

THE MUSIC BOX

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Volume 10

Number 8

Christmas 1982.

The Writing on the Wall, for Gavioli.



The last address in Paris for the Gavioli factory was 175 rue de Bercy. This is now a garage forecourt. Only the Gavioli roofmarks remain on the side wall.

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an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

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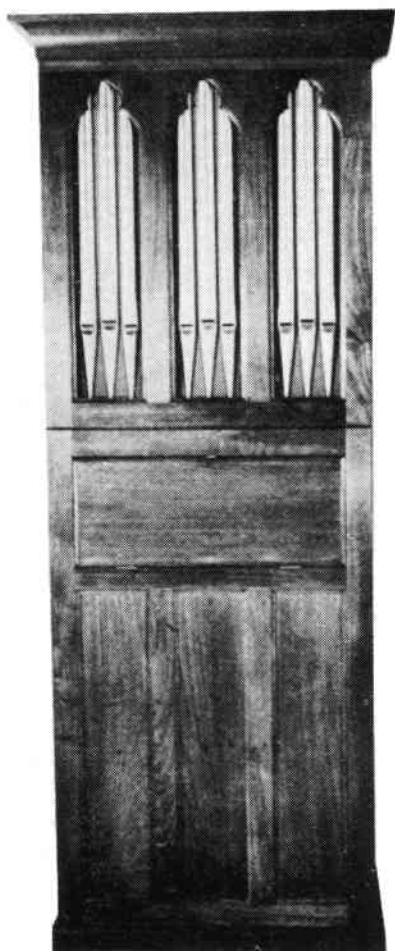
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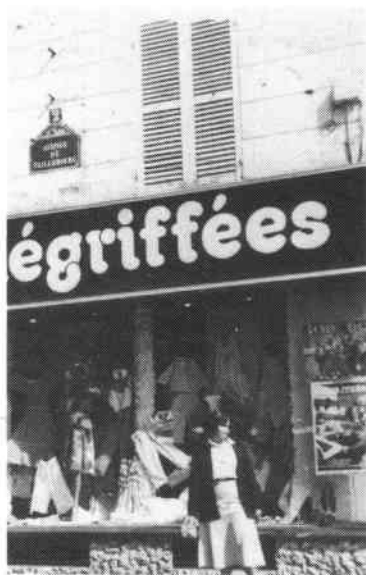
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Front Cover

WITH time to spare in Paris it is fascinating to follow the footsteps of historical figures, searching out where they worked, lived, and in some cases, loved.

GAVIOLI's first address, 2 Avenue de Taillebourg, is not hard to find. It is due south of Père Lachaise cemetery, and runs NE from Place de la Nation.

There is no reminder of Gavioli.



2 Avenue de Taillebourg. Now a shop; no sign of Gavioli's first factory.

His last address, 175 rue de Bercy, is now a built-up modern road, immediately S of Gare de Lyon, and running parallel with the Seine. Number 175 is the forecourt of a garage and car park, but, on the side wall the roof marks of the old factory are still visible. What a discovery for the footsore traveller! What a picture for the camera to capture!

But.... what proof is there that the marks *are* of the old Gavioli factory? Well,... the wall is very old, could easily be over 100 years. It was, almost certainly, there in Gavioli's time.

It is best, therefore, to claim, "these *are* the marks of Gavioli's Factory!"... and challenge all-comers to prove otherwise.

Has anyone a picture of Gavioli?



175 rue de Bercy, Gavioli's last address. Now a garage forecourt, but, with Gavioli roofmarks on the wall.

Roger Booty

ROGER is one of our most generous contributors and among a batch of work to hand is an excellent article "Endless Paper Bands". The complete specification, dated 6 December 1887, is also included. There are eight photographs to illustrate his script but we have used up our quota of pictures for this issue so we are holding Roger's article until the next issue.

We also have an assortment of memorabilia sent in by Roger and his contributions are something we can all look forward to.

Dr. Cyril de Vere Green

CYRIL has been elected to Honorary Membership of the American Dental Association and he was in the States on November 7th to receive this distinguished honour. In the whole of Europe there are not more than half a dozen who share this distinction.

In his letter Cyril also pays tribute to our organisers of the Leamington Spa meeting,... "I very much enjoyed the meeting last weekend,... well organised, well attended, and with most successful results."

The Leamington Spa Meeting, September 1982

MORE than 80 members attended and the glorious weather was superb accompaniment to the happy care-free atmosphere. There were typical "music box" interludes on the Friday evening at The Clarendon Hotel (who were marvellous), for instance, in the coffee lounge Keith Pratt, Frank Pratt, Harold Lapworth and Jim Friend, were studiously studying the remains of a 9½" polyphon. In the bar Jim and Joan Colley were telling their friends about a snuff-box bought at Christie's and expertly repaired, and also how Malcolm Simmonds (son of the local vicar) had re-painted from the inside the glass which decorated the lid of a snuff-box.

More than £1000 was collected on Saturday morning and the organ-grinders included; Jon and Pat Gresham, Graham and Pat Whitehead, John and Kay Mansfield, Bob and Sue Holden, Alan and Daphne Wyatt, Keith Harding, Clive Burnett, Eva Harding with Tudor and Dominic, Jim and Joan Colley, Ted and Kay Brown, M. Hammond, David and Sheila Heeley, Peter and Josephine Whitehead, Ray Brown, Doug Pell, Bob Gordon, Ken and Pauline Dickens, Les Brown, with many wives and friends helping, plus; Peter and Lilian Byrom, Len and Pauline Dickens, Peter Murray, Cyril de Vere Green, Robin Clark (playing a Peter Black "Seraphone"), Laurie Band, Peter Howard, John Harrold, Lyn Wright, John Powell, and many others.

On Saturday afternoon there was a visit to Graham Whitehead's beautiful and newly-opened **NAPTON MUSEUM OF MECHANICAL MUSIC**, where we were entertained on the Compton Organ which used to be in the Regal Cinema, Hamersmith. **KEN OUTRAM** was the organist, and back at the comfortable Clarendon Hotel he sat at the bar until after 2 a.m. talking.... "Music".

Earlier in the evening we were regaled by a gloriously irreverent choir, **THE WINDMILL SINGERS**. They were "conducted" by the most outrageous choir-master who ever thumped a piano... a brilliant (yet none-the-less musical) parody of "Ye olde Village Choir". It was a



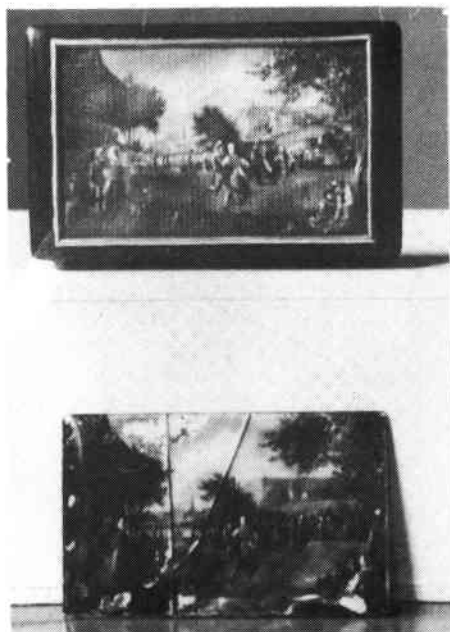
What is Jim Colley showing Ted Brown?



Jeanette and George Speake,
From Los Angeles.



A beautifully restored snuff box.



Broken lid repainted.



Leamington Spa, 1982, over £1000 collected.

Four white heads, sitting in a row...



Graham.



Pat.

Josephine.

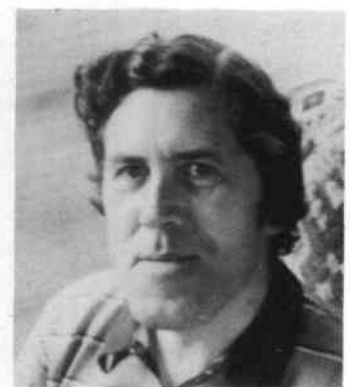
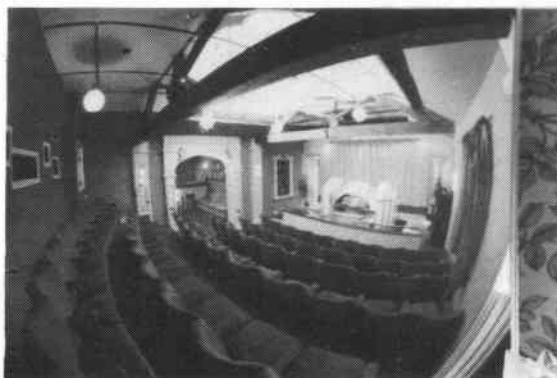
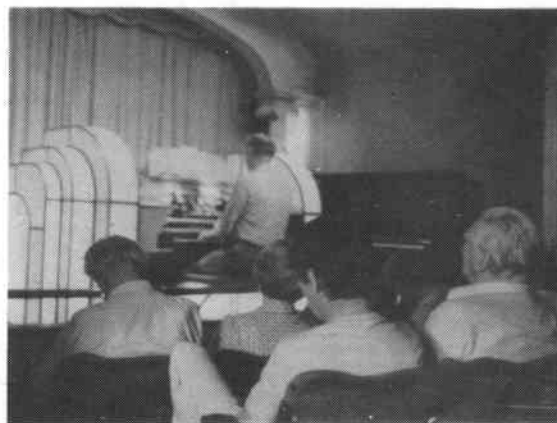
Peter.



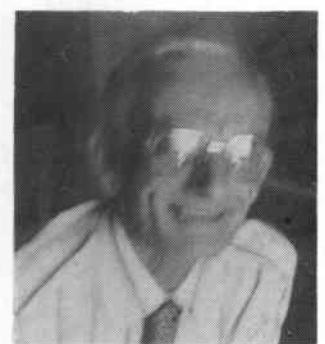
Ken Outram with Heidi
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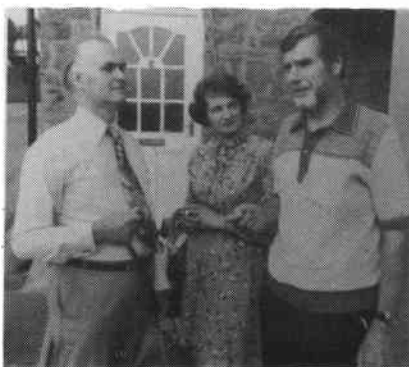
Napton Museum.



Barry Wilson.



Lyn Wright.

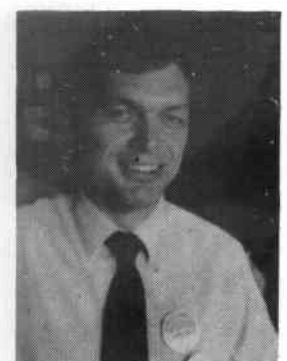


Ken, Pat Clifton, Laurie Band.

The Compton Organ was restored
by Graham Whitehead and
Paul Camps, 1981-2.



Under the Spreading Napton Tree.



John Harold.

Society Affairs page 388.

Joseph Haydn and the Mechanical Organ

WITHIN the extensive corpus of music which Haydn left posterity was a set of thirty-two pieces of music written for mechanical organs. While some of the original manuscript scores for these little works survive, most have been lost. However, three of the tiny clockwork barrel organs for which the music was written are still in existence and these unique mechanisms not only preserve for us Haydn's lost compositions, but they are priceless time capsules of enormous musicological importance. They tell us positively what Haydn wanted to hear in the way of interpretation and they play today exactly the way they did when they were built under the auspices of Haydn's benefactor and employer, Prince Nicolaus Esterházy. The story does not end there, however, for the mechanical instruments were built by an extraordinarily talented priest, Father Primitivus Niemecz, who was also employed by the Prince as librarian to look after his great library which contained a copy of every book published. Father Niemecz was also a musician and composer and played 'cello in Haydn's orchestra.

This book, written by a world authority on mechanical music and mechanical musical instruments, charts the origins of this organ-

building priest, describes his meeting and close friendship with Haydn, relates how the music came to be written and then goes on to describe in great detail the first and the third of the three instruments. There are detailed drawings showing how these unique organs were built.

The author also corrects a long-standing error in dating the earliest instrument, a situation which has led earlier writers to draw incorrect conclusions as to the origins of the music.

A detailed examination of the thirty-two pieces of music with suggestions as to their derivation is followed by some new revelations regarding the first mechanical orchestra called the Panharmonicon. Always attributed to Wolfgang Mälzel, the author produces evidence to show that the name was given by Haydn to an instrument made by Father Niemecz's assistant, a man called Joseph Gurck.

In uniting the skills of the historian in horology, Central European organ-building and musicology, the author presents a book of interest to collectors of mechanical musical instruments, historians and musicians alike. There is a detailed biography of many makers of musical clocks.

36 line drawings and 55 photographs, 185 pages. ISBN 0 906449 37 5

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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 Three)



Buchwald listened — and then programmed his organ as required by the market. The pub was the centre of what we call today “The Hit Parade”.



Berliner Leierkastenmann
(Aufnahme um 1900)

The pub which opened in the Landwehrstrasse, by master organ builder, Max Buchwald.

The business flourished and he soon had 50 barrel organs which kept in the most up to date condition. On arriving at the pub in the morning the barrel organs were to be seen lining all the walls. One after another they were taken out and they came back in the evening. The six Marks rental would – according to Zille – be handed over. If one had had a good day one sat down at the host's table alongside father Zille. With a broad smile he listened to the tales of the native Berliners and collected material for his crayon sketches. The organ builder Buchwald also listened. He perceived how the organ grinders either praised or criticised the organs from day to day and how they commented about the programmes on the barrels. Buchwald used the information he gleaned to ensure that he programmed his organ as required by his market. The pub was therefore a sort of tune exchange somewhat like our hit parade on the radio and television. At the end of the day our records and cassettes of today are self playing producers of music even if the music at the instant of playing is no longer produced from a mechanical store but is a reproduction of previously recorded music.

The arrangement of tunes for the barrel organ and subsequently for the orchestrion became an art. Every arranger had his own personal touch. PETER GEORG SCHUHKNECHT a Hanover collector, learned from the last of the Bacigalupos the art of arrangement. Schuhknecht wrote about the difficulties of programming an organ barrel as follows:–

“The arranger has the task of transferring the composition to the capabilities of the unchromatic organ. unfortunately the barrel organ does not encompass the tonal capacity of a piano. For example: a Moritat organ has a range from 20 to 25 notes, a piano has a range of 88 notes. The only accidental note of the organ is the Fis whereas the piano has many accidentals. In addition the arranger has the task of compressing the tune to suit the

circumference of the barrel. For example the barrel may have a circumference equivalent to 48 bars of a waltz – a very large one perhaps 80 bars. The playing of the melody within this parameter would sound boring. For this reason it becomes necessary to insert the decorative pieces such as runs, trills, early notes, syncopated chords, delayed chords, additional staccato notes, broken trills and double trills. Contrapuntal and counter melody, diminishing tempi, and echoes of the melody round out the art of the arranger”.

The development of the perforated roll gave rise to greater possibilities **Schuhknecht** writes as follows about the Berlin style of the last organ builder of the Bacigalupo family who died in 1978:–

“He always endeavoured to build in a counter melody under the main melody and concentrated heavily on the significance of the contrapuntal. His principle was always “The bass is the foundation of arrangements!”

What would a barrel organ be without its underlying one, two, three, one, two, three? As soon as Carl Maria von Weber performed his “Freischütz” for the first time in 1821 his melody “Wir winden dir den Jungfernkranz” was immediately taken over by the barrel organ. This melody was part of the repertoire of every organ grinder for nearly 100 years. Many hit tunes of the day such as “Ein Vöglein sang im Lindenbaum” (A Little Bird sang in a Linden Tree) and “Wir versaufen unserer Oma ihr klein Häuschen” (We will drink Grandma's House Away) became folk melodies in this way.

Even in those days hit tunes were manufactured! The best known Berlin composers were friendly with Bacigalipo and he gave them tips not only as arranger but also as composer on how to compose tunes which would be popular.

Before the premiere of a new operetta they discussed with him how one could adapt tunes which were likely to become hits to the barrel organ and they allowed them to be programmed onto barrels. The audience of the premiere of a Lincke

operetta would already hear at the next street corner the hits from a show such as the waltz “Schlösser, die im Monde liegen” (Locksmiths who lie in the Moon) or “Schenk mir doch ein kleines bisschen Liebe” (Give me just a little love), “Das ist die Berliner Luft” (That is the Berlin Air). The barrels for the barrel organs were immediately exported throughout the world. Already on the following day organ grinders were taking the melodies to the poor people who could not afford to go to these operettas.

The gramophone record has been the vehicle of this popularisation since approximately 1908 and the main hits of a musical work can since that time be taken home on the day of the premiere in the form of a little black disc.

In the meantime an artistic instrument had developed from the simple barrel organ. Noteworthy advances were made in its perfection and apparatus driven by a perforated roll developed from the pinned barrel organ.



Caruso finds a less expensive accompanist than the traditional painist.

(caricature in “Lustigen Blättern” by Anton Wellner, c. 1910).

Composers adopted the barrel organ in two ways. There is the wonderful ballet *Petrushka* by Igor Stravinsky. In this a dancer dances to the music of a barrel organ and is joined by a second dancer who dances to a musical clock. Stravinsky imitates both instruments through the medium of a symphony orchestra in a wonderful manner. There are also further examples. At the premiere of the "Dreigroschenoper" in 1928 at the Theater am Schiffbauerdamm in Berlin the principal musical part was played by a barrel organ. For the ballad of *Mack the Knife* Kurt Weill only completed the music arrangement a short while before the first performance. Brecht and Weill went to Bacigalupo who was to produce a barrel organ. Tradition has it that the gifted arranger Bacigalupo first completed the composition for the premier in the form in which it would be programmed on the barrel organ. The programme states "The barrels of the barrel organs were manufactured in a factory of Bacigalupo".

"Under der Haifisch der hat Zähne" (And the Shark, dear, has pearly teeth...). This tune became one of the best known melodies of the century. A pity that in nearly every subsequent performance the barrel organ is imitated by an orchestra. Somehow the atmosphere of the song is lacking when performed in this way.

The Trumpet Attack on Napoleon

It was a trumpet mechanism that the Dresden instrument maker Friedrich Kaufmann und Sohn sold to the King of Prussia in 1806. Kaufmann senior had begun by combining a flute mechanism with a harp mechanism. The Elector of Saxony had bought one in 1789 – "as superseding all previously known musical clock mechanisms". With his son, who had thoroughly mastered craft work and music, Kaufmann completed a music works in 1806 with natural trumpets and a kettle drum, which they christened the "Belloneon". This instrument which the King of Prussia had purchased lent itself especially well to the performance of marches with trumpets and fanfares. Erected in Charlottenburg Castle it gave Napoleon quite a scare in 1806 as he was sleeping in the bed of the



Blasted Napoleon out of bed.

absent Queen Luise. The newspapers reported thereon as follows:–

"Following the unfortunate battle at Jena Napoleon established his headquarters in the castle of Charlottenburg. He had hardly retired to bed before the Prussian cavalry attack blared through the still of the night. Napoleon thought he had been overrun, leapt in surprise from his bed, sprang to the window and caused the alarm to be sounded. Everyone hurried to their arms. The attack was sounded once more – and surprisingly enough – inside the castle. An adjutant hurrying out of the marble room finally solved the puzzle. In that room stood the Belloneon which His Majesty the King had caused to be constructed by Kaufmann in Dresden a short time before his unfortunate battle and which was equipped with all the trumpet pieces of the Prussian cavalry as instructed by the King. Napoleon's inquisitive companion had searched the Castle and had arrived at the Belloneon in the marble room. This remarkable instrument was probed and tested for all sides with genuine French curiosity. Someone had accidentally moved a small button which had set the works in train and it was in this fashion that a cavalry attack by 12 trumpets blasted the Emperor out of his sleep".

