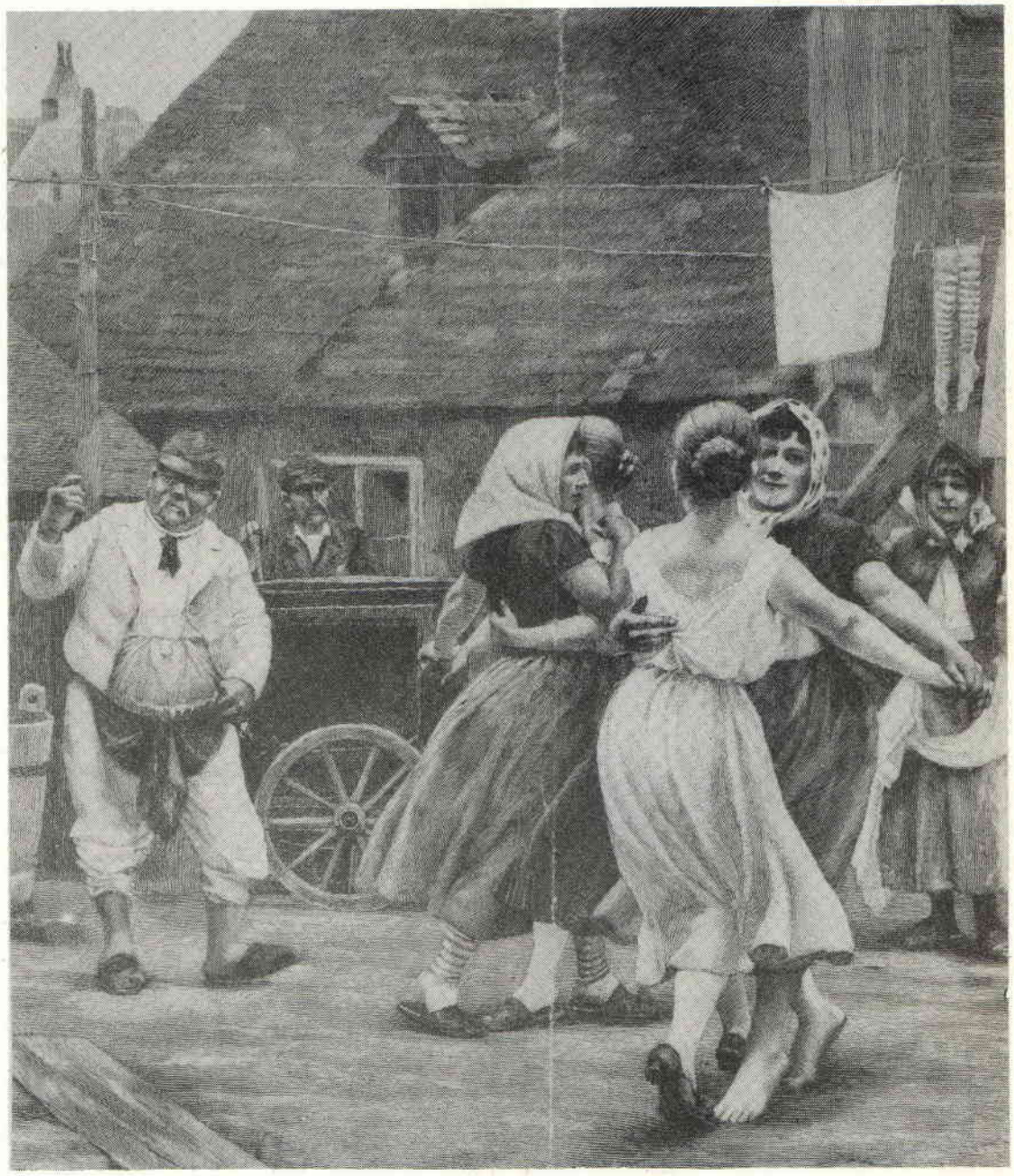
ISSN 0027 4275

THE MUSIC BOX

an international magazine of mechanical music

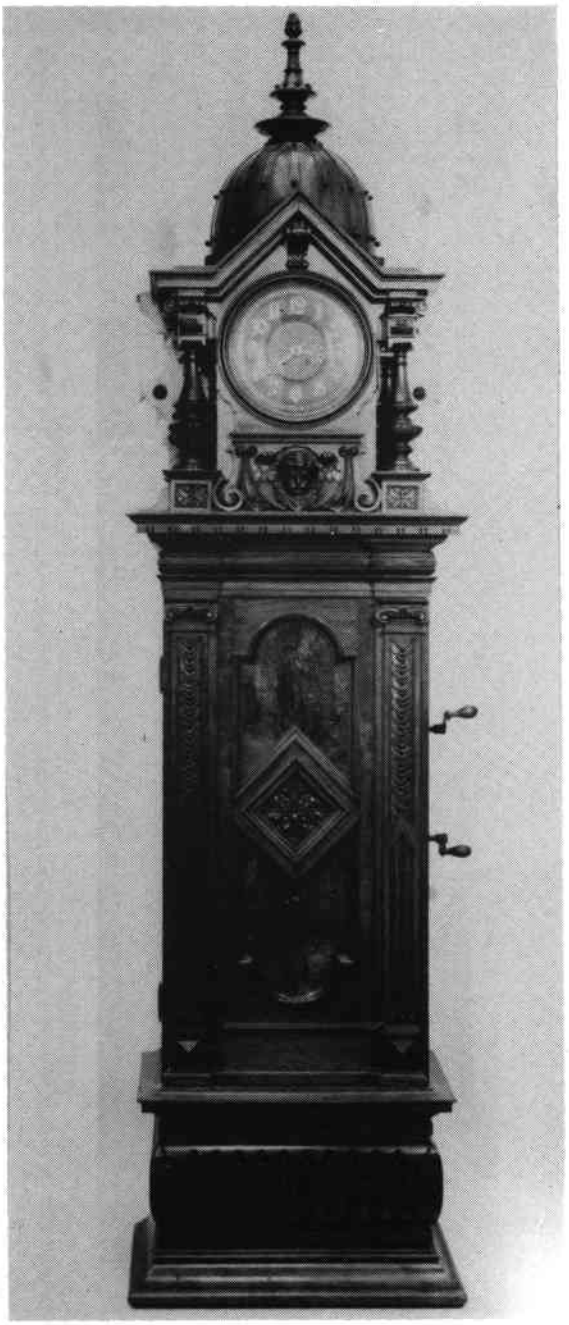
THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Volume 11 Number 2 Summer 1983



PRICE £1.75 (£3.50 USA). AVAILABLE FREE TO MEMBERS ON SUBSCRIPTION.

SALE OF MECHANICAL MUSIC



NOT ONE OF YOUR ORDINARY CLOCKS!

This Symphonion Eroica triple-disc musical clock is an early entry for our July 14 sale of Mechanical Music.

Other dates for 1983 are:

May 19

September 15

November 17

For further details please contact Christopher Proudfoot at the address below.

Christie's
South Kensington

85 OLD BROMPTON ROAD, LONDON SW7 3JS. TELEPHONE: 01-581 2231

THE MUSIC BOX

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

OFFICERS OF MBSGB AND THEIR DUTIES

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

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

SUBSCRIPTIONS SECRETARY: **Ted Brown,** 207 Halfway Street, Sidcup, Kent DA15 8DE, England.

CORRESPONDENCE SECRETARY: to whom all general and policy matters should be addressed.

MEMBERSHIP SECRETARY: **Reg Waylett,** 40 Station Approach, Hayes, Bromley, Kent, BR2 7EF, to whom all applications and queries relating to **new** membership should be addressed.

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

TREASURER: **Bob Holden,** The Firs, Pool Meadow Close, Solihul, West Midlands, B91 3HS.

RECORDING SECRETARY: **Sue Holden,** The Firs, Pool Meadow Close, Solihul, West Midlands, B91 3HS.

AUDITOR: **Stephen Cockburn,** Marshalls Manor, Cuckfield, Sussex.

EDITOR: **Bob Leach,** 31 Perry Hill, London, SE6 4LF. Responsible for the editorial content and production of all our publications.

ARCHIVIST: **Keith Harding,** 93 Hornsey Road, London, N7 6DJ, to whom all contributions to the archives should be sent, and at whose address the archives are housed.

AUCTION ORGANISER: **Roger Kempson,** 32 Woodleigh Gardens, Whitchurch, Bristol, BS14 9JA. Responsible for the organisation of all auctions at Society meetings.

