelligencer*, Wheeling, West Virginia, June 8, 1863. This was during our terrible Civil War when the Ohio River Valley was the shipping area for supplies. The editor was a member of a church that did not believe in musical instruments of any kind in their churches. One can only guess what part that played in his wrath.

That Blessed Hurdy-Gurdy

It was here some weeks ago, then it disappeared and we thought it was gone, but on Saturday, it was back, dragging "Old Dog Tray" and "John Brown's Body" out of the torture box, as furiously as ever. It was asthmatic. It had a cold. It was guiltless of tune. Why must this sweet month of June be haunted with these screeching ghosts of melody? The hurdy-gurdy man has no bowels of compassion, his ears are brass, and he cares not for the tenderness of ours. But if you, O reader, want music, you will find it abundantly from the trees of early morning. Get up and hear it. It is fresh and ever new, never out of time or tune; never harsh or discordant; it is the praise that little ones render their Maker. If you won't go and enjoy the concert, which asks no pay but the listening ear, we pray you get a parrot or canary and have your music at home. But as far as this slayer of melody, who is too lazy to work, even while the Western prairies are wasting for want of cultivation, have no sympathy for him; give him nothing but the unmistakable order to move on. Pass him around, till his torture box is ground out in vain and hunger drives him into a more decent way of living.

H E Matheny
13550 Hill Avenue, NW.,
Uniontown, Ohio 44685, USA.

Dear Bob,

RECEIVED the "*Music Box*" – very good.

Enclosing a small offering which may help fill up a corner....
("Small offering published herewith – with thanks. Ed.)

A Curious "Skeleton" Clock By Jack Tempest

In a scrapbook compiled of ephemera and newspaper cuttings from the turn of the century I read the following:—

"Perhaps the strangest of all clocks is to be found in India, being one in possession of a Hindoo Prince. Near to the dial of an ordinary-looking clock is a large gong hung on poles, while underneath, scattered upon the ground, is a pile of artificial human skulls, ribs, legs, and arms, the whole number of bones in twelve human skeletons. When the hands of the clock indicate the hour of one, the number of bones needed to form a complete human skeleton come together with a snap, by some mechanical contrivance the skeleton springs up, seizes a mallet, and walking up the the gong, strikes one blow. This finished, it returns to the pile and again falls to pieces. When two o'clock comes, two skeletons get up and strike, while at the hours of noon and midnight the entire heap springs up in the shape of twelve skeletons, and strike, each one after the other, a blow on the gong, and then fall to pieces as before. As a mechanical horror and disseminator of melancholy, the cuckoo-clock must certainly give place to this skeleton timepiece, while as a perpetual memento mori the above ingenious contrivance stands, we should imagine, unrivalled and alone."

No more details are given and the clipping's source, or date, is unmentioned.

Whilst in macabre vein – I know more than one of our members are interested in the subject of pyrotechnics and we will soon be in the Guy Fawkes season – how about this dreadful warning? It's from the same scrapbook, in another clipping from an uncredited journal of the same period.

"The boy stood on the backyard fence
Whence all but he had fled;
The flames that lit his father's barn
Shone just above the shed.

The bunch of crackers in his hand,
Two others in his hat;
With piteous accents loud he cried –
'I never thought of that.'

A bunch of crackers to the tail
Of one small dog he tied;
The dog in anguish sought the barn,
And 'mid its ruins died.

The sparks flew wide and red and hot,
That lit upon that brat;
They fired the crackers in his hand
And those upon his hat.

Then came a burst of rattling sound –
The boy? Where was he gone?
Ask of the wind that far around
Strewed bits of meat and bone.

The scraps of clothes, and balls, and tops,
And nails, and hooks, and yarn;
The relics of the dreadful boy
That burned his father's barn.

'Exchange''

So remember, remember, on the 5th of November, to light the blue touchpaper and retire immediately!

Sotheby's Belgravia

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A Paillard, Vaucher, Fils Overture cylinder musical box, cylinder 33 cm., sold for £2,400 on 16th July.



A Triola mechanical zither, 53.3 cm. long, sold for £850 on 16th July.



An early key-wound Overture cylinder musical box, cylinder 18.5 cm., sold for £1,050 on 16th July.



A 25 1/4 inch Symphonion disc musical box on stand, 210 cm. high, sold for £2,000 on 16th July.



A 24 1/2 inch Polyphon disc musical box on stand, 198.1 cm. high, sold for £2,800 on 16th July.



A Henry Distin portable barrel forte piano, 93.9 cm. high, sold for £770 on 16th July.

The next sale of mechanical musical instruments will be held on 26th November 1982.
Closing date for entries 17th September.

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Keith Harding

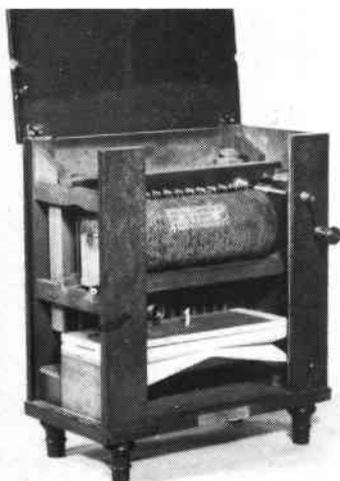
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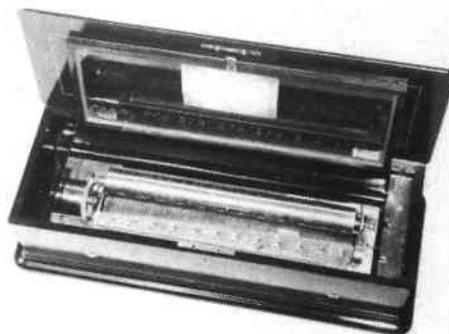
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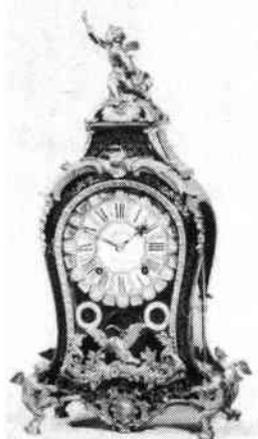
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