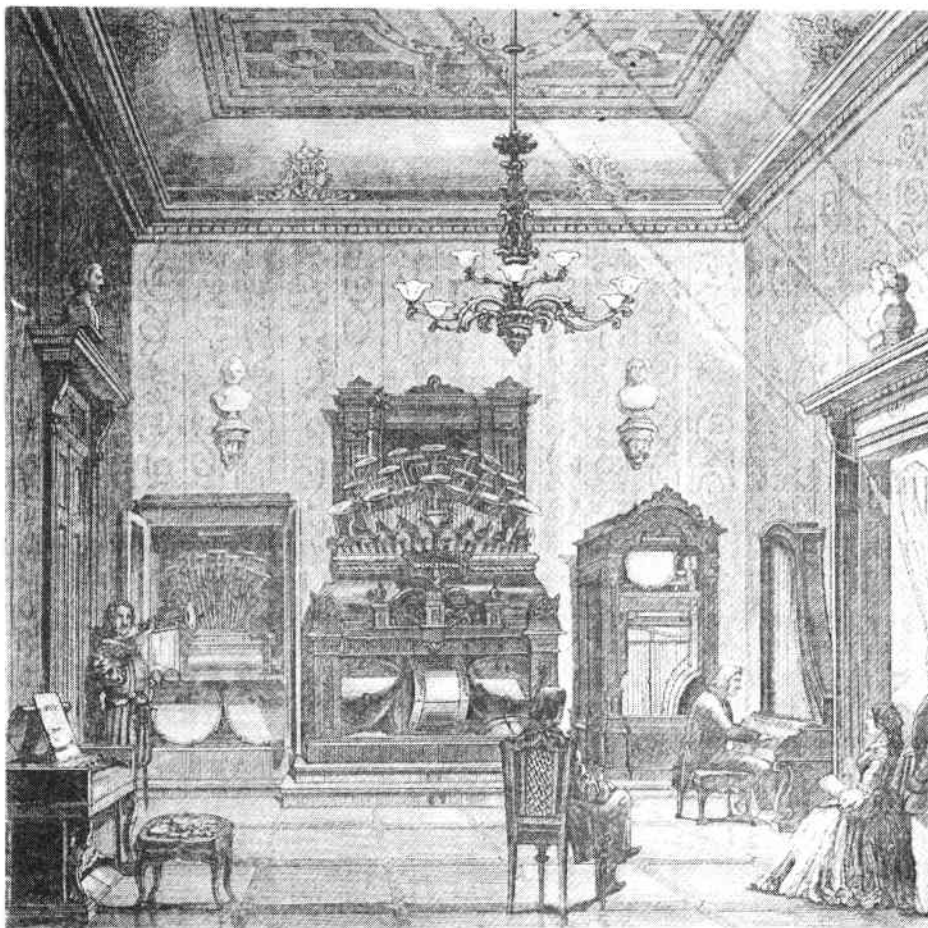
There was also another way in which the Kaufmann family was connected with Berlin: in 1888 they equipped the first showroom with automatic musical instruments of their own development and production in Berlin.

The founder of the firm had built a trumpet automaton in Dresden, which is today in the German museum in Munich. It is in need of restoration as it only produces plaintive sounds. A machine in the form of a person dressed in clothing from the Middle Ages lifts a trumpet to his mouth and blows. The composer Carl Maria von Weber had the highest regard for it: in 1812 he wrote "The inconceivable, that an instrument by itself can accomplish the production of the sounds of two trumpets". Together with his son, Kaufmann built many instruments which were unique in their time. They created the "Chordolaudion" (strings, flutes and voice) which sounded indescribably beautiful. During his return from a demonstration journey in December 1843 Kaufmann lost all his instruments at sea including the "Symphonion" which included in it a fortepiano, clarinets, flutes, piccolo, xylophone and a kettle drum. Everything had to be constructed anew by father and son one generation later.

They developed also in 1851 a prototype of the instrument known as the "Orchestrion". It contained clarinets, flutes, flageolets, horns, cornets, trumpets, bassoons, kettle drums, drums, triangle and cymbals. It was the sensation of the London Industrial Exhibition.

It was not only the name Orchestrion which was born in Dresden but also a completely new type of mechanical musical instrument.

The Kaufmanns' equipped a so called "acoustical cabinet" in Dresden. All instruments were demonstrated there. This cabinet or showroom was moved to Berlin in December 1888 initially in the passage in between Unter den Linden and the Friedrichstrasse in a room which was situated under the famous Panoptikum. (Later, in my youth, the famous Kaiser-Panorama was located there and I remember the exhibition there of harem pictures, large oil paintings by one of the Court painters).



The victory over Napoleon had made "battle music" popular. Beethoven (1770-1827) composed "Wellington's Victory" for a musical machine by Weiner Johann Nepomuk (1772-1838) who was born in Regensburg. This "battle composition" led to the first copyright dispute in the history of mechanical music. Maelzel erected in January 1815 a similar trumpet works to that in the Schloss Charlottenburg in the house of Gauss in Königstrasse in Berlin. By way of a special gimmick it included ship models which fired their cannons to the accompaniment of five blaring trumpets. In 1824 the Berlin clockmaker Kielblock built a musical works with 18 trumpets and 2 kettle drums.

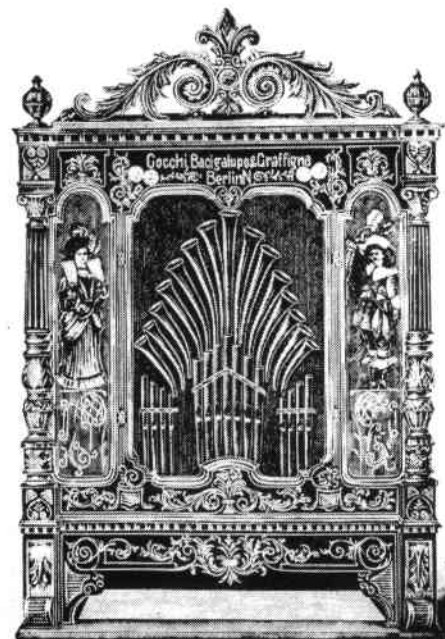
In the fashion, stimulated by the Kaufmanns, Berlin was introduced to the orchestrion. The fun fairs of Berlin would have been only half as much fun (and half so loud!) without their Berlin orchestrions.

(to be continued)

The Kaufmann's "Acoustical Cabinet" in Dresden.

Berlin with its population of a million had, as a result, a much visited exhibition of self playing instruments. In 1890 the acoustical cabinet had to move to a new address up two flight of stairs behind 21 Unter den Linden. It was necessary to find 10,000 Marks to cover the rent and a similar amount in respect of other expenses. An expensive exercise for this the first musical museum in Berlin.

The increasing traffic noise had caused the barrel organ manufacturers to build their barrel organs with more registers and louder arrangements. One pressure bellow had been replaced by two, and a crank shaft had replaced the two connecting rods as the drive to the pressure bellows. By then it was not long before the introduction of motor driven orchestrions for festival rooms and fun fairs. Next came the large carousel organ. Their homeland was principally factories in the Black Forest and in Holland.



Two "Konzertogeln" made by the Berlin firm of Cocchi, Bacigalupo and Graffigna.

CONSTRUCTION OF A BARREL ORGAN

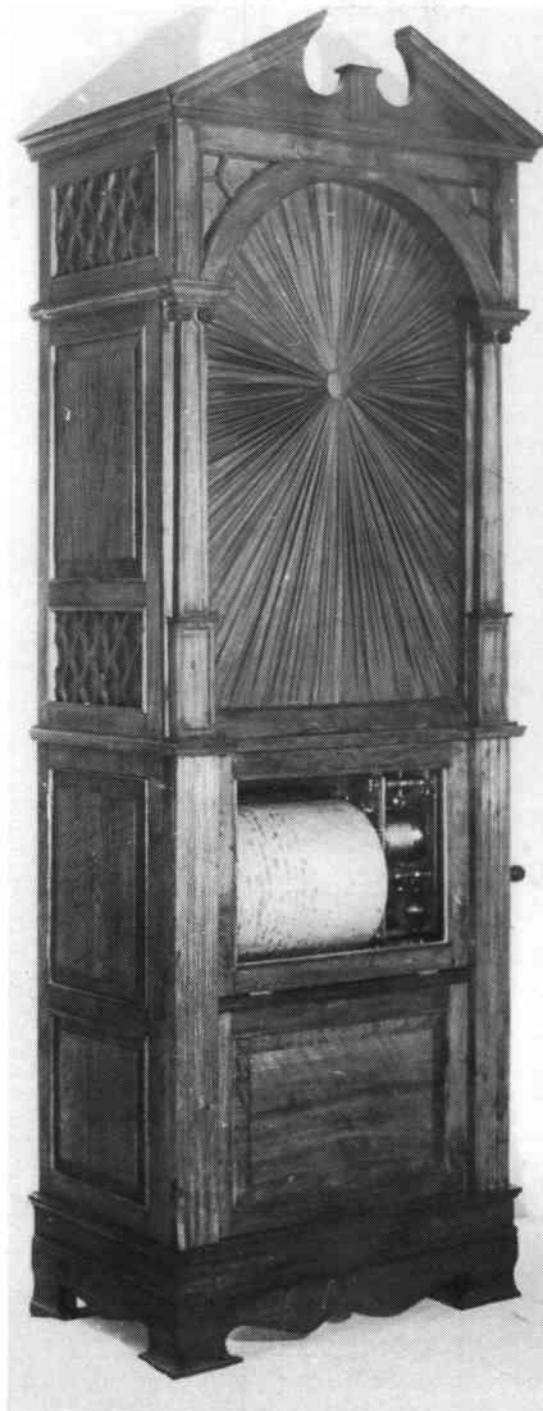
By John White

(Part One)

About five years ago I came to the conclusion that I would like to own a good chamber barrel organ. Chamber organs are expensive and usually too large for the average house, I began to consider the possibility of building a small chamber barrel organ, with as broad a musical compass as possible. Dimensions of 24" wide by 12" deep and 72" high seemed a reasonable size to consider, but how much could be packed into this space? How wide a musical range was possible?

In small organs, base notes are the main problem. One base note uses as much wind as 5 or more treble notes and occupies at least 5 times as much space. A 2ft stopped pipe seemed a maximum pipe size to aim for, ie C below middle C. Attempting to go another octave lower ie a 4ft stopped pipe, seemed a bit over ambitious and beyond the power capability of a clockwork drive. If one were to consider electric power there would be no problem but as this was to be a weight driven clockwork barrel organ, 2ft stopped pipes seem about as low in pitch as one could go.

The idea of using weight drive rather than spring drive gives the possibility of adding more weight, whereas spring power is not so easily increased. At this stage in the design it was not an easy matter to calculate the power required to drive the organ, it was therefore desirable to keep all options open as much as possible. Also, having at various times attempted to fit music



The John White
Barrel Organ
72" x 25" x 13"

on small paper roll organettes only to find that there were never enough notes, one thing was definite, this organ was going to be fully chromatic.

With a sound board of approx 15" x 12" how many pipes could be fitted? Starting with a 2ft pipe with a section of approx 2" x 2" it appeared feasible to fit 4 octaves of pipes, with enough space to include an extra rank on upper 3 octaves. This is fairly tight packing and it would necessitate raising some of the pipes, by extending the foot, so that the pipe mouths would not be obstructed. It now looked as if a 40 key 2 stop organ was a possibility.

Could one fit 48 or 49 keys, allowing one key for stop changing, on a barrel 15 inches long, the remainder of the 24" width being required for the clockwork, weight duct and stop change mechanism? With 49 keys on 15" the separation between keys would be about $\frac{5}{16}$ ". Using 18 gauge wire for barrel pinning, this would allow three tunes or three turns of the barrel for one tune. Looking at some other barrel organs, a play length equivalent to about 30 inches of barrel per minute was about the norm for clockwork barrel organs, so, with a target of 3 minutes playing time this would mean a 10" diameter barrel, turning three times. This seemed a larger barrel diameter than the average but why not? Using a larger drive wheel there is no loss of rigidity, so why not a barrel of 10" diameter?

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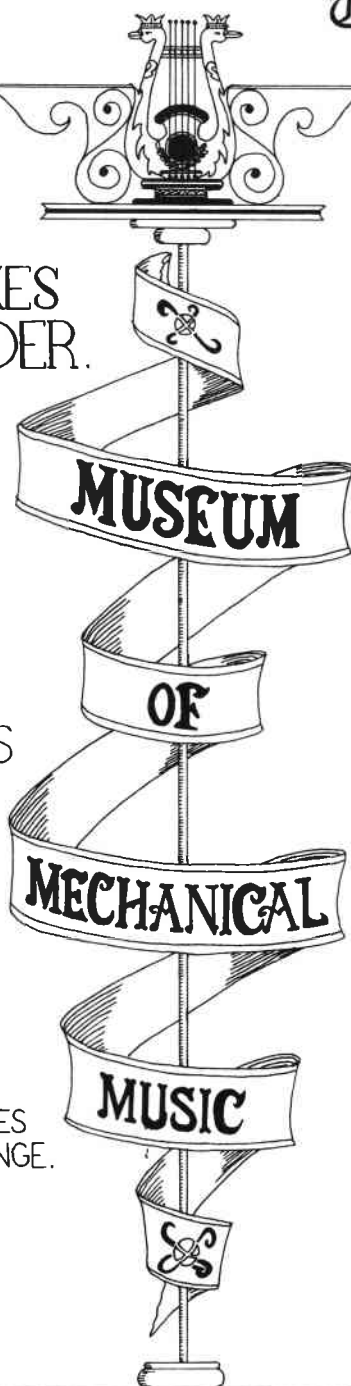
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By now it looked as if I had a rough specification for the organ as follows:

| | | | |
|-------------|---|----------|--|
| Size | 24" wide x 13" deep x 72" high | | |
| Mechanism | Weight driven clockwork | | |
| Barrel | 10" diameter x 15" long | | |
| Keys | 49 keys covering 4 octaves + 1 stop key | | |
| Tune Length | 3 minutes with 3 turns | | |
| Pipes | Wood-Stopped Diaphragm CC to C | 12 pipes | |
| | Wood Open Flutes C to C" | 36 pipes | |
| | Reeds Clarinet C to C" | 24 pipes | |
| | Small Flutes (Paper) C" to C" | 12 pipes | |
| | Total | 84 pipes | |

Air Pressure 1" water gauge

Auto stop change powered from a separate motor.

The basic layout is shown in Fig 1. The pump section contains the two bellows units, the reservoir with its pressure weights and connecting feeder pipe. Above this is the Barrel deck which houses the air feeder to the valve box and carries the barrel and motor unit. The valve box is connected at its upper end to the sound board which also carries the stop slide units. The position of the weight duct is also indicated. The main parts of the organ are contained in the lower half of the frame. The upper portion (not shown) contains the pipes and the upper half of the weight duct.

It is not the intention of this article to give a detailed description of the construction of the barrel organ, but simply to outline the general methods adopted. Much of the construction is more elaborate than required and could be simplified without any loss in performance of the finished organ. Some of these elaborations will be mentioned later on.

The Main Frame

The frame is constructed of 2" x 1" uprights with morticed and tenoned rails. The timber used was Padouk but any hardwood would be suitable. The frame consists of a top and bottom half jointed with dowels at the four corners.

The outer case is of walnut and made up of 8 individual panels fixed to the main frame. Each panel can be provided separately giving access to the organ mechanism. The photographs show the complete organ.

The Pump Unit

Fig 2 is a sketch of the finished pump unit complete with reservoir and main feeder. The unit slides into the lower main frame and is fixed to the barrel deck by 3 screws at the top of the feeder pipe which make the seal between the main feeder at the barrel deck.

Fig 3 shows details and sections of the complete pump assembly. Each pump is fixed with screws and a leather gasket to the underside of the reservoir. The valves are also fixed with screws and gaskets. This somewhat elaborate construction gives easy access to the valves which may prove very necessary, as the correct action of the valves is essential if valuable energy is not to be lost. The valves must open and close with only the slightest changes in pressure. The valves were made of 1/16" calf

leather and fixed across the valve holes, with slight tension provided by a spring (not shown).

The pump unit is made from quarter-sawn swiss pine, jointed and glued. The pump bellows are hinged with calico, and the links to the clockwork are of fishing cord, connected to the brass brackets on the end of the bellows. The cover material is a modern nylon/PVC composite material supplied by member Geoff Worral. The material is glued with a PVC water based glue, and stiffened with thin wooden slats of sycamore. All removable parts are fixed with cupped brass screws, and sealed with calf-skin gaskets. Lead weights are added to the top of the reservoir to provide a working pressure of 1" water gauge. An extension arm was added to the spill valve to prevent a slight over-pressure occurring on the point of spill. The bellows movement is approx 1.25". These fall open under their own weight and are lifted by the clockwork. The moving parts of the two bellows unit are adjusted in weight so that they balance, this ensuring an even pumping action. This balancing should be carried out before the pumps are assembled.

The Barrel Deck

The barrel deck slides into the main frame directly over the pump unit (see Fig 1) and the main feeder of the pump unit is connected to the underside of the deck. The deck itself (Fig 4) supports the clockwork drive unit and the barrel carriage. The construction of the deck is designed to take the upward pull of the weight drive, (approx 120 lbs) and also to provide an air way from the main feeder to the valve box unit attached at the rear. Fig 4 underside plan shows the covered section (hatched) which provides this airway. The complete unit is made of mahogany with rebated joints throughout, providing a firm construction.

The Barrel and Carriage

The barrel carriage slides on dovetail rails fixed to the barrel deck. A slight taper on the carriage ensures a good fit, and a bolt (not shown) interlocked with the

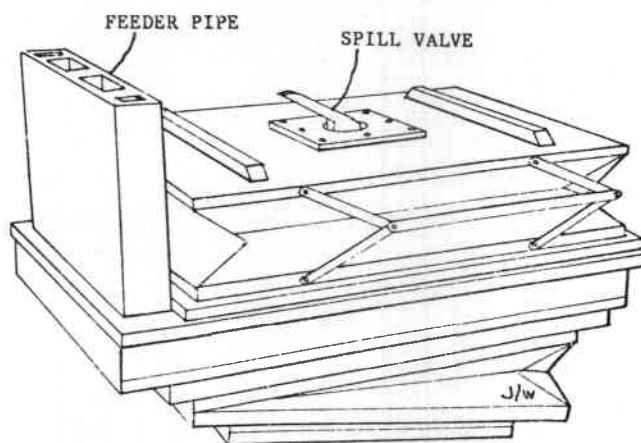
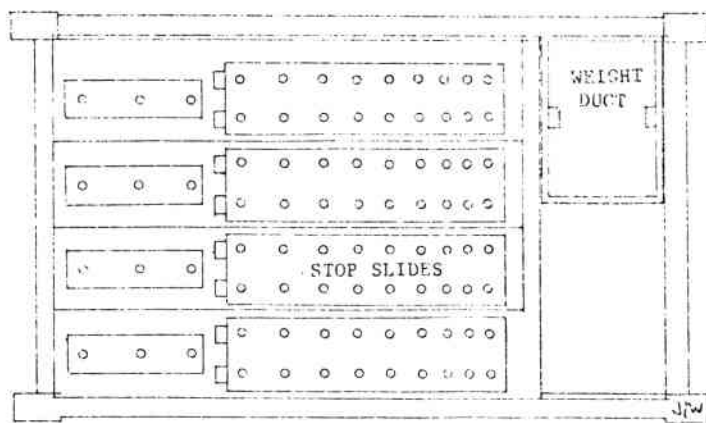
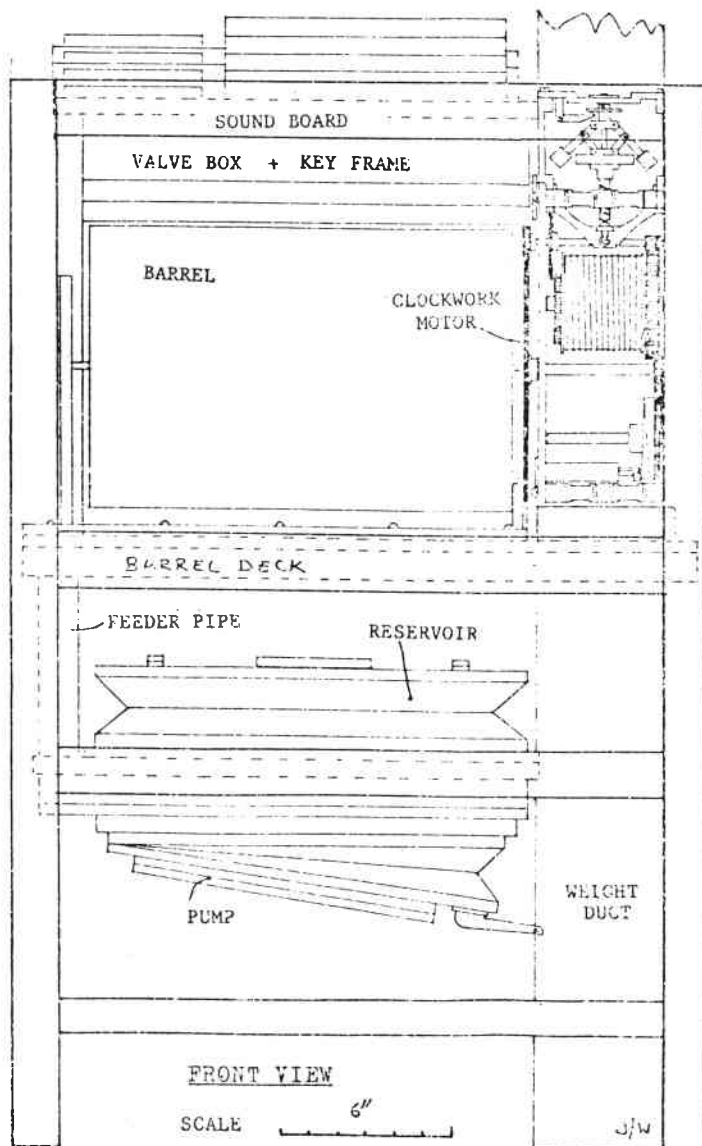


FIG 2 PUMP UNIT

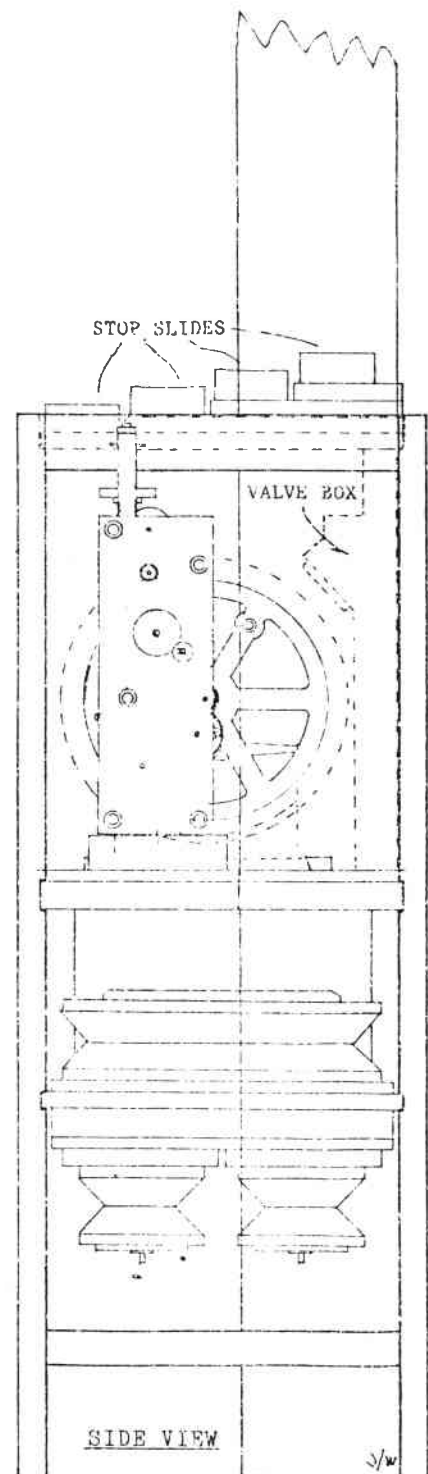


TOP VIEW



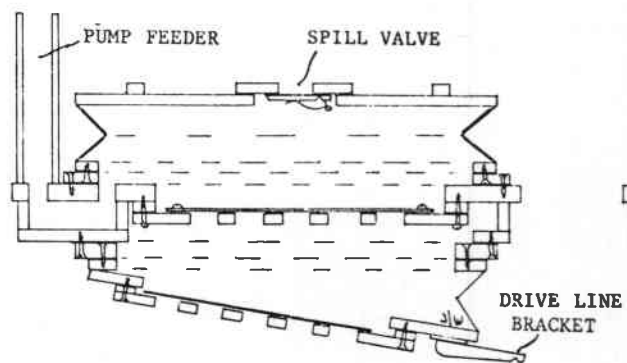
FRONT VIEW

SCALE 6"

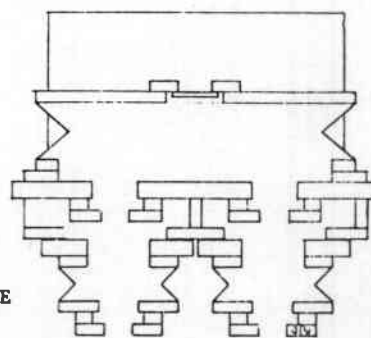


SIDE VIEW

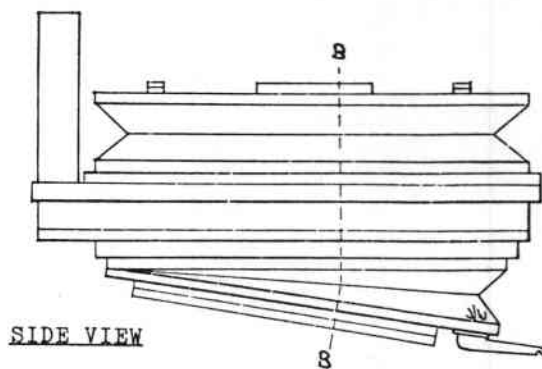
FIG 1 BASIC LAYOUT



SECTION AA

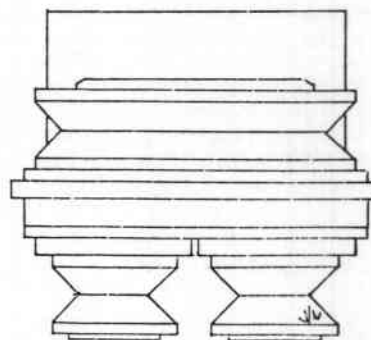


SECTION BB

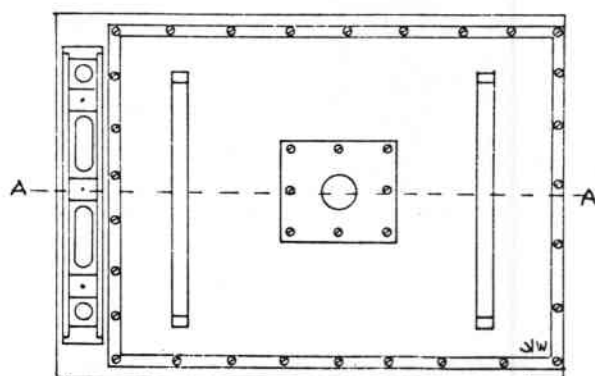


SIDE VIEW

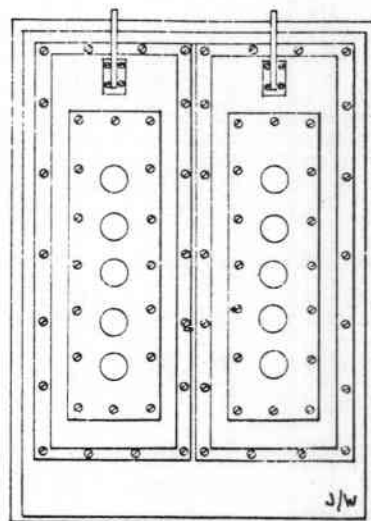
SCALE 6"



END VIEW



TOP VIEW

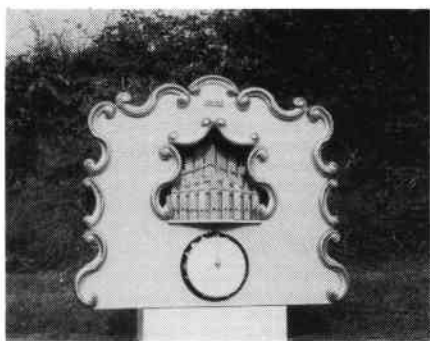


UNDERSIDE VIEW

FIG 3 PUMP UNIT

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The organ can be motorised or hand cranked. Motor as fitted is 170 Watt, 230-250 Volt, 50 Hz. Other motor voltages and frequencies can be provided to order.

Bellows and Reservoir. The bellows are twin double acting of more than adequate capacity. Reservoir pressure relief valve is quiet in action. Bellows and reservoir are covered in best quality white chrome sheep leather. Inlet valves are detachable insitu for ease of maintenance and are fitted with coarse air filters.

Tambourine is 10 ins. diameter, of good quality and adjustable. Tambourine beater unit is fitted with primary and secondary valves and works on the exhaust pneumatic principle which is both fast and reliable.

Case Size: 25 ins. W x 17½ ins. D x 34¾ ins. H.

Proscenium (Front) 48 ins. L x 41 ins. H is detachable. The Rococo mouldings are of ample proportions. They are copies of my own hand carved originals. The proscenium can be painted to resemble a Dutch Street Organ or as a Fair Organ as required. An animated figure will be available in the future.

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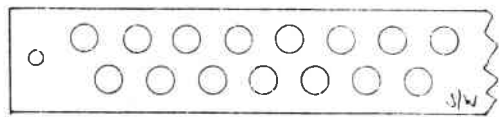
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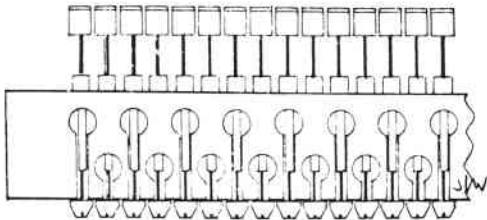
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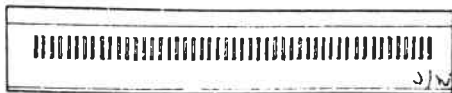
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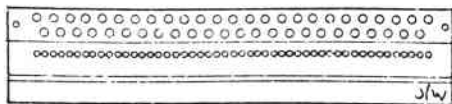
SECTION CC



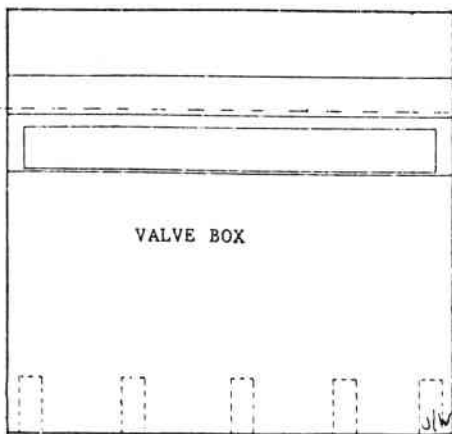
SECTION BB



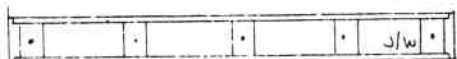
SECTION AA



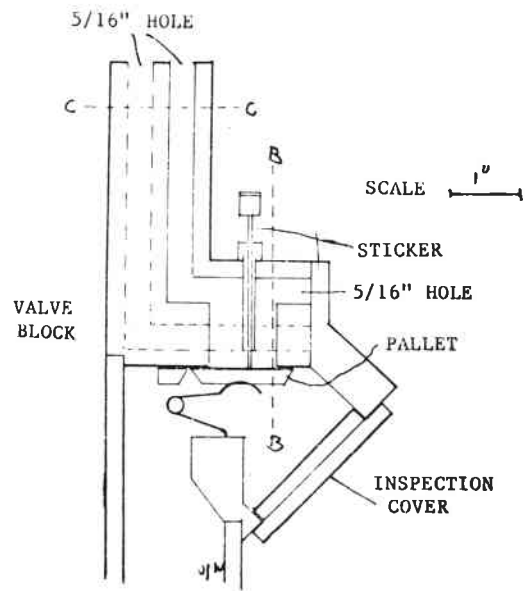
TOP VIEW



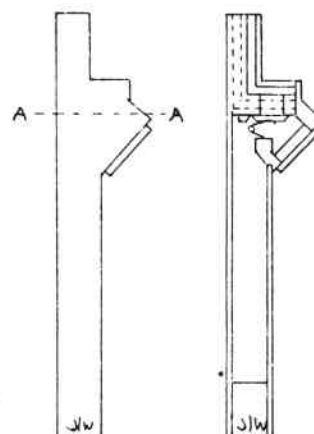
FRONT ELEVATION



UNDERSIDE VIEW



SECTION A



SIDE ELEVATION

SCALE 6"

FIG 5 VALVE BOX

key-frame "rise and fall" mechanism keeps the carriage in place.

The barrel is made up of 3 layers of $\frac{1}{4}$ " thick Ayan timber steam bent and glued to three laminated timber discs. This provides a very rigid and stable barrel construction, but does entail a lot more work than conventional barrel construction. Brass bushings are inserted into the ends of the barrel, the complete unit is then turned up on the lathe. Any close-grain medium hardwood is suitable for the barrel construction.

When one considers the amount of work involved in pinning a barrel, it is worth making sure that this is not ruined by subsequent warping of the barrel, as often seems to happen with conventional barrel construction.

The Valve Box

The valve box is by far the most complex piece in the whole organ. This is mainly because the space available is very limited with 49 keys on a valve box measuring only 15" long.

Fig 5 shows some details and sections of the complete valve box assembly. The lower part is a simple box which ducts the air from the barrel deck air way up to the valves. At the top of this duct an air tight inspection cover provides access to the valve pallets shown in detail in Section A. The valves are operated in the conventional way with stickers mounted in brass sleeves.

The valve block itself consists of an L shaped wooden block, 49 $\frac{5}{16}$ " diameter holes are drilled in the block from front and top, meeting at the corner of the L. The holes are drilled in two staggered layers and provide individual airways from the valves to the pipes above (Section CC). On the valve side of the block, see Section AA, a slot measuring $\frac{3}{4}$ " x $\frac{1}{8}$ " is cut into each of the air holes. Cutting these slots requires a good deal of care and is best carried out in a milling machine. Wall thicknesses of less than $\frac{1}{16}$ " are left after this operation so that the construction of the block itself must be considered carefully. The direction of the wood grain should be in the direction of the holes with a staggered joint at the corner of the L. Very fine grained timber should be used. I used a laminated structure of sycamore and walnut and drilled the holes with sharp wood drills, not an ordinary twist drill. The valves are made from lime with thin calf skin cover. The stickers are also capped with pieces of lime and covered with calf skin. The stickers themselves should move freely in their sleeves, whilst remembering that loosely fitting stickers will result in a loss of air when notes are being played.

The valve springs are made of 10 thou piano wire. The springs should be flat and uniform if they are to work properly. Achieving just the correct valve is important, too much spring pressure results in excessive noise and requires more driving power while too light pressure provides insufficient seal.

The Sound Board

Fig 6 is a sketch of the finished sound board, complete with the 12 base pipe supports, the 4 top shift units and the stop shift linkage. This unit is bolted down to the valve box unit with a calf skin gasket. Fig 7 shows various details of the sound board.

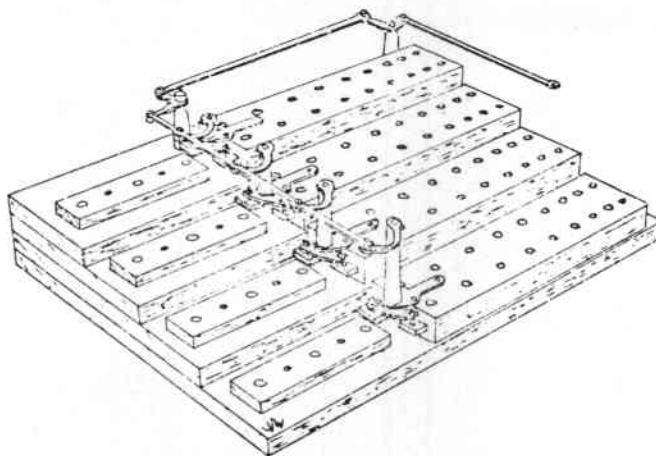


FIG 6 SOUNDBOARD

It is made up from four $\frac{1}{2}$ " layers of timber screwed together. Layer 1 has 49 holes drilled along the back, these holes match those in the valve block underneath. In the first layer 12 of the holes are taken out in channels to the position to the position for the appropriate pipe. The remaining channel along the right hand side is cut to provide an air way for the stopshift mechanism. Each channel is $\frac{3}{16}$ " wide and cut to a depth of $\frac{3}{8}$ ". Layer 2 is similarly cut with a further 12 channels from another group of 12 holes, these channels can be cut as shown over the hole position of layer 1 as these holes stop in the first layer. Layers 3 and 4 are similar, each layer having 12 less holes than the preceeding one. After the channels are cut, each layer is glued over with a sheet of walnut or other close-grain veneer, ensuring no leaks exist between the grooves. Holes are cut through the veneer at the appropriate positions and the 4 layers are screwed and glued together, again making sure there are no leaks between the holes. At this stage if any leaks do occur the only remedy is to pour dilute glue down the leaking channel and by applying a slight air pressure force some of the glue into the leak. When the glue has dried, again test for leaks and repeat the process if necessary.

Finally, the pipe mountings and stop shift units are screwed in position, taking care to locate the fixing screws so that they do not penetrate an airway.

The Clockwork Drive

Before describing the actual clockwork perhaps it is worth mentioning some of the design problems which must be considered.

The clockwork drive has two distinct jobs to perform. First it must rotate the barrel at a constant speed, 1 rpm in the present case, at the same time it must pump sufficient air at the required pressure to play the pipes, ie the mechanism must supply the appropriate number of pump strokes per minute. Over a limited range one can vary the amplitude of the pump stroke, thereby increasing the air supply; this of course requires more power,

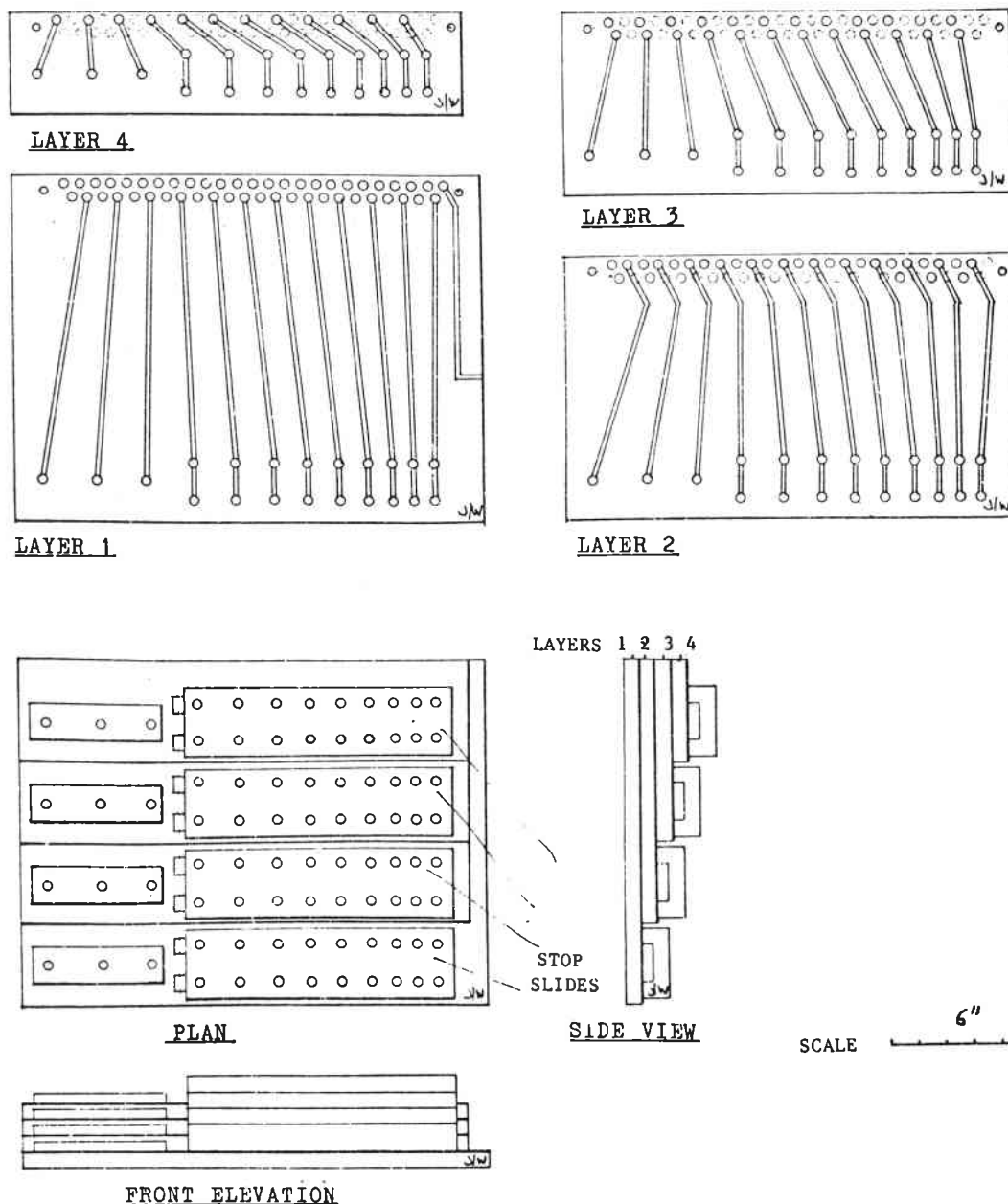


FIG 7 SOUNDBOARD DETAILS

which means adding more weight. Adding more weight increases the friction and beyond a certain point the increase in friction is such that more weight produces almost no extra power.

In other words it is not possible to put a clockwork mechanism together and rely on pump stroke adjustment or the addition of weight to get the system working. One way out of the problem is to copy, more or less exactly, the mechanism of an existing organ, including the gear ratios, the pump stroke, pump volume and the working pressure.

The alternative approach is trial and error, designing the mechanism in such away that it will be possible at a later stage to change some of the gear ratios without having to rebuild the mechanism from scratch.

At this stage in the design I had not made the pipes and therefore did not know how much air was required. The other major unknown quantity was the frictional losses in the mechanism. Ordinary well-made clockwork can be assumed to lose about 10% of its power for each pair of gears but in organ mechanisms where the forces are larger, frictional losses are much greater than this.

In my case I did try a full design of the mechanism, calculating frictional losses and other effects. The clockwork built on this basis did not work satisfactorily and I was forced to change gear ratios and the pump linkages. Maybe others will be more succesful in their design attempts, but somehow using a computer to design a clockwork mechanism does not seem quite right. What is described here is the final result which works well.

(to be continued)

MUSICAL BOX ODDMENTS 16

By H.A.V. Bulleid

I believe it is fairly well known in operatic circles that Rossini composed the aria "Di tanti palpiti" for his opera *Tancredi* whilst cooking himself a tasty dish of rice, which is why they call it the "rice aria." Our musical boxes purvey these operatic gems, and to enable us to compete with such tales I quote an extract from a letter written by Rossini to a friend some time after he had retired from the operatic field in 1829....

"Wait until the evening before the day fixed for the performance. Nothing stimulates one's ardour as much as necessity, the presence of a copyist waiting for your work and the urgings of an impresario who is at his wits' end, tearing out his hair by handfuls. In my time in Italy all impresarios were bald by the age of thirty. I composed the overture to *Othello* in a little room in the Palazzo Barbaja where the baldest and most ferocious of the directors had shut me up by force with nothing except a plateful of macaroni, threatening not to let me out as long as I lived, until I had written the last note. I wrote the overture to the *Gazza Ladra* on the very day of the first performance, under the roof of La Scala, where I had been imprisoned by the director under the guard of four stage carpenters who had orders to throw my manuscript out of the window, page by page, to the copyists, who were down below waiting to copy it out. If the pages of music failed to arrive, their orders were to throw me out myself. For the *Barber* I managed better: I composed no overture at all, I just took one I had been intending for a semi-serious opera entitled *Elisabetta*. The public was more than satisfied. I composed the overture of *le Comte Ory* while I stood with my feet in the water, fishing, in the company of Signor Augado who was talking about Spanish finance. The overture of *William Tell* was written in much the same circumstances."

Pin Straightening

Cylinder musical box restoration almost invariably involves straightening some bent cylinder

pins, and the tedium of this job can be reduced by evolving an "ideal method." I prefer the cylinder cleaned but not highly polished and mounted on its arbor, with snail cam and drive pin removed, between two wood blocks with V-notches screwed to a firm base.

I first check the rake of the pins, in strips about half an inch wide along the full length of the cylinder. Teeth with incorrect rake usually stand out clearly from their neighbours and are easily put back into line. If some seem to be slightly wrongly raked I leave them alone, the error is very small. Only if there is a widespread lack of uniform raking is it worth setting up the cylinder in a lathe and re-raking, and this should only be done after straightening any pins bent sideways. What an Irishman might describe as an overwhelming minority of cylinders have non-raked, radial pins and these are treated in just the same way. Pins which have been knocked right over by a serious run or other ill use almost always break off during straightening and if in quantity they call for a re-pin.

Before starting to straighten any pins bent sideways, an examination of the whole cylinder will usually show that the majority of pins which are not perfectly straight all lean slightly in the same direction, usually towards the treble end. Then obviously the only pins needing attention are those leaning in the opposite direction and those leaning excessively. This approach saves a lot of time and indecision, I have found, and it is helped by having a clear idea of the acceptable tolerance, which I have indicated on the accompanying large-scale drawing. Unless the pins are considerably longer than 0" .035, which is unusual, there can be a total angular variation of 16 degree before interfering with adjacent comb teeth. In practice this excessive variation would cause trouble by pins sliding off worn teeth and fouling imperfect dampers; but a range of about 8 degrees is tolerable and quite easily attainable

during straightening. This figure keeps all pins within their tune tracks. If all the pins are either straight or leaning in the same direction, the norm would be those leaning perhaps two or three degrees and the cylinder would be set up so that these were central with the tooth tips.

I do the straightening in bands not more than half an inch wide, rotating the cylinder a few times for each band with a white background, so that one can see the lines of pins for each tune and quickly spot any pins sufficiently out of line to need attention.

Tools

A blue-ended hypodermic needle cut down to about half an inch and with 0".012 diameter wire threaded through to expel any pins that break off while straightening. Cut the needle with wire inside to prevent squeezing.

Marking

Blue or purple felt tips show well, and clear marks save a lot of time by eliminating duplicated effort.

Viewing

A 4in focal length lens of the type that clips onto one's ordinary glasses. Use eyes alternately and shield the eye not in use so it can be kept open, as all opticians advise.

One of the great attractions of musical box music is its delightful clarity, and this largely depends on the accuracy of the cylinder pins.

Tune track width

The tune track width can be calculated very accurately by measuring the effective overall length of the comb and dividing this by the number of teeth multiplied by the number of tunes. By effective comb length I mean from the first tooth tip to the end of the tooth spacing just beyond the tip of the last tooth. The answer is astonishingly constant, at 0".017, give or take a few tenths of thousandths. Equally astonishing is the fact that this important dimension is not a simple

fraction of a ligne,—nor for that matter of a millimetre. The nearest is one fifth of a ligne = 0".0177, but this would have been unthinkable to the Swiss who had a duodecimal system and reckoned 12 points to a ligne, so 2 points = 0".015. But whatever produced the 0".017 dimension, all makers kept in line and my experience to date is that the track widths are all exactly the same for any one maker and that they differ by less than a thousandth of an inch from one maker to another. This strongly suggests that they all had their own home-made machines for cylinder pricking and comb teeth slitting; famous machine-tool makers like SIP of Geneva only started up in 1862.

The fact that 60 times 0".017 = 1, near enough, made possible the easy ready reckoner:

60 x comb length in inches

Number of tunes

=No. of comb teeth

Strictly, "number of tunes" should read number of cylinder revolutions to complete the tune programme, which for example would be eight for a 24-air 3-per-turn movement. Many boxes with fine combs playing only 3 or 4 airs have a number of bass teeth wider than average to allow

them sufficient weight, and this involves a corresponding number of unpinned tune tracks, so the formula does not apply.

Feet, thumbs, lines and points

These were the Swiss units of length, twelve of one adding up to the next bigger so you could take quarters, thirds and halves throughout, thereby upstaging the decimal system. The units were very close to our feet and inches (and our obsolete lines) and one pouce (thumb) equals 1".066. They persisted in Switzerland and to a lesser extent in France long after the metric system was established in 1801. Some musical box manufacturers used them right into the 1890s to record cylinder dimensions on their tune sheets. But if you measure such cylinders you will very seldom find that their overall length tallies with the number of pouces stated.

There are three possible interpretations of cylinder length,—the overall length including end caps, or the length of the barrel, or the length of the actual playing, pinned surface. It is the last of these which I have found most commonly tallies with the pouces stated, and I think this is very logical of the Swiss

because it fixes the main dimensions of a musical box, namely the effective lengths of cylinder and comb. It rightly ignores additional, unused lengths where a cylinder is longer than its comb or vice versa, both these cases being fairly common.

Naturally there were exceptions, and I have seen Thibouville-Lamy boxes with cylinders distinctly shorter overall than the pouces claimed on their tune sheets, an exaggeration which persisted right into the period of their innumerable small nickel-plated movements housed in large cases.

In sharp contrast I have seen a P.V.F. tune sheet actually stating the cylinder length as "7½ inches." Its cylinder measured 8".125 overall and had a pinned length just over 7".9. Perhaps they simply got their arithmetic wrong.

In the comparatively rare cases where the diameter is also given, it is expressed in lignes of which 12 went to a pouce. Far the most commonly seen on tune sheets is 24 lignes = 2".132 which is a shade over two and one eights inches. One could almost call this the standard cylinder diameter.

MONKTON HOUSE ANTIQUES

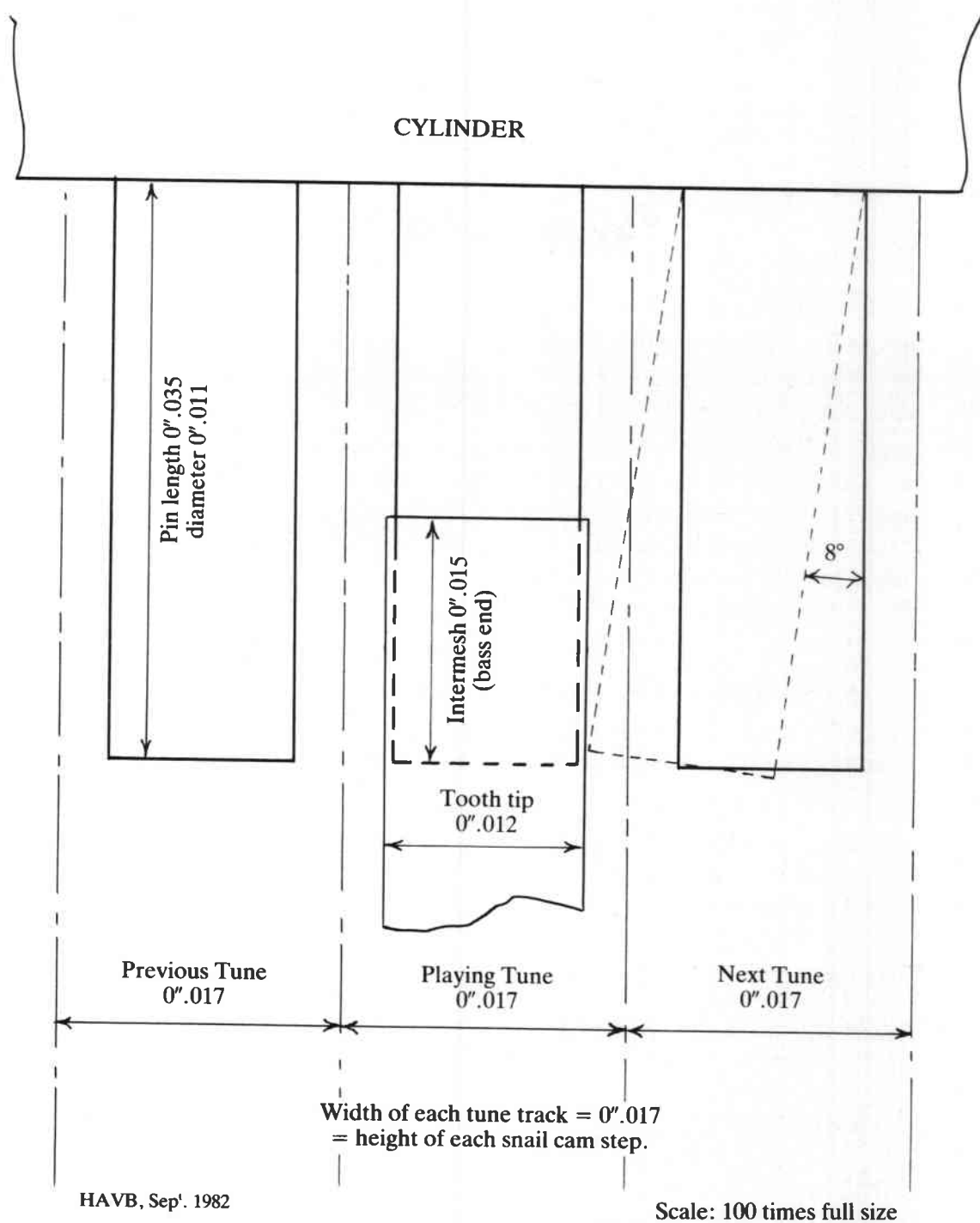
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Plan view of typical cylinder musical box comb/cylinder interface, giving tip and pin sizes and clearances. The next tune pin shown dotted indicates the maximum sideways bending before interfering with teeth playing another tune.

HAVB
September 1982

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*** HUPFELD VIOLINA PHONOLISZT**

Built in 1909 with the Serial Number 102, the oldest in the world.

Over the keys is the name "Violina Phonoliszt" – not Phonoliszt Violina and at the top is the name "Violina" not Hupfeld.

The case is between cherry-red and mahogany and includes the original lamps.

NOTE: The case is a little smaller than the instruments which are known around the world and the violins are also smaller. The resulting sound is indeed lovely!

The instrument is unrestored (some valves etc. are new) but it looks like new.

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Built in 1928 with piano, mandolin, 2 cymbals, woodblock with 2 beaters, snare drum with 2 beaters, big drum with 3 beaters, triangle and a 9 bellstand.

SAXAPHONE with 18 pipes and a LOTUSFLUTE with 18 pipes!!!

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Built in 1912 with piano, mandolin, big Xylophone, triangle, castanettes, cymbal with 2 beaters, snare drum, big drum and two ranks of pipes. (28 flute and 28 violin pipes with vibrato).

Coloured pictures in the front of the instrument include the Station of Gelsenkirchen with moving train, balloon, Zeppelin and a bird. The case is in dark oak with a special case to the left and the right for the rolls. Restoration is 80% complete but it is without the vacuum pump.

Price: 70,000 U.S. Dollars.

*** WEBER VENETIA**

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*** KONIGSBERG ACCORDIAN ORCHESTRION**

Original case from a Weber Brabo modified in 1941 by Konigsberg-Belgium.
It has a piano, mandolin, triangle, snare and big drum, cymbal and woodblock.
The accordion operates with moving keys (diatonic) and includes a large Xylophone.
Restored with music up to the 1960's (Boogie etc.)

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Built in 1910 with piano, mandolin, snare drum, big drum, triangle, cymbal, bells (Glockenspiel) and two ranks of pipe (Flute and Violin). Beautiful case with carved wood and coloured glass front. (See Bowers Encyclopaedia). Unrestored but playing very well.

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If you wish to buy any other German instruments, please let me know. I am a dealer and restorer here in Germany and have thousands of contacts around the world.

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CANON A O WINTLE

By Dr Peter Whitehead

This article is designed to illustrate some aspects of the life story of Canon A O Wintle, who is responsible for the initiation of England's only barrel piano repairing factory. The Company referred to is the East Anglian Piano Company. Very many of the street barrel pianos and penny-in-the-slot pianos which are still extant owe their continuing existence in large part to the considerable enthusiasm and interest shown by Canon Wintle and the East Anglian Piano Company, which operated at a time (in the second quarter of this century) when such instruments had not found the favour among collectors which they now enjoy. Without the attention of Canon Wintle and the East Anglian Piano Company it is more than likely that many of the instruments which still exist would have perished very many years ago.

Algernon Ogle Wintle was born on the 29th September 1881 at 59, Holland Road, Kensington, the 6th son of William Samuel Wintle M.A. and of Hannah Hasluck. William Samuel Wintle was an architect and surveyor, being born in 1838, the 5th and last surviving son of Dr. Frederick Thomas Wintle, Medical Superintendent of Darneford Hospital, Headington, Oxfordshire. Amongst some of his claims to fame are that he was a member of staff of the Ecclesiastical Commission and amongst his first work were drawings concerned with the design of the Great Exhibition of 1851. In 1866 he became Deputy Secretary and Manager of the Estate of the Foundling Hospital and full Secretary in 1872. He retired in 1917 and died in 1924.

Algernon Wintle's mother was the second of William Wintle's wives. Mr. Wintle Senior had married Caroline S. Whiting in 1867, he married Hannah Hasluck in 1873 and subsequently married Elsie Mackenzie in 1902. Apart from the general details of Canon Wintle's background very little is known of his early life. Canon Wintle himself relates that at the age of 7 he first became interested in street pianos

by meeting street musicians in his home area of Kensington and befriending one of these in particular, thereby on one occasion incurring his father's wrath when it was discovered that some of the family's food had found its way to the musician's stomach! Canon Wintle's parents were appalled to learn of their son's friendship with an itinerant.

At all events it seems that Canon Wintle as a child was not unintelligent and he was fortunate enough to attend Clare College at Cambridge where he obtained a B.A. in 1903 and an M.A. in 1909. In 1905 he married Catherine Maud Savell and events showed that Canon and Mrs. Wintle had both a long and happy life. They had four children – Christian Wendy born in 1907; Joan Hasluck born in 1909; Denis Savell born in 1910 and Sheelah Mary who was born in 1912.

Canon Wintle was ordained Deacon in 1907 and became Priest a year later in 1908. His first curacy was at St. Mary Crumpsall, Manchester from 1907 to 1908 during which time he bought his first piano from a pawn broker and to use his words "learnt the secret of the clock face".

During his time at Crumpsall he made the acquaintance of Simon Robino, whom he defended in court in 1907, being successful in his defence. Despite his sterling performance in this matter Mr. Robino was reluctant to show Canon Wintle any of the finer techniques involved in his craft of barrel piano manufacture as he felt that such secrets should be reserved only for his own family.

Canon Wintle moved from Crumpsall to become curate of St. John The Evangelist at Cheetham from 1908 to 1910. He became curate at Quidenham, Norfolk in 1910 and simultaneously curate-in-charge of Snetterton to the Earl of Albermarle's estate. Here he spent 5 years and during this time acted as tutor at a private class which he referred to as the "House of Lords"

as he had amongst his pupils the Earl of Minto and the Marquis of Linlithgow. During his stay at Quidenham he began the arrangement of tunes on barrel pianos and at this time commenced his involvement in the repairing of these pianos. In 1914 he had the honour to be appointed by the Earl of Leicester to be Chairman of the Emergency Committee for 53 parishes in Norfolk.

In 1915 he became Rector of Nowton, Nr. Bury St. Edmunds. During his stay at Nowton he again undertook private tuition. One of his former pupils recalls that there were at least four pupils at any one time and that there had been up to 10 pupils at these classes.

A temporary asbestos annex had been built for housing the pupils and Canon Wintle had been helped by his brother (who was a schoolmaster) for a while. It is recalled by the same former pupil that barrel pinning took place in approximately 1919 and that pupils used to go out with Canon Wintle on a Saturday to Bury and collect money for the local hospital by playing the street pianos on the street. Canon Wintle's first appearance for charity on the street was in Bury in 1916 when he was fortunate enough to be able to obtain £31.2s for the Air Raid Relief Fund. This amount is recorded as having been collected in one day, a not inconsiderable sum for those days! Canon Wintle also collected money for the Prince of Wales' Relief Fund during the First World War.

In 1923, after a short stay in Shotley, Canon Wintle became Rector of Lawshall where he was to spend the rest of his days. Within a few years of taking up residence at Lawshall the East Anglian Piano Company was started. According to an article in the Evening Standard in 1937, the Company was first registered in March 1926 with a nominal capital of £500 in one pound shares. On the 28th February 1929 the capital was increased by £9,500 which was divided into one pound shares. In an agreement dated the

24th April 1929 Canon Wintle was paid the sum of £4000 by the East Anglian Piano Company for the invention of a lower cost tune-changing device. On the 2nd October the capital was further increased by the sum of £5000 in one pound shares. Col. Harold Everard Hambro of Hambro's Bank was Director until 1931 when he resigned, and, although he remained a shareholder, his place was taken by Brigadier-General S. F. Metcalfe of Ascot.

In 1931, 1000 shares were transferred to the Marquis of Linlithgow, a viceroy of India (it is possible that this is the same Marquis of Linlithgow who was a pupil of his some years previously).

The East Anglian Piano Company was particularly active in the 1930's and although it is said that the company was partly set up to employ disabled ex-servicemen from the First World War, reports indicate that employees were villagers from Lawshall and some 6 to 8 villagers were employed at any one time. Canon Wintle's right hand man was a man named Alec Todd who was the Church Organist (appointed by Canon Wintle in 1935) and who worked as an accountant at Lawsons (a motor garage) in Bury St. Edmunds. Alec Todd's musical ability made him particularly useful in tuning the pianos. A man named Joe Pawsey (whose wife and sister-in-law both worked at various times domestically for Canon and Mrs. Wintle) had been headman at the East Anglian Piano Company when the maximum number of villagers were employed, from the year 1923 to 1940. It is said that mechanically he could do anything that was necessary on a street piano.

Two other names are mentioned in connection with local workers – that of Stanley Durrant who did odd jobs for the company on one or two days of the week and a Mr. Carsboulton who inserted pins into barrels for six hours per week.

There were varying peculiarities of the East Anglian Piano Co., and of Canon Wintle, in that the Canon did not like the crank type of winding handle for street pianos; he preferred a handle which was actually made into a wheel and which rather resembled the steering wheel on a

motor car. Another peculiarity is that almost invariably the original manufacturer's mark was removed from the piano and a blue transfer with the name East Anglian Piano Co., or a stamp on the woodwork was employed. Canon Wintle has earned criticism for his habit of obliterating manufacturers' names on street pianos – it must be stressed that the East Anglian Piano Co., never made any street pianos but merely restored them. Such criticism might be thought to be moderated when it is considered that the East Anglian Piano Co., and Canon Wintle have, by their services, allowed many pianos to enjoy an existence more prolonged than might otherwise have been the case.

Canon Wintle himself estimated that several thousand pianos had been restored and was proud that among others even Harrod's Piano Department saw fit to buy one of his restored pianos on the 15th November 1956.

It is perhaps worthy of mentioning that prices were very low in those days, in 1937 a set of new tunes for a barrel could be supplied by Canon Wintle for £3 and in 1956 this price had only risen to £5. These re-pinning costs were matched by a waterproof cover at £3, the cost of a cart at £25 and indeed the cost of an entire piano restored and on its cart for £40.

Canon Wintle quotes in June 1958 the price of £75 being received for a 55 hammer street piano with cart and cover with 10 tunes of the customers choice, such an instrument to be ready within 6 weeks of order. A 40 key piano at this time was quoted at £45 with cart and cover. Canon Wintle states that at the same time he feels rather apologetic at the cost of carts, but as he says, "wheels are so expensive".

The East Anglian Piano Co. hired out Penny-in-the-Slot pianos to pubs and had a company van which toured the pubs on a weekly basis, maintained the pianos and removed 75% of the proceeds. (25% was allowed to the Landlord).

In July 1958 Canon Wintle writes with great delight that he wants £250 for "The Queen's Piano" (more of this later). In May 1959 £10 was received for two 55 key piano cases.

In April 1959 he received £60 for two street pianos. In November 1959 a cart was priced by Canon Wintle at £25 not painted and £15 if second hand. The covers cost £5 each. Canon Wintle was happy to relate that £65 was received from an American for one of his pianos in the late 1950's.

In July 1959 he estimated that 87 of his Penny-in-the-Slot pianos were still unrecovered from the pubs etc., to which they were hired. At some stage in the history of the East Anglian Piano Co., an agreement was reached between Keith, Prowse & Co., wherein all pianos from this company would be bought by the East Anglian Piano Company.

The reason for this agreement was that street pianos had very definitely fallen from grace and were considered as very nearly worthless by Keith, Prowse & Co., due to the rise in popularity of the pianola. In the midst of the East Anglian Piano Company's heyday Canon Wintle was made Honorary Canon of St. Ethelbert in St. Edmundsbury in 1938, this title being changed to Canon Emeritus after his retirement on the 27th September 1957. From approximately 1950 onwards the East Anglian Piano Company wound down its business enterprises.

In the late 1950's Canon Wintle and Alec Todd alone were performing work on restoration of the pianos and this work was very much part-time. After his retirement in 1957 Canon Wintle bought the Rectory and converted this into two separate residences, namely, the Old Rectory and Wintles. The last one and a half years of Canon Wintle's life were unhappy times due to declining health. On Monday 14th December 1959 Canon Wintle died aged 78 and he was survived by his wife by only 8 days. It is said that she died of heart failure. The property of the original Rectory now consists of three parts, namely, the Old Rectory itself, Wintles, and Barn House which is in effect the old Coach House and Stables converted into a residential bungalow in 1965.

Canon Wintle was a man who by virtue of his involvement in street entertainment in this sphere (namely street pianos) became quite well known.

He was a short, stout, truculent man with a good sense of humour, who did not suffer fools gladly.

He had the privilege of meeting, at Sandringham Womens Institute, on the 19th January 1955, the Queen Mother, Princess Margaret and the Queen. The Queen Mother was president of Sandringham Womens Institute and gave an address; awards were made to members of the Womens Institute whereupon Canon Wintle gave a talk before their Majesties on barrel piano music which was followed by singing to one of the instruments, always thereafter referred to by Canon Wintle as the "Queen's Piano". Canon Wintle gave the Queen a miniature piano which had been assembled by his brother as a present for Princess Anne. This miniature piano really consisted of a very small musical box type movement in a model street piano. The gift is still at Sandringham.

Canon Wintle made quite a number of broadcasts. On the 9th February 1954 his talk was entitled "Street Pianos", on the 23rd August 1954 "Street Piano's", on the 27th December 1954 "A Street Piano for Christmas", on the 11th April 1955 "Spring Song" about street pianos,

and on the 1st August 1955 "Beside the Sea" a talk illustrated with street pianos. Canon Wintle also appeared on one occasion disguised as a street musician on Childrens Hour on television.

A film was made by Gaumont about Canon Wintle, His Life and His Pianos.

Canon Wintle in his barrel pinning liked to try and follow the original format brought to this Country by the Italian Masters in the last century. He preferred the first and second tunes on the barrel to be waltzes, the third to be a quickstep in 2-4 time, the fourth to be a jig, hornpipe or reel, and the fifth to be a foxtrot in 4-4 time. The sixth tune was generally a two step in 6-8 time, the seventh varied and it could be a popular tune of the moment or a special request by the owner. The eighth was a waltz or a march, the ninth was either a march or an operatic tune and the tenth air was generally a hymn or an excerpt from opera or a sentimental song.

Following Canon Wintle's death in 1959 all the barrel piano material was bought by a former customer of the company, a Mr. Tom Carter from Hull. Tom Carter was able to remove the large numbers of pianos

and pieces with some facility as he owned a long distance transport firm. The remainder of the East Anglian Piano Company's material remained in Hull for approximately 10 years, when, following the death of Tom Carter, it was dispersed, the greater proportion going to the West Cornwall Museum at Goldsithney and later to Madame Tussaud's.

The story of Canon Wintle's life is a story which marks him as very obviously a forceful personality and a strong character, and which richly deserves to be detailed before oblivion overtakes his memory.

It is my hope at some time in the future to set the details of Canon Wintle's life into a more extended publication, for this reason any further details of his life, including photographic records, would be very greatly appreciated by myself.

My sincere thanks are due, apart from to the general public who responded to requests for information made in various news media, particularly to Roy Mickleburgh, a lifelong friend of Canon Wintle, to Arthur Ord-Hume, and of course to my wife, Jo, who has willingly typed the final manuscript.

© Peter Whitehead, 1982

(to be continued)



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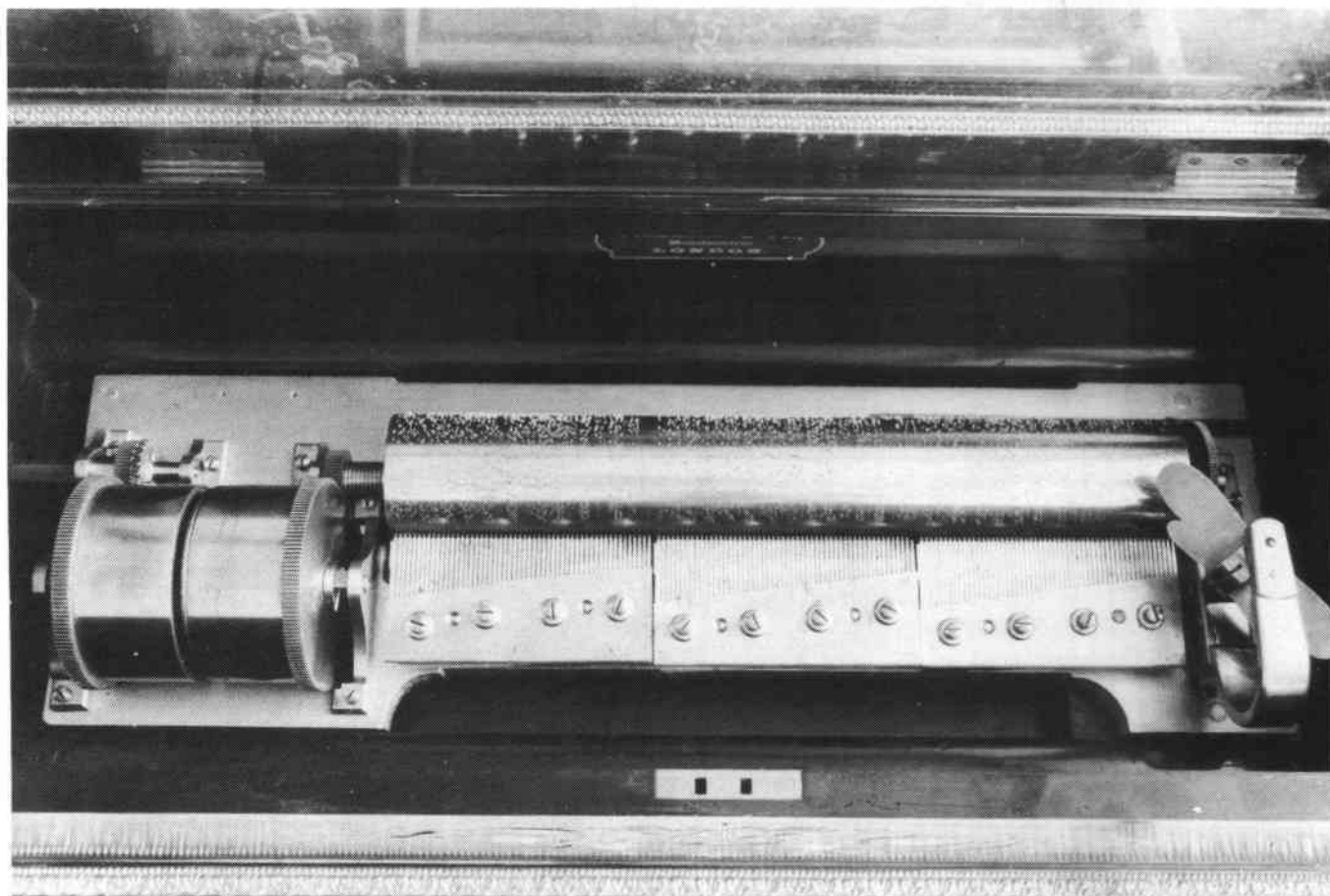
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MECHANICAL MUSIC AND THE GREAT COMPOSERS

(Part 3)



The most important mechanical musical instrument was the Music Box.

THE potentialities of automatic music in the home displayed by the mechanical marvels inside the Magic Flute Clock stirred the creative imagination of the watch-makers of Western Europe.

For instance, in "La Vallée de Joux" in Switzerland, near the French border, there lived and worked some of the world's greatest watch and clock makers.

As far back as the 18th century some of them, working secretly, had begun experimenting by placing musical movements in watches. Phillipe Meylan born 1770, was one of the first to fit musical combs in watches. Demand from the public

grew and the business eventually needed an export centre, and Geneva was chosen.

Music works were now placed in countless "objets d'art", for example, tabatières (musical snuff boxes), musical bottles, jewellery boxes, walking stick handles, which, along with the ever popular musical watch, became fashionable with the upper and middle classes of Europe.

English, French and German watch makers were not slow to emulate their brothers in Switzerland. Their inventions soon spread beyond the confines of clocks, watches, and other "objets d'art". These, from the purely musical sense, were only novelties.

The most important real mechanical instrument to be developed was, without question, the Music Box.

An important section of the European Music Box industry grew in the Swiss Sainte Croix district, in the Jura Mountains. The skilled experts working here co-operated with the Geneva industry, and the era of the Music Box was born.

Throughout the 19th century the Music Box developed into a musical instrument of rare beauty, to be admired and listened to in the home. It became available to the whole population because it was possible to make elaborate and expensive models for the rich, and simple and

cheap models for the not-so-rich. It was portable and simple to operate.

It was, therefore, the Music Box which took over the leading role in musical automata from the Magic Flute Clock.

The 19th century was an era of opera, especially Italian opera, and composers such as Rossini, Verdi, Donizetti, Meyerbeer, Bellini, were only too pleased to have their music popularised in the homes of the public who chose cylinders which played the most fashionable music of the day. Other composers, who were either Italian or who copied the "Italian style", included; Offenbach, Wallace, Auber, Cherubini, Balfe, Grétry, Hérold, Méhul, Weber, Adam, Carafa, Piccini, Flotow, Boieldieu, Gungl, Schuloff, Lecocq, and Labitzki.

These composers became the "stars" of their epoch. The Music Box made them, and through the repetitive popularity of their music they became household names. A Music Box with cylinders playing *their* music sold in ever increasing numbers, and people flocked to hear live performances of their operas. The days of traditional poverty began to slip away, the days of servitude, the days of penniless wandering became (for those who "made it" in the popularity rating) a thing of the past.

Lyn Wright, of the Musical Box Society of Great Britain, studied hundreds of Music Box tune sheets which contained tunes from operas and in 1982 listed them. Number I was *The Last Rose of Summer*, from Flotow's opera, *Martha*, (See the full list in Volume 10, No 6, page 290).

Thus, in the mid-19th century, for the first time in the history of music-making some composers actually became rich purely from the product of their own music.

The Magic Flute Clock had showed the potentiality. The Music Box now began to show the reality.

At this point in the story we might today be forgiven for asking ourselves; what of Bach and Handel? what of Haydn, Mozart and Beethoven? Why is there such a difference in the list of popular composers in the mid-19th century and those composers whose music was performed in the mid-20th century?

The answer is to be found in the social history of the time.

TOP OF THE POPS... c. 1850

THE LAST ROSE OF SUMMER

WORDS THOMAS MOORE

MUSIC FROM "MARTHA"

FLOTOW

LARGHETTO

p, 'TIS THE LAST ROSE OF SUMMER LEFT BLOOMING A- LONE, ALL HER

LOVE-LY COM-PANIONS ARE FA-DED AND GONE, NO FLOWERS OF HER KINDRED NO

p ROSE-BUD IS NIGH TO RE-FLECT BACK HER BLUSHES, OR GIVE SIGH FOR SIGH.

Many composers have used established folk tunes in their operas. Flotow was no exception. *The Last Rose of Summer* is an old Irish tune known as *The Groves of Blarney*. In 1923 the original manuscript of the folk tune sold for \$625, in New York. Jenny Lind, the *Swedish Nightingale*, born 1820, was in New York in 1850. Two of her most emotional songs were also Music Box favourites; *The Last Rose of Summer* and *Home Sweet Home*.

The musical centre of Europe had shifted from Vienna to Paris. The French, smarting under the Franco-Prussian War, were not inclined to favour German music. Historians love to recount the story of Bach's music being forgotten in Europe for almost a hundred years and how it was revived thanks to the devotion of Mendelssohn.

France was the centre of "free-thinking". The Church had to stand its ground on equal terms with secular philosophers and poets. The Sacred did not have an automatic mandate over the Secular. Church music was largely confined to the churches, and secular music was allowed to flourish in the salons and concert halls, where it won the hearts and imagination of the public.

Another reason was the domination of French music by the Italian composers of opera. They were the professors who taught music in Paris and they were desperate to maintain the "Golden Age of Italian Music". Specially hired Italian clagues in Paris, London, and elsewhere, deliberately ruined performances of music which were outside the Italian genre. There was no encouragement for Mozart with his dreams of a German School of Opera, or for Berlioz with his lonely foray into a new world of French operatic and symphonic music. Composers such as these were plotted against and double-crossed to an astonishing degree. It is well documented how intrigues and campaigns were set up to denigrate German and French Opera, and to belittle the likes of Beethoven.

The fair-minded Berlioz had to drag his college professors to hear performances of Beethoven.

The Paris Conservatoire of Music stipulated that only French-born pupils could be admitted. Thus Chopin, who for a time lived opposite the Conservatoire, Liszt, and other "refugees", were denied the opportunity of taking part in the development of France's senior School of Music. Yet, the professors were largely Italian. The principal in the time of Berlioz's student days was Italian-born Cherubini. No wonder they hated each other. An Italian telling a Frenchman how to write music! It was natural that the self-confident agnostic Berlioz



MENDELSSOHN



BERLIOZ



CHOPIN

bridled. But, Berlioz did not get on the Music Box tune sheets. Cherubini did. In Paris obstacles were put in the path of Berlioz to an extent where he had to travel to Russia and England to obtain recognition for his work.

So it is that we can glimpse from the tune sheets of the 19th century Music Boxes something of the Life and Times of the musical world in Europe. And, from the recordings of the mid-20th century we can clearly see how the Life and Times of the musical world in Europe altered. Donizetti, Bellini, Wallace, Cherubini, Rossini, Meyerbeer, Halévy, and company, have diminished in popularity, and Bach, Handel, Mozart, Haydn, Beethoven, with the Parisian "refugees" such as Chopin, Liszt, Berlioz, Wagner, have come into their own.

One of the great favourites to benefit from mechanical music was **GIOACCHINO ROSSINI**, 1792-1868, who, when he moved to Paris, lived in a luxurious apartment at the junction of Boulevard des Italiens and rue de la Chaussée d'Antin, not 100 yards from the present Paris Opera House.

Gioacchino's parents, originally slaughter-house inspector and baker's daughter, joined a troupe of strolling players, leaving their young son in the care of a pork butcher. Rossini's father was later thrown into prison and his mother took her child to Bologna where she became a leading lady in comic opera.

Despite this lugubrious start to life the young Italian boy showed great ability at the harpsichord and cello, then at composition, and he became one of Italy's leading composers of opera. His *Barber of Seville*, 1816, set him on the road to success. His contract at La Scala was worth 12,000 lire (about £600) per year. He moved to London, where he was lionised (to the tune of £7,000 in five months!). Then he moved to Paris, with a salary of about £1,000 a year. He lost this in the French Revolution of 1830, but on appeal was granted a pension of 6,000 francs (about £350 a year).

In 1829 came his masterpiece, *William Tell*, after which he wrote little else. There was his *Stabat*

Mater in 1832 but this was not produced until 1842. (It appeared on the cylinders of music boxes later in the century, e.g., a Cartel Box in Paris, at the 1900 Exhibition).

This Italian composer who could command huge fees for producing operas (for example, his highly successful direction of Meyerbeer's *Les Huguenots*) loved barrel organ music, street music, fairground music, and all music played by musical automata.

In his apartment he had a mechanical organ which he proudly played when leading composers visited him. There is the story that Wagner was very impressed and asked Rossini if he knew who had composed the music.

"Oh, some Italian fiddle players," said Rossini.

"Their music will live longer than ours!" Wagner replied, and this indicates the respect these great composers had for the mechanical reproduction of music.

Rossini became a personal friend of the great Gavioli. This famous builder of mechanical organs was not slow to capitalise on the friendship and in a lavishly illustrated brochure advertising the work and history of the Gavioli family, one full page contains a picture of Rossini, and reads; "... the firm began to develop the construction of very large organs such as *le Stratarmonico*, *le Tamiri*, *le Panarmonico*, types of organ then very well known. Indeed the last named so delighted Rossini that he became friendly with the Gavioli family."

Music boxes, in their genteel indoor manner, and Gavioli organs in their more thunderous outdoor way, played the popular items of Rossini's repertoire all over Europe; a free advertisement! Mechanical music kept the Rossini tunes perpetually in the ears of the public. They wanted more. The mechanical reproduction inspired the public to attend live performances. This kept Rossini rich, rich in a manner Mozart could only dream of when he pondered on the commercial possibilities of the Magic Flute Clock.



LISZT



ROSSINI



WAGNER

Rossini, for the last forty years of his life (1829-1868) was able to sit back in entertaining idleness, for the travelling organs and domestic music boxes kept his music at the top of the popularity parade. How Rossini loved the free publicity! No wonder Rossini loved the Gavioli family. And we can see why he didn't bother too much about royalties.

The Gavioli family, like Rossini, Cherubini and others, had emigrated from Italy to Paris. The Gavioli's set up business in Paris in 1845 at 2 Avenue de Taillebourg. His final factory was 175 rue de Bercy, but this is now a garage forecourt and all that is left of Gavioli are the roof marks on the side wall where the factory used to be.

In 1858 Paul Roger, editor of the Parisian *L'Illustration* reported on his encounter with a mechanical orchestrion at an exhibition at Villingen; "... I pressed a copper button... and immediately the monster came to life... and at once amazing sounds burst forth... and the instrument was performing Rossini's *William Tell* with all the power, the fire, the passion, of an orchestra of twenty or thirty musicians."

HECTOR BERLIOZ, 1803-1869. Although not represented on early Music Box tune sheets, and although not a lover of the "Italian set" in Paris, Berlioz could see the commercial and the musical potential surrounding mechanical reproduction of music.

The reed-organ, or "the harmonium", was in its infancy during Berlioz's lifetime. This cumbersome slow-moving instrument was given scant respect by many musicians and music lovers, but Berlioz treated the instrument with the utmost respect in his scholarly *Treatise on Instrumentation*. Beginning in 1870, the year after his death, mechanical table-top reed organs appeared. They played by means of paper or cardboard strips, discs of cardboard or metal, and the reed organ, championed by Berlioz, began to sell, under such names as *Mechanical Orguette*, *Ariston*, *Gem Roller*, etc.. They were sold all over the world and varied in price from about £1 to £4 in the 1870s. Their popularity was well publicised at

très connus alors, et dont
le dernier fit l'étonnement

de Rossini en relations
d'amitié avec la famille



(types of organs) then very well known. Indeed the last named (Panarmonico) so delighted Rossini that he became friendly with the Gavioli family.

the Centennial Exhibition in Philadelphia in 1876.

One advantage of the reed organ is that the pitch remains practically constant under different conditions of temperature.

Berlioz was not the only great composer to take an interest in the reed organ, mechanical or otherwise. WIDOR, 1844-1937, in his *New Treatise of instrumentation* took the instrument very seriously, and so did DVORAK, 1841-1904, with *Bagatelles for Harmonium*, and RICHARD STRAUSS, 1864-1949, with *Schlagobers* which uses the harmonium as accompaniment for a violin solo. By 1910 the Aeolian Company alone had sold thousands of roll-operated reed organs for use in the home and, in the case of larger models, in churches.

Berlioz was ever willing to consider mechanical aids, as illustrated when he conducted his cantata *L'Impériale*, using an invention of the Belgian Verbruggen.

"I set up an electric metronome with five separate arms. By simply moving one finger of my left hand, while holding the baton in my right, I could indicate the time to five different and widely spaced points in the huge area... the electric wires transmitted my tempo to five sub-conductors. The ensemble was marvellous." (c. 1855) This mechanical device was later followed by most opera houses.



Gavioli Factory, 175 Rue De Bercy. Now only the roofmarks remain on the wall.



Mechanically-Minded Berlioz

JACQUES OFFENBACH, 1819 - 1880. The music of Offenbach has the same spontaneity and popular appeal as Rossini's, and he lived in an expensive apartment not far from Rossini, in Boulevard des Italiens at the junction with rue Lafitte. Friday Night was Music Night at the Offenbach's.

This cologne-born writer of light opera has become immortal through the irresistible attraction of the Can-Can from his opera *Orpheus in the Underworld*, (first performance 1858).

The street organs, the fairground organs, and other automata, made the *Can-Can* as representative of the flavour of Paris as *The Marseillaise* or a *Poulbot* cartoon.

The theatre opposite Offenbach's apartment, the Comedie-Française was known in the Music Box era as "les Italiens" and it is the music mechanically recorded then which confirms the Italian domination of music in Paris. Music Boxes in England were a little more conservative, making use of hymns and ballads with the inevitable selection of Italian arias.

About 1870 there appeared an astonishing novelty, a musical suitcase. This is now in the Zellweger collection in Basle. On one of its four cylinders is Rossini's *Semiramis* overture, and on another a piece from Offenbach's *La Périchole* (1868).

When young Offenbach and his father arrived in Paris Cherubini turned the boy away from the Conservatoire, but Isaac Offenbach, his father, was a gifted talker and the boy was accepted against all the rules. Jacques (he changed his German Jewish name Jacob to "Jacques") only stayed at the Conservatoire for one year. He saw possibilities in operetta.

Despite his success as a composer he became a theatre manager, taking over a small theatre in the Champs Elysées. This was immensely profitable, and Rossini nicknamed him "The Mozart of the Champs Elysées". This was no doubt flattering to the memory of Mozart but it bore little relation to their respective financial positions. (Rossini

The Street Organs made the Can-Can as representative.... as the Marseillaise or a Poulbot cartoon.



The First Cigarette

specialised in "Mozart," when he was a student at Bologna Conservatoire).

In 1855 Offenbach moved to the *Bouffes-Parisiens* theatre in the Passage Choiseul, launching a successful sequence of operettas. His only opera, *The Tales of Hoffman*, was not produced until 1881, the year following his death. Offenbach's life was full, energetic, extremely amorous, and his music was always aimed at the popular taste of the Parisian public. That is why so much of his music was arranged for the music-reproducing instruments of his day; the Music Box, and the Polyphon.



R. Strauss

RICHARD STRAUSS

The polyphon was an improvement on the cylinder type music box. This new type of music box played changeable flat metal discs. The principal was exactly the same as later used by the gramophone, namely, the instrument remained constant, and its owner could have as many tunes in his library as he had discs for the 19th century polyphon or records for his 20th century gramophone.



Dvorak

DVORAK

LOOKS FAMILIAR



TOP LEFT: The 19th century **POLYPHON** type of music box played changeable flat metal discs. Its owner could have as many tunes in his library as he had discs.

ABOVE: The 20th century owner of a **GRAMOPHONE** enjoyed a similar facility as he built up his library of records. The instrument shown above is the *Columbia 20A Table Model*, c. 1924. This model had an internal horn of cast aluminium. The motor was made by Garrard, of Swindon. (Picture by permission of Christopher Proudfoot).

LEFT: Late 20th century, Sony **VIDEO TAPE RECORDER**, known as the Video Rover.

Germany was the major country concerned with the initial development of the polyphon, and this explains, to some extent, the widening range of composers whose music was arranged for home reproduction at the end of the 19th century.

The arranger became an important and highly paid professional in the writing of music. The great composers would, say, write an opera or symphony, and then the arrangers would take out the melodious and popular bits and "arrange" the music for a wide variety of instruments and voices. The Music Box ranked as a musical instrument of the highest quality, and its reproduction of music was much better than that of the polyphon. It is only today that the full musical subtleties of the Music Box, and the Magic Flute Clock, are being fully understood and appreciated.

Expert research is today presenting to the public the beauty of the early 19th century mechanical music, and we can see clearly what Haydn, Mozart and Beethoven could only "see through a dark glass."

Although mechanical music continued to flourish in the French capital, it now spread its Magic Flute Clock craze in Germany and Austria, where Music Boxes and Polyphons abounded. Busy factories were set up. The whole of Europe became involved in "Music for the Masses" in their own homes.

Following on the Viennese heels of Beethoven was **FRANZ PETER SCHUBERT**, 1797 - 1828.

Schubert was born in Lichtenthal, near Vienna, becoming a singer in the Vienna Court Choir in 1808. As we know, Vienna had been the focal point in Western music for half a century, with a continuous succession of composers of the calibre of Gluck, Haydn, Mozart, Beethoven, and now Schubert. They had increasingly taken an active interest in the development of mechanical music, this fascinating new form of "music for the home."

An 1810 report by an Albert Christopher makes reference to the enthusiasm of 74 year old Haydn during a meeting with Maelzel (the



meeting took place four years earlier than the report): "18th June 1806. Yesterday several friends invited him.. to drive to a famous instrument maker, in order to inspect a newly invented instrument with organ mechanism. Haydn let himself be talked into it... The organ mechanism also played a Haydn composition. *Haydn listened with pleasure, and this pleasure, revived his spirits!*"

Haydn's *Austrian National Anthem* was a popular choice on music boxes.

There is no direct evidence that Schubert wrote specially for mechanical music movements, but his interest was there. He loved to hurry to a certain Viennese Inn in the Himmelpfortgasse where the inn keeper was wise enough to have Schubert melodies on the cylinders of the large music box.

Like Mozart, Schubert tried to make a living as a professional freelance musician. It was an impossible task. For many of his published songs he received rather less than a shilling. What a difference royalties from mechanical reproduction would have made! His health broke under the strain of composing, with inadequate meals to sustain him, and he died of typhus.

When he died he was only 31 and he left many unfinished works, such as the operetta *Claudine*, the 3-act opera *Sakuntala*, the oratorio *Lazarus* and, of course, the *Unfinished Symphony* (No. 8 in B minor). (The Columbia Phonograph Company in 1928, to celebrate the Schubert centenary, offered a prize for the best completion of the *Unfinished*. There was loud protest from the world of music and the competition was changed to "a symphony in the style of Schubert." This was won by Kurt Atterberg of Sweden).

At the end of Schubert's *Winterreise* cycle (1827) there is a melancholy piece which centres round a hurdy-gurdy player;

"Strange old man, say, will you go with me,
Crank your lyre to my melody."
(Note the mechanical implication of the word "crank")

Like all his brother composers, Schubert never complained that the "arrangers" had ruined his music or that his music was too high-brow to be properly performed on a music box. It was an ignorant early-20th-century musical snobbery which denied the music box its true evaluation as a musical instrument.

Schubert's famous *Serenade* became a favourite choice for Music Box manufacturers. Other favourite choices included Mozart's *Serenade* (Don Juan) and Handel's *Largo* and *See the Conquering Hero Comes* (Judas Maccabeus).

When Beethoven died in 1827 there was every hope that 30-year old Schubert would carry on the Viennese tradition. Alas, within a year he was dead.

Had he been given the time would he have followed Haydn, Mozart and Beethoven in composing for mechanical music?... a *Moment Musicale* for the studded cylinder?

Although serious composers settled in other European cities, with Paris being the main centre, Vienna was still looked upon by the Great Composers as *The Holy City*. (In the 20th century, Vienna regained its intellectual importance with its new breed of composers being referred to as belonging to "The Second School of Viennese Composers"... and the ghosts of Gluck, Haydn, Mozart, Beethoven and Schubert smiled once again.)

But towards the end of the 19th century Vienna was a city of "Wine, Women and Song," Waltzes and Polkas, a romantic city where even the murky river was seen as a beautiful blue.

The **STRAUSS** family took most of the glory. The father, **JOHANN STRAUSS I**, 1804 - 1849, was one of a new breed of musician, the Dance Band Leader. His son, **JOHANN STRAUSS II**, 1825 - 1899, became the most famous, but **JOSEF STRAUSS**, 1827 - 1870, and **EDWARD STRAUSS**, were also prolific composers. The name "Strauss" on a song sheet of a Music Box was a great inducement for a buyer to purchase that box. A professor at the Paris conservatoire, **ISSAC STRAUSS**, 1806 - 1888, was not slow in selling his music to the



Factories were springing up all over Europe and America.

music box makers, and he turned a blind eye if they "accidentally" changed his initial from "I" to "J".

Factories were springing up all over Europe. What Gavioli was to Paris, so was Lochman to Leipzig, Bacigalupo to Berlin, Imhof and Mukle to London, and America, too, joined in the boom... with **SOUSA**, 1856 - 1932, whose *Marches* rivalled in international popularity the *Waltzes* of Strauss.

Throughout the Western World the increasing number of *nouveau riche* embraced music as intellectual manna, buying musical automata as essential furniture for a civilised home. There is no evidence that any great composer ever thought these mechanical instruments too trivial to perform great music.

As a point of historical interest here is a list of a baker's dozen of the composers who enjoyed Music Box acclaim in their day but who are not so well remembered now:

LUIGI ARDITI, 1822 - 1903 (Italian). Popular tunes on boxes; *Il Bacio*, *La Stella*. He died in Brighton, England.

CHARLES D'ALBERT, 1808 - 1886, (b. Hamburg). He lived in England for a long period. Popular tunes; *Bridal Polka*, *Sweethearts Waltz*, and *Edinburgh Quadrille*.

GEORGE OSBORNE, 1806 - 1893, (Irish). Lived in Paris and was a friend of Berlioz and Chopin. His piano piece, *Rain of Pearls*, appeared on music box tune sheets.

MICHAEL BALFE, 1808 - 1870, (Irish). Rossini engaged him as a baritone, in Paris. He took the role of Papageno in 1838 for the first performance in England of Mozart's *The Magic Flute*. His own *Bohemian Girl* set the music box arrangers busy (*I dreamt I dwelt in Marble Halls, Then You'll Remember Me*), the overture to his first opera, 1835, *The Siege of Rochelle*, and *The Power of Love* (Satanella). There was also a popular song, *Killarney*.

CHARLES LECOCQ, 1832 - 1918. Popular tunes from his works, *Gavotte Clementine*, *Le Coeur et la main*, *La fille de Madame Angot* (A sensational success in its day).

FRIEDRICH FLOTOW, 1812 - 1883. The hit tune of the mid-19th century, *The Last Rose of Summer*, was from his now forgotten opera, *Martha*, 1847, a great success at the time in Paris and Vienna. He was the son of a landed nobleman. In old age he was able to gracefully retire to one of his estates near Vienna.

ADRIEN BOIELDIEU, 1775 - 1834. From a poverty-stricken beginning he "made it" in Paris. *La Dame Blanche*, for example, was performed 1340 times by 1875, the 100th anniversary of his birth. His first success, 1800, was the *Caliph of Bagdad*.

MICHELE ENRICO CARAFA, 1787 - 1872. Like many others of his day he was born in Italy and died in Paris. His father was Prince Colobrano. Popular on tune sheets was *The Fisherman's Chorus* (Masaniello).

JOSEPH GUNGL, 1810 - 1889, a Hungarian who composed popular dance music and marches. His *Country Dance* is on tune sheets and his *Eisenbahn-Dampf galop* makes musical reference to the steam train.

JULIUS SCHULOFF, 1825 - 1898, born in Prague and died in Berlin, but spent many years in Paris, with some in America. His piano pieces were popular on music box tune sheets and these most commonly included *Grand Valse Brillante*, *Le Carnaval de Venise*, and *Ballade Op. 41*.

WILLIAM VINCENT WALLACE, 1814 - 1865, a real wandering minstrel, but excellent composer, conductor and arranger of music. He was one of four experts employed by Nicole Frères, Music Box makers, to arrange music for the pinned cylinder. *Sweet Spirit, Hear my Prayer* (Lurline), 1860, and an earlier work, the opera *Maritana*, were particularly successful.

JOSEF LABITZKY, 1802 - 1881. His dance music was famous for its rhythm and brightness. On music boxes can be found some of his waltzes, (*Aurora, Sirenen*, to name but two) and his galops were especially popular.

LOUIS ANTOINE JULLIEN, 1812 - 1860, French, he was one of the originators of the popular blending of dance music with classical. He was frequently named on tune sheets between 1845 and 1860. Berlioz, who conducted for Jullien's venture into opera management in London (Jullien went bankrupt and Berlioz was not paid) considered him part charlatan part serious musician. Jullien was an astonishing extrovert, toying with the idea of setting *The Lord's Prayer* to music so that he could advertise it as "Words by Jesus Christ, Music by Jullien".

A lot of his music went up in smoke in the Covent Garden fire of 1857. He ended up in a lunatic asylum and his once-popular music seems to have died with him.

From the tune sheets of music boxes we can thus obtain a picture of some of the music and composers who enjoyed great popularity in the mid-19th century but failed to hold the interest of succeeding generations, at least to the same extent. It simply illustrates how tastes and fashions change, yet, how the truly great survive the test of Time. The list of 19th century composers who are now completely forgotten would run into hundreds, as no doubt hundreds of 20th century composers will be forgotten by the 21st century. But, at least their names are on record.

Ellis Parr, the Englishman who took out a patent for the *Symphonium* (large disc-playing music box) and who worked with Lochman in Leipzig, was asked why there was such a demand for mechanical music. He replied that, "... here they have, without any trouble, pleasant music, faultlessly performed."

The drawback had been that a cylinder would only play a limited number of tunes. The *Symphonium* could play any number of discs.

"If you want another tune you substitute another disc, and as we have an infinite variety of them there can be no longer any question of monotony," Mr. Parr explained, "and," he continued, "prices range from five shillings to fifty guineas!"

Later versions of the cylinder Music Box had interchangeable cylinders. This, of course, was to try and match the facility of the polyphons with their metal discs.

In the beginning it was the music shops, silver and goldsmiths, and watch and clockmakers who sold music boxes to the public. People needed to be told that the Music Box was not a novelty, like a snuff-box and other fashionable nick-nacks, but that it was a real musical instrument. A typical advertisement of 1840 might have read; "Powerful Music Boxes, in wood cases, 12 inches by 5 inches wide, playing four tunes, with mechanism finished in a very superior manner. Price, 5 guineas each. Larger sizes, playing six or eight airs, from £7 to £15, at *A N Other and Co.*, working silver-smith, goldsmith and watchmaker. We also have small music boxes at 19 shillings each, or in composition shell cases at 25 shillings. Catalogue gratis on application."

Such would appear in the better class newspapers.

A well-known name in London today, **KEITH PROWSE**, advertised in *The Times* in July 1839: "Musical Boxes of superior quality, Messrs Keith Prowse and Co., City Royal Repository, 48 Cheapside, announce to purchasers of real good boxes that they have just received another

THE Imperial Symphonion

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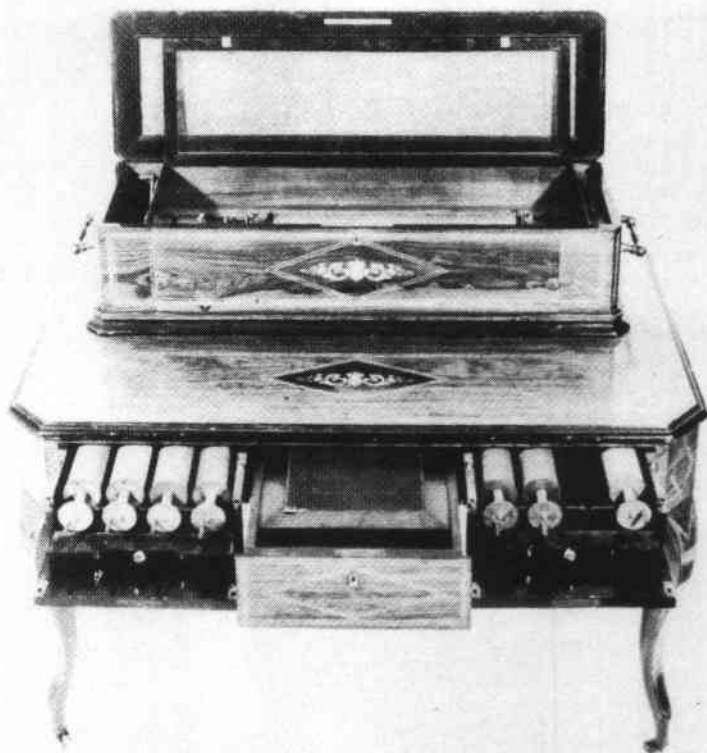
IT HAS REVOLUTIONIZING IMPROVEMENTS NOT COMBINED IN ANY OTHER INSTRUMENT

It plays "a thousand and one" tunes from interchangeable, unbreakable steel sheets, the list embracing all popular standard and classical selections, with frequent additions.

A CONSTANT PLEASURE TO YOUR HOUSEHOLD AND YOUR FRIENDS

The *Symphonium* is the product of expert workmanship applied to the finest materials. Instruments cost from \$9 up, and the music from 12 cents a sheet up. On receipt of a postal we will send our complete catalogue and introduce you to our nearest representative.

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110-14 West 32d St., New York**

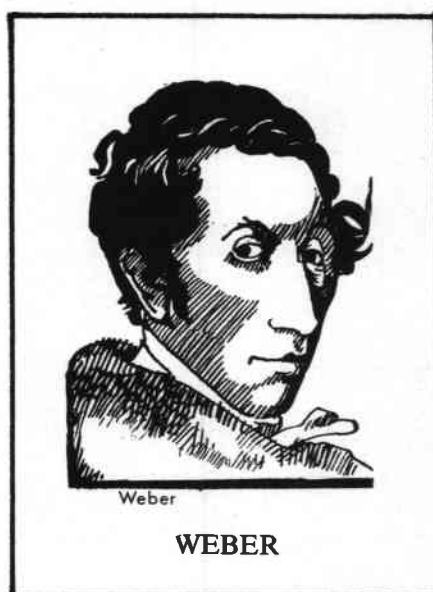


Later versions of cylinder Music Box had interchangeable cylinders.
Picture by permission of Christie's, South Kensington.

supply of the best **GENEVA BOXES**, performing overtures and all the modern English and Foreign melodies. Also French two-tuned boxes, in painted tin cases, 20 shillings; in composition cases 25 shillings; and every other variety of the above make at proportionate prices. Musical Boxes cleaned and repaired."

By 1848 some Music Box manufacturers had achieved a fame for the excellence of their workmanship and some composers had gained a popular following for the excellence of their music. This was reflected in the advertisements.

"COX SAVORY. Musical Boxes. An extensive assortment of fine-toned **BOXES**, of superior quality, by the celebrated makers Mssrs Nicole Brothers, of Geneva, playing upwards of 600 airs, overtures etc selected from the works of Mozart, Weber, Rossini, Bellini, Donizetti etc, together with the most eminent English composers."



Advertisements such as these appeared in the newspapers of all leading cities in Europe, and they were not without their own touch of proud nationalism and selectivity. Mozart, Weber, Wagner, Beethoven, Handel, Haydn, Chopin and Berlioz got a fairer hearing in London than they did under the Italian-dominated Paris of 1830 - 1850s. It is a pity that **COX SAVORY** did not name the "most eminent English composers" of the period.

ARTHUR SULLIVAN, 1842 - 1900, on whom the Music Box manufacturers later relied to a tremendous extent, was not available until the end of the 19th century. Sullivan did not meet Gilbert until 1870 and *Trial by Jury* 1875, the enormously popular *H.M.S. Pinafore*, 1878, and the *Pirates of Penzance*, 1880, appeared on thousands of mechanical instruments. Two favourite pieces by Sullivan pinned on many a music box were *Onward Christian Soldiers*, and *The Lost Chord*.

Mechanical reproduction of his music after a First Night alerted the masses to the tunefulness of his works and this did much to popularise the Gilbert and Sullivan comic operas in London.

However, Music Box advertisements in European and American newspapers began to disappear in the 1890s.

Something new in mechanical music was entering the market.

And for this invention the composers themselves showed active interest. Their participation had been there in the Magic Flute Clock era, their vested interest had been there in the Music Box age with "arrangers" adapting their music for the instrument. But now, with the entry of the 20th century and a new mechanical marvel, they once again took a personal and active part in the development.

(to be continued).

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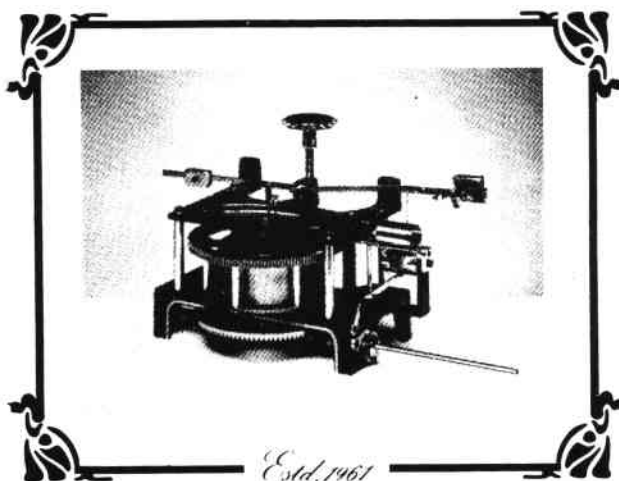
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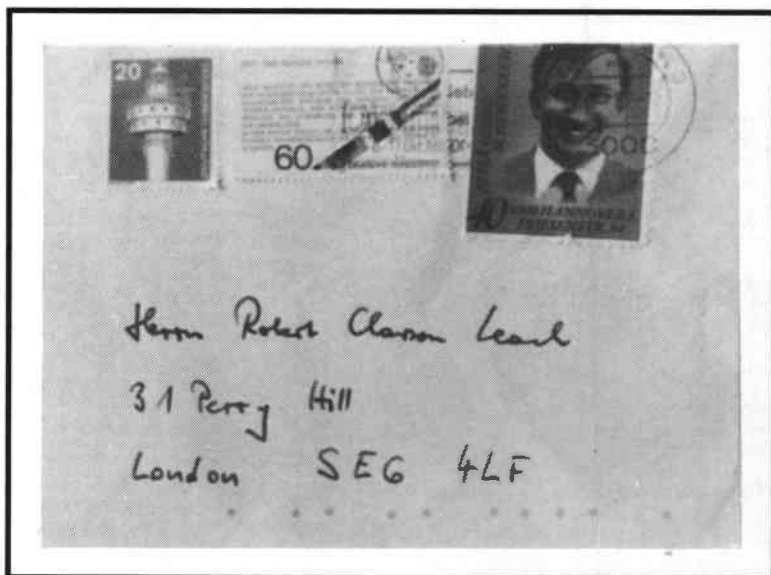
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Letters to the Editor



From **Peter Georg Schuhknecht** in GERMANY

Last Christmas we featured the irrepressible Peter Georg reading *Playboy* magazine and ignoring a gorgeous blonde sitting next to him on a settee. This Christmas Peter Georg has become his own postage stamp.... see above envelope addressed to the Editor. One wonders what wonder he has lined up for next Christmas!



From **Claude P. Marchal** in FRANCE.

Claude is clearly not to be outdone by Peter's Personalised Postage. Perhaps it is with Christmas Crackers in mind he sends us a couple of saucy *Music Box* postcards (with a threat to send more if we like them!). Is, "Are you sitting comfy?", a suitable caption for the top picture?

From **L. Goldhoorn** in UTRECHT.

With Germany and France setting a Festive Spirit it is up to Mr Goldhoorn from Holland to get away from the Double Dutch of Peter and Claude and get down to the brass tacks of Music Box construction.

Dear Mr Leach,

Recently I bought a Ducommun-Girod Music Box with sectional comb in groups of five. There are some remarkable points which could be of interest to readers of *The Music Box*.

The box itself is so shallow that holes were cut in the bottom to give room for the screws fixing the comb. It is also so narrow that the mechanism is put on its bedplate through the underside. (See sketch).

The most remarkable fact was not that the treble is on the left side but a mark I discovered on the left side of the bedplate; a dagger.

Mr ORD-HUME writes in his book *Musical Box*, on page 262, that the dagger was the trade mark of Ami Genoux. However, on page 305 he states that the dagger was a characteristic of L'Epée. This seems confusing, especially if one remembers that L'Epée did not make brass bedplates, and the bedplate of the Ducommun-Girod is of brass.

Was there any relationship between Ducommun-Girod and Ami Genoux?

I also discovered a remarkable fact on a F Nicole box. This box is a clock-base but, as is so often the case, the clock is gone. The movement has the same particulars as Mr ORD-HUME describes in his book *Musical Box* on page 143, the captions to plates 41 and 42. As my box seems to be of the same age it is remarkable that there is no instant-stop. Also, there are no provisions made for it. The clockmaker or assembler, however, made one on the right side of the clock base, but this provision is totally apart from the mechanism. On the right bracket supporting the cylinder arbor the assembler made a spring.

Why did he make that provision?

But that is of minor interest compared with another discovery I made.

On many of the teeth I could see some dots. Careful examination has produced the following result:-

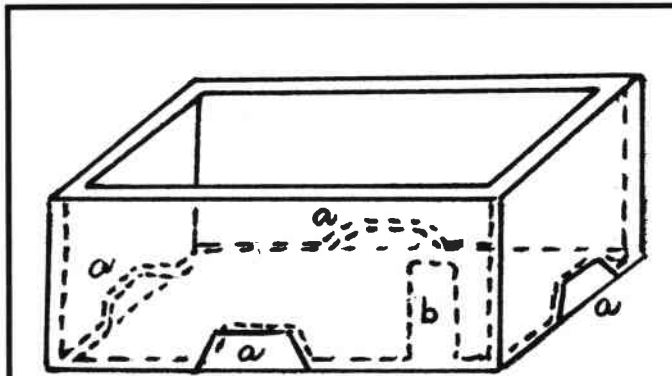
There are 192 teeth. Tooth No. 182 has one dot, tooth 172 two, 162 three, and so on until tooth 102 which has nine dots. Tooth 92 has a cross like an "X". Numbers 82, 72, and so on, are also provided with dots; one, two, three, and so on, until No 12 which has eight dots. No 2, which is screwed on from the end, does not have a dot. Besides this succession of dots on teeth number ending 2, teeth ending in 7 (7. 17. 27....187) each have one dot.

It seems to me that this marking has something to do with tuning, but I have never read about it.

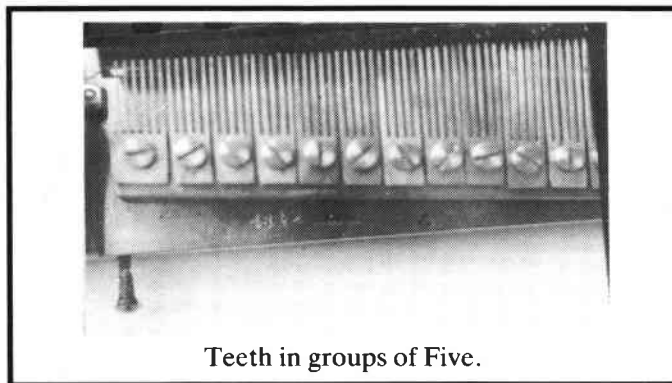
Without these markings it must be a difficult task to tune a comb, at least to know on which tooth one is working.

Coming on to something different; I have some additions to the lists which appear in *The Music Box* Vol 9 No 1, for the Symphonium. (I have a number 4, so the disc numbers start with I...). Three in my possession which do not appear in the list are:-

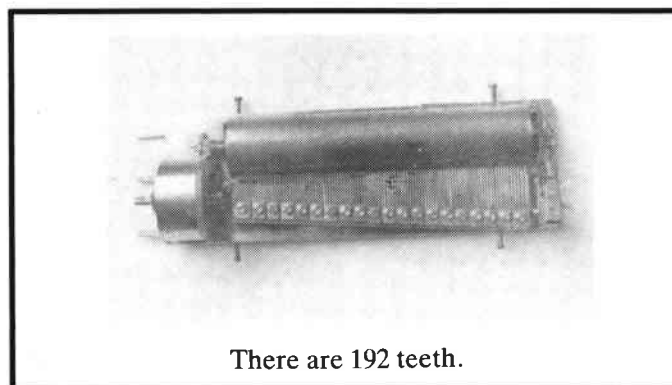
- 1143 Manzanillo Scene-L'Africaine.
Donizetti.
1159 Pretty Charming Lilian-Bray.
1167 Melancholy Mazurka.. (Composer
invisible).



- a. Four pieces let in after the mechanism is placed in the box. They hold fast the bottom.
b. Some wood is cut away to give room for the cock.



Teeth in groups of Five.



There are 192 teeth.

I also have a Symphonium number 28, which has disc numbers in the 5000 series, and these two may fill gaps in the lists owned by some of our members:-

- 5358 The Bowery Song, by Percy Gaunt.
5673 The Lost Chord, by Arthur Sullivan.

Can any member help me to decipher a very old tune sheet. I think the box is by Bruguier (ORD-HUME Musical box No 19 or 20 of his list of tune sheets). At the bottom of the tune sheet it looks like *Etonffoirs e'n acier*. There are eight tunes, the writing is

indistinct but it is something like this:-

1. Thé Séa premiere partié.
2. Thé Séa seconde partié.
3. Oyster Girll.
4. John Bull.
5. Cher ligh Srees (That is how it looks. Ed.).
6. The Cuckoo.
7. Shuch a Browing.
8. My Heart and Flute.

I am not acquainted with English songs, so it gives me much trouble trying to decipher the text. For example, is No 8, *My Heart and Lute*, from Bishop?

Thank you for reading this. I will be happy if anyone can answer some of the points I have raised.

Yours sincerely,
L. Goldhoorn. Utrecht (Netherlands).

When ARTHUR ORD-HUME reads Mr Goldhoorn's letter perhaps Shakespeare's, *Is this a dagger I see before me?*, will come to mind, surrounded by the ghosts of Ami Genoux and Monseigneur L'Épée.... surely the French *épée* IS "a dagger?" However, our previous Editor has other Music Box matters in mind. We are delighted to receive two letters.

From Arthur W J G Ord-Hume in LONDON.

Dear Sir,

I have just seen the letter from Mr A K Clark asking who used the trademark bearing the letters J F.

This was the registered symbol of Le Coultre & Co of Le Sentier and was used on watches and clocks as well as small musical movements. It is normally associated with mass-produced musical movements and dates from after 1882.

I trust that this information is of value to you.

Yours truly,
Arthur W J G Ord-Hume.

In a second letter Arthur comments expertly on some points in the series, MECHANICAL MUSIC AND THE GREAT COMPOSERS, and gives us news of his new book due out shortly. This follows much research recently by Arthur in Vienna, where he has unearthed some original material.

Dear Sir,

I have read with interest your feature MECHANICAL MUSIC AND THE GREAT COMPOSERS and would like to comment on a few of the points which it raises.

It repeats the error made by all Haydn's biographers in attributing to Primitivus Niemecz the manufacturer of just three clockwork organs and, furthermore, dating the first as 1772. My new book, JOSEPH HAYDN AND THE MECHANICAL ORGAN, shows that Joseph Niemecz the priest was an accomplished builder of *Flötenuhr* (please note that to be Germanically grammatically correct, *Flötenuhr* should be spelled with a capital "F") and that the first of the three surviving mechanisms is not 1772 but 1789. My book provides complete substantive evidence to support this information.

Additionally, Alfred Chapuis mis-quoted Ernst Fritz Schmid (who, by the way, lived in Vienna) and the number of pieces in the Schmid transcription is 32 and not 31 (JOSEPH HAYDN: FLÖTENUHRSTÜCKE FÜR KLAVIER/WERKE FÜR DAS LAUFWERK published by Adolf Nagel, Hannover, 1931).

The music played is, surprisingly, not entirely all by Haydn but, in the same way that Haydn arranged so many Scottish, Welsh, Irish and English songs in his later years, all are examples of the consummate skill of Haydn. And, despite another misquote from Schmid, the clock does not take an hour to play all twelve pieces: it plays them once an hour — a small but somewhat significant difference.

Referring now to the section devoted to Mozart, your contributor castigates the popular paperback edition of MOZART'S LETTERS edited by Eric Blom for not including the famous 3 October 1790 letter. This is churlish to say the least since in this very short book Blom has managed to encapsulate all the important letters of interest to the general reader. The serious Mozart student will, however, turn to Emily Anderson's masterful compilation, THE LETTERS OF MOZART AND HIS FAMILY (published in three volumes by Macmillan in 1938) where, in Volume 3, page 1403, the letter (number 586, Nottebohm *Mozartiana*, p.44) appears in full. The translation is somewhat literal and one must refer to source of the original German. What is important, however, is that, contrary to your purported extract, Mozart refrains from mentioning Deym by name, but refers to him quite clearly as "the watchmaker", a term which he uses perjoratively.

Speculation regarding the identity of the remaining two pieces of Mozart music for the Deym Art Cabinet has gone on for years but it was O E Deutsch in his article on MUSIC & LETTERS, April 1948 ("Count Deym and his Mechanical Organs") and, later, in KONZERTBLATT DER GESELLSCHAFT DER MUSIKFREUNDE, 1 December, 1948 ("Mozarts Musik in Graf Deyms Kunstgalerie") who first suggested a link with K 617 and, more importantly, with K 617a. The fact that K 594, K 608 are all in the key of F, major or minor, is interesting. The nine-bar fragment K 593a, is in D minor and seems to be a draft for K 594 while the tiny four-bar fragment, Köchel, p. 1040, is in F major and contains the germ of K 616. The apparent shift to the C major of "K 617a" is thus not impossible. Incidentally, there is, of course, no Köchel-catalogued 617a since this is an Einstein number, the Köchel number being 356.

The complete story of Deym von Stritzky has yet to be told. It is quite an extraordinary story, as is his involvement with Beethoven and Mozart, not to mention Haydn who spurned the opportunity to involve himself with the man.

What is more interesting is that all the story exists in the form of contemporary newspaper reports and published ephemera which, remarkably enough, has not attracted the attention of the historians who have been content with picking up the popular writings which have remained unaltered for almost one and a half centuries.

In connection with the research in Vienna for my Haydn book, referred to above, I uncovered a great deal of this history and am in the process of digesting it. It is opening up ever wider avenues of research which promises to be expensive (in travel) and time-consuming but, well worth the effort. I am at present working on the music which Handel composed for mechanical organ and once that research and writing is out of the way, I shall turn my attention to the cloudy history of Vienna's Muller Art Gallery. The story is not totally unbecoming of the musicologist. After all Leonhard Posch in 1788 made the famous, now lost, death mask of Mozart and Posch was one of the leading lights in exhibition at No 1355 Himmelpfortgasse, Müller's Loudon Mausoleum's address, as well as his "Art Collection" on the Stock-im-Eisen-Platz.

There is also the question of the whereabouts of the organs which adorned the exhibit — barrel organs whose barrels comprised music by Beethoven, Mozart and others. They have all disappeared, say the historians to a man. Sadly the historians possess but the training of overall historical research, not the ability to understand mechanical music and its instruments. When my work on this great mystery is complete, it will be illustrated with pictures of possibly two organs which I am confident stood in that long-lost exhibition.

Yours truly,
Arthur W J G Ord-Hume.

From **Ralph Ruben** in SOUTH AFRICA.

Dear Sir,
I greatly enjoy your magazine and keenly look forward to every new issue. Am puzzled, however, that no articles appear on phonographs and old gramophones in view of the fact that you state, "... including articles on all aspects of the history, development, repair and overhaul of all types of *mechanical musical instruments*."

(Christopher Proudfoot is Editor of the specialist magazine, *The Hillandale News*, and we do not wish to poach on his preserves. However, we *do* make oblique reference, see

page 375, for example, but this is historical rather than technical. I have just glanced at the November 1980 issue of Christopher's magazine and a footnote has already taught me something, viz, "... for those who associate Vienna with Waltzes it should perhaps be pointed out that *Walzer* means *cylinders* in German." This is to avoid confusion from the Front Page caption to the picture; **PHONOGRAPHEN-WALZER, Von C M Fiehrer, (Choirmaster), Opus 423.** The "Walzer" refers to the cylinder in the picture and not to a song title as one might think. That is why we are wary of treading on specialist ground. Gramophone references in THE MUSIC BOX are only used when it is necessary to fill in the background to part of an article. Ed.).

(Mr Ruben continues....)

I am enclosing a photo of a music box tune sheet I own and wonder if anyone can tell me what make it is. The box is rosewood with flowers inlaid. If you can help I would appreciate it.

Best Wishes,
Ralph.

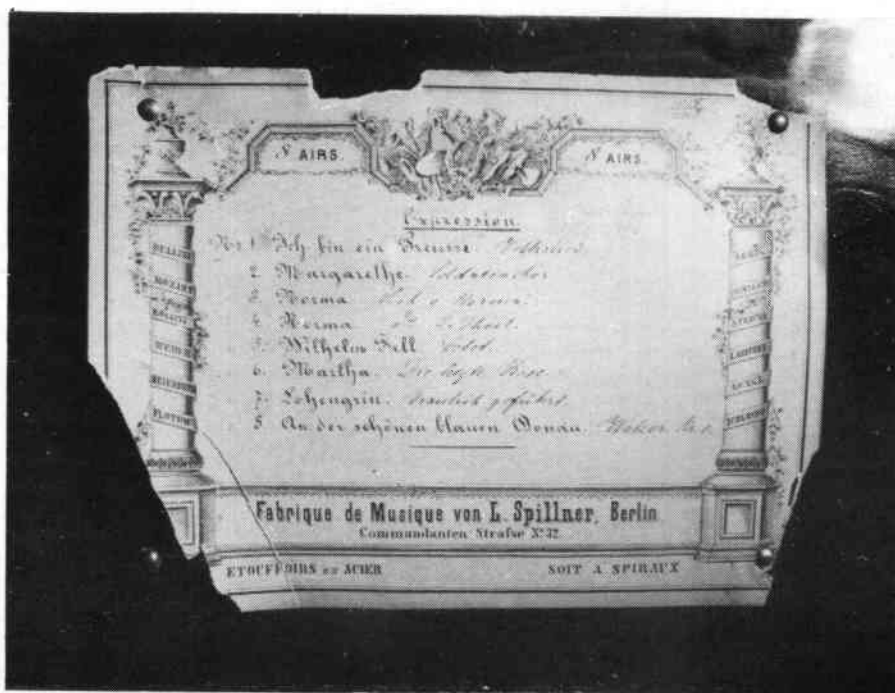
(Ralph has also sent copies of two articles which we shall use in future issues of The Music Box. Many Thanks. Ed.).

From **Kazuo Murakami** in JAPAN.

Dear Mr and Mrs Leach,
Thank you very much for your letter of August 3rd. I am very pleased that you are interested in Japanese modern mechanical musical instruments.

As you know, SANKYO is the famous Japanese Company of small musical novelties and other musical fancy goods. There are other modern makers as reported in The Music Box Vol 9 No 7. I have just begun a study of mechanical music in Japan, and other countries, and when I have gathered all the information I will write to you.

My wife, Junko, and I had a wonderful journey in many countries, meeting Mr and Mrs John Mansfield, Mr Reg Waylett, Mr Keith Harding and Mr Cliff Burnett, Dr J J Haspels, and we visited many museums.



Ralph's Tune Sheet.

I am now working for a specialist company which imports many musical boxes from Reuge in Switzerland.

My wife and I send our best regards to you and your wife.

Yours sincerely,
Kazuo Murakami.

From **J P Hall** in CUMBRIA (England).

Dear Mr Leach,

Perhaps the following may be of some use to readers of *The Music Box*.

"I have been asked a couple of times recently about loss of wind in the organ section of a Music Box. In each case the wind section had an intake valve in the top of the bellows, and the weight of the back flap, hanging in an upside-down position caused the leather to curl, and not make proper seal when the feeder operated.

One box had the flap of leather hinged at one side of the opening, the other had two flaps hinged at the centre. I have got over this problem by threading a curved sail-maker's needle and putting a line of looped stitching along the length of the leather about one third from the outer edge.

Having done that, cut a few lengths of straight spring wire, steel or brass, loop one end slightly and put under the stitching, and push the other end into the woodwork at the side of the aperture, or secure by an eye at the end of the wire, and small washer and screw. Three or more springs per flap, according to the size and weight of the leather. The springs should be just strong enough to bring the leather close up to the wood, and weak enough to allow the leather flap to open for wind to enter the feeder on the back thrust.

The spring wire should be very thin and as the salt-petre in some leather will have an effect on the steel or brass wire where it touches the leather, a coating of shellac on the end of the wire will prevent this happening. Or, one can fasten the spring wire on the top surface of the wood, and have a thread connecting piece to the stitching in the leather flap, as per illustration."

With all good wishes,

Yours sincerely,
J P Hall.

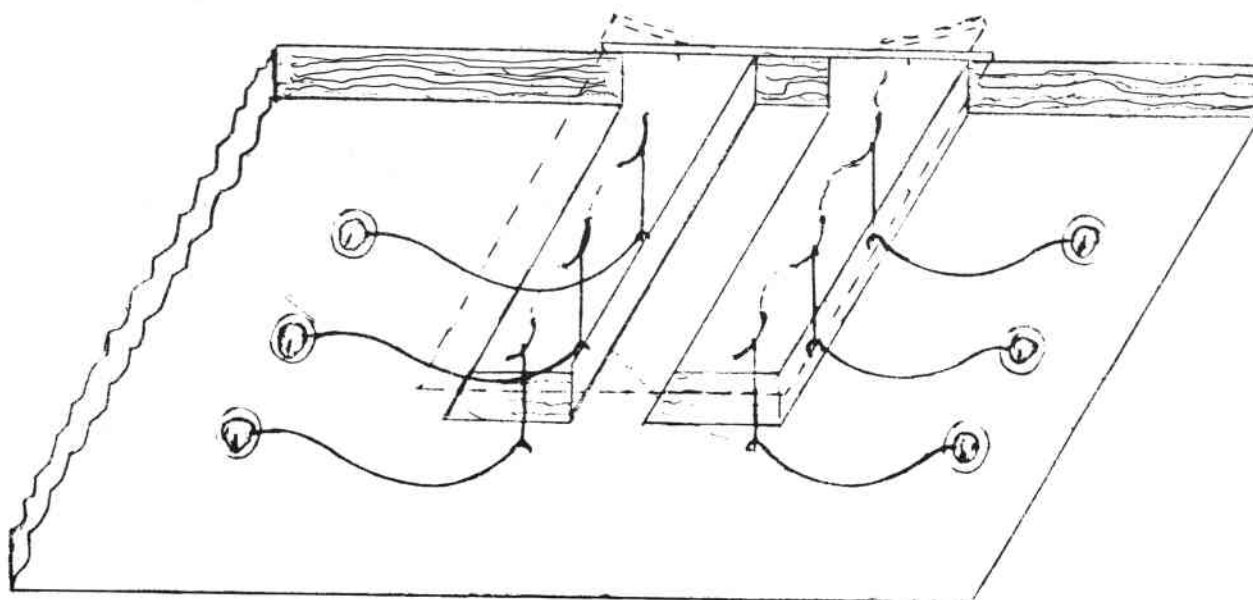
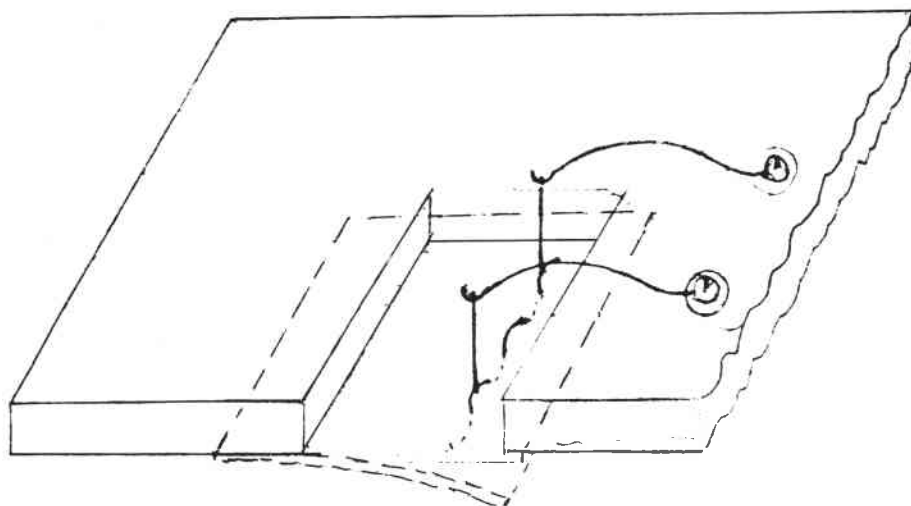
From **Ted Brown**, our Subscription Secretary, SIDCUP, (England).

Dear Fellow Member,

Thank you for assisting me through my first year of office as Subscriptions Secretary with very few problems. Without you we would not have a Society. Some members were a little slow with their subscriptions, and reminders sent in June and further reminders sent in August for 1982 subscriptions cost the Society over £100 in postage alone.

Please try to pay your subscriptions as early in the year as possible because reductions in overheads will keep the subscriptions down.

Yours,
Ted Brown.



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The Origin and Development of the Music Box

By L. G. JACCARD

EDITOR'S NOTE: This material was prepared by Mr. Jaccard, outstanding authority on the history of the music box, for the Edison Institute, and is printed in HOBBIES through the permission of Mr. Jaccard and the Institute. We believe it to be the most comprehensive material ever consolidated on this subject. In setting down this data Mr. Jaccard has performed a real service.

Cradle of the Music Box

SWITZERLAND is the cradle of the music box; it is there it came to birth and developed in a remarkable manner. The original instrument was composed of a few individual steel prongs tuned to a scale, and the one tune it produced was scarcely discernible. However, its development was such that it rivaled and even surpassed all that which had been accomplished in automatic music up to the time of the phonograph.

The "lieu d'origine" of the music box is "La Vallée de Joux," near the border of France. The villages of this section also manufactured watches of the most skilled workmanship, in fact, the best in the world even to this day. Among these expert watchmakers there was one who conceived the idea of an instrument consisting of a few separate vibrating steel prongs set in motion by a revolving disc or platform inset with small steel pins. These pins were about one or two millimeters in length, and after raising the prongs would permit them to escape, thus producing a pleasing sound. It remained now but to set these pins in their correct position on the disc to obtain the desired melody. This was accomplished and the first music box was created.

The First Known Manufacturers

The growth of the music box was not spontaneous but gradually developed, beginning about 1750. These first undertakings were accomplished more or less secretly, thus making the early period of growth of the music box indefinite and unknown. Regardless of difficulties, it is known that a man named Philippe Meylan, of "Le Brassus," in the Vallée de Joux, set up musical combs in watches. Philippe Meylan was born in 1770. He arranged the musical combs in such a manner that the "lames d'acier" (steel prongs) vibrated, thus producing the musical tune. La Vallée de Joux, although an industrial center, lacked facilities of export of these works, and Geneva consequently soon became the new manufacturing locality.

Geneva, the Center

In 1815 a number of expert workers with Pierrot, nicknamed Pierroton, as their leader migrated from their villages and settled in Geneva, where they began the manufacturing of music works. Soon after, rivals and imitators, Henri Capt, les frères Longchamps, Moise Aubert, all of "Le Lieu", Vallée de Joux, and Pierre Rochat, with his son from "Chez Meylan," also of the Vallée de Joux, left their villages and began manufacturing in the city.

The Tabatiere

The above-mentioned workers now began placing music works in "Objets d'art," such as watches, seals, cane tops, small bottles, bonbonnières, jewelry boxes and "tabatières." (snuff boxes). The latter became so popular that this type of music box

was and still is called the Tabatière, just as all types of talking machines are called Victrolas. By this time Henri and Francois Lecoultre became established in Geneva and were directors of a factory whose products were well known. These transactions took place in about 1815. Nevertheless, it may be assumed that music boxes were already known in Geneva, as an inventory taken in 1780 indicates musical watches and small musical bottles were already made that could play two airs. In about 1806 it was also known that delicate and complicated mechanisms were made, such as the spring motor which set in motion some figurines; these were artistic and delicate figures wrought in gold or silver and accompanied by a music box tune. This seeming discrepancy in dates but strengthens the supposition that the early artisans had worked secretly and independently introduced their products in Geneva before the migration took place. It was also found in an old report of the Exposition of 1828 that Salomon Favre was the first Genevan who introduced music boxes in watches, and in 1802 Isac Piguet replaced in a ring watch works with those of a music box. These rings were scarce and greatly treasured by their owners.

The Music Box Industry in Sainte Croix

The music box industry has always

been closely associated with watchmaking. For instance, in Sainte Croix, a large village in the Jura, repeater watches had been made since 1752. The watchmakers working on these articles were en rapport with the leaders of the Geneva industry. This relationship was the means by which Abram Louis Cuendet implanted a similar industry in Sainte Croix. In about 1811 A. L. Cuendet came secretly in contact with the frères Lecoultre "au Bas du Chenit, Vallée de Joux" and with the Justice of Peace of "Le Lieu" and shortly after Henri Jaccard of "Cuillairy", Sainte Croix, and Henri Jaccard, nicknamed "a chez Baptiste", put themselves at his service and began manufacturing instruments similar to those of La Vallée.

Carrillons a' Musique

The La Vallée instruments were called "Carillons a' Musique" and were usually set in watches. As already mentioned, they were of simple construction, i.e., a platform of brass inset with pins acting as levers in contact with a few steel prongs or teeth tuned to a scale. The motor of the watch also set in motion the music. This extremely simple construction was sufficient to complete the first attempt at making music boxes. Instruments placed in articles other than watches, such as cane tops, bottles, jewelry boxes, etc., had, of necessity, a special spring motor and spring barrel. This is the first instance of modifying the construction of the music box. The little steel pins were now set on the surface of the revolving spring barrel.

The Cylinder Music Box

These later changes induced David Lecoultre to replace the platform with a special cylinder placed parallel to the "lames d'acier." (comb). A new relationship of the different parts now permitted the magnifying of the mechanism and in consequence transformed the primitive "montre a' carillon" into an instrument of great exactitude. It was not possible to reproduce the most complicated tunes. The "lames d'acier" (steel prongs of the comb) are no longer single but made in groups of four or

five, and screwed on a brass block. This latter improvement was the precursor of the modern "Tabatière" music box. The ingenuity of this article may be credited to David Le-coultré, of Geneva. From 1820 the combs were now made of a single piece of steel and this new conception of the comb brought to an end the more expensive and detailed work of the former type.

In 1812 Jérémie Recordon of Ste. Croix launched a new manufacturing project in this locality. Meeting with difficulties and reverses he abandoned his project for the time being. However, in 1815, due to the interest of certain individuals, the project was successfully completed and the industry finally established. Jérémie Recordon with Samuel Junod, a former worker in the Nicole firm in Geneva, and his father Isaac Junod (called Branel) and Epars, were the founders of the Ste. Croix industry and actually had the monopoly of this article. The music boxes of this epoch were all made with bed plates in cast brass, as well as the spring barrels, the "finissage" having three wheels and pinions to act as escapement or speed regulator. In about 1880 the firm C. Paillard and Company began to make plates and spring barrels of a single piece and the escapement of only two wheels and worm screw. This patent, however, was discontinued and replaced by the less expensive process of stamping the spring barrel and even the bed plate. Some of these works were made without intermedial wheels in the escapement, but with two worm screws, the first one holding the escape wheel of the other, similar to the motor construction of the Victor Talking Machine of today. This arrangement was also discontinued and replaced by independent escapements and later on by the actual escapement of one wheel, escapement wheel and worm screw with its fan, all made on a larger and stronger pattern.

In 1886 a new model of music box was made by Ami Bornand. In this model the spring barrel was dispensed with and the spring was inserted directly in the right end of the cylinder; the shaft acting as a winder was provided with a ratchet wheel that held the spring in check when winding. This type, of course, was wound up at the right end of the box instead of under, as in the other types. This form of winding was very convenient for certain articles.

The Tabatière size music box played one to eight tunes. One of the chief characteristics of this instrument was that it never included more than one hundred teeth, and the size of the case was not any larger than eight inches. The "small size" music box type contained two varieties of arrangement of music, i.e., the "Mandoline" and the "Sublime

Harmonie," which will be described later.

The Crank Type Music Box

Included in the category of the small music boxes were the "Manivelles" boxes; the mechanism is operated by a worm screw on the cylinder wheel and controlled by a crank. These boxes were generally toys with an inferior mechanism, having neither spring nor escapement. This same principle was carried out in the smaller sizes of tune sheet box variety.

The Large Size Music Box

Everything which has been described so far concerns the "Tabatière" (small size music box). In 1833 the "large size" music box made its appearance. It was called "Cartel" and was first made in Geneva. Soon after the development of the Cartel, which was fairly rapid, new varieties were added in the tone and the arrangement of music. Such was the "Mandoline," with its dominant note repeated a certain number of times and at equal intervals, thus giving the effect of the mandoline. To produce such a charming effect, it is necessary to have numerous notes of the same pitch, otherwise the notes would be so close together that one prong striking a note would not vibrate sufficiently before striking the following note. This "Mandoline type" has always been a favorite among the experts of the trade. In general, which may be applied to all types of music boxes to distinguish the good from the mediocre, regardless of its playing, is this: the more numerous the teeth on the comb, the greater the possibilities of rich music. Some boxes have been made with as many as two hundred teeth or more and the effect is truly marvelous.

The Forte Piano Genre

Another arrangement of the music was the "Forte Piano," so called because it possessed the facility of playing forte or piano as required by the piece. The comb in this box is made in two sections, the first longer than the second. When the teeth were filed for tuning, the prongs were left more rigid on the first section than on the second. The music of the first section predominates when the forte is desired and the smaller and less rigid comb comes into action when a soft and gentle tone is required; the combination of the two combs produces the loudest effect. The contrast of tones produced by this arrangement of music is most expressive and agreeable.

The Harp Eolienne

The "Harp Eolienne" was similar to the Forte Piano, but the comb was shorter and less flexible than the latter. Few of these pieces were made;

this may perhaps be attributed to its great similarity to the Forte Piano.

Bells, Drums, Castanets and Flutes

Other attractive varieties of tone and arrangement of music were the accompaniments of bells, drums and castanets attached to some of the boxes. At first these attachments were under the bed plate and later, when exposed to view, added greatly to the attractiveness of the box. In about 1850 the "Flute" (reed box) was introduced. These reeds in combination with the music box comb were distinctive and well liked although somewhat expensive. The addition of wooden or metal whistles to the piece gave an orchestral effect. These boxes were called "Orchestra," and in some were found that ever interesting mechanism "La Piece a' Oiseau" which will be described later.

Piece a Rechange

During the same epoch (1850) an important modification in music boxes came about. It was the creation of the changeable cylinder, and was called "Rechange." Instead of one cylinder, several were adaptable, usually four to six to the same music box.

In about 1878 still another improvement was made; it was the "Interchangeable Cylinder." These cylinders could be procured from the manufacturer by giving the number of the box; this indicated the style and the size needed. The cylinders, however, were not manufactured for the one box, as in the "Rechange," but on a model called "Gabarit," and all the cylinders made according to that particular "Gabarit" fitted any box of that classification.

The Sublime Harmonie and its Combinations

Beginning about 1875 to the end of the 19th century numerous ameliorations in the "genre" of music boxes were manifest. Many were the ways of arranging music during this developmental period. Dating from this time it may be said that the finest qualities of the music box were attained.

The first variety of these improved "genres" was the "Sublime Harmonie," invented by Amedée Paillard. The "Sublime Harmonie" had two and occasionally three combs of equal length, equipped with rich base clef tones. This characteristic was lacking in the Forte Piano and the Harpe Eolienne. The tuning of these base clef combs was such that there existed a slight dissonance between them, and similar notes striking together in a chord gave forth a greater volume and a richer tone to the instrument.

(to be continued)

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*The Editor, plus
Carol our typist,
and Stan Wyatt & Staff
of Thanet Printing Works
wish all our contributors
and readers a very
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and a
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list of New Members
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(Society Affairs continued)

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In the afternoon **Cyril de Vere
Green** will tell us about "The
Bamboo Organ"; then there will be
a miscellany of Slides, Tapes,
Interesting Boxes and other items of
interest which we invite YOU to
bring along. At 4 p.m. Tea and
Biscuits, followed by "Mechanical
and Live Music" based on **Lyn
Wright's** "Top of the (1850) Pops"
article in the Summer Journal.

At 5.30 we are all free to meet and
drink at the Bar,

And... you can stay on if you wish.

A poem, from a selection sent in
by **C. Denis Pegge**;

Enigma Variation (from "The
Flying Bird")

As a lover traces chin, cheek,
forehead,

To the fringing hair, with shadowing
hand;

Or sun, when seeming most adoring,
Wi' a shadow-play of leaf lingers
upon land;

So this shadow-play of sweet but
clashing sound

A musician's dwelling tenderness
has made.

O across the gazed-on face, for one
who loves,

Love casts a light that brings a
certain shade!

(C. Denis Pegge).

Sotheby's

London

Monday 6th December 1982 at 10.30 am
at 34-35 New Bond Street, London W1A 2AA

Mechanical Musical Instruments and Automata



A bells, organ and dancing dolls cylinder musical box made for the Chinese market, 47 cm., estimate £1,200-£1,800.



A bells-and-drum-in-sight cylinder musical box, 65 cm., estimate £800-£1,200.



A bells-in-sight cylinder musical box made for the Chinese market, 62 cm., estimate £1,000-£1,400.



A mechanical zither longcase clock, 245 cm., estimate £800-£1,500.

A Zuleger Tanzbar paper-roll concertina, estimate £500-£700.



A Keith Prowse cafe barrel piano 137 cm., estimate £800-£1,200.



A Benjamin Dobson church or chamber barrel organ, estimate £600-£1,000.

The following sale of mechanical musical instruments will be held on the
15th March 1983, closing date for entries 10th January.

All enquiries to Jon Baddeley
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CLOCKS AND MUSICAL BOXES

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- Visiting organists from all over the country: From the left, Cliff Burnett, Eva and Keith Harding, Jon Gresham and Pat Gresham. In front are Tudor and Dominic Harding.

(Leamington Spa Courier)

**IN THIS SEASON OF PEACE AND GOODWILL, WE WISH YOU
A HAPPY CHRISTMAS AND A HARMONIOUS NEW YEAR**

We are proud to inform you that we are the British agents for the Raffin street organ,
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