ADVERTISEMENT MANAGER: **John Powell,** 33 Birchwood Avenue, Leeds, 17, West Yorkshire, LS17 8DJ.

COMMITTEE MEMBERS: **Hilary Kay,** c/o Sotheby's, London.
Christopher Proudfoot, The Hoo, Hook Green, Meopham, Gravesend, Kent.

CONTENTS

BACK NUMBERS, obtainable from; Dr. Peter Whitehead, 190 King Street, Cottingham, East Yorkshire HU16 5QJ, England.

Society Affairs

Front Cover

One of our most generous contributors is **Peter Schuhknecht** of Hannover. This time he has sent us a beautiful set of "mechanical music" pictures and the one shown on the front cover of our journal, showing the villagers "having a ball", is called *Ball auf dem Waschangeplatz,* Zeichnung von Johs Engelhardt.

Free cut-out

The free cut-out of the barrel organ has been sent to us by another of our generous contributors, **Claude P Marchal,** who alternates between his two homes in Paris and Bullet (Switzerland). Claude will be in hospital in Paris at the end of May, having his second hip operation, this time on the right side. During the period of his convalescence I shall be in Paris and I hope to visit Claude then. In the meantime, we all wish him a successful operation and a speedy recovery.

A Statement of Purpose

As a follow-up to our publication of the Constitution and Bye-Laws in the past issue of *THE MUSIC BOX* (Vol 11, No 1), the Executive Committee, at their meeting on 10 April 1983, decided to define more fully, in print, the scope of our purposes as a Society. This is not to be a part of the Constitution,... rather, it is a commentary on our goals as they have evolved, and as we would like to see them develop. These goals are a natural extension of Article 2 of our Constitution, which states that, "The objects of the Society are to try to gather together those who collect or appreciate musical boxes and other forms of mechanical instruments, and to encourage the preservation of those instruments wherever possible".

In essence, this commentary is a "re-affirmation", and the Executive Committee hope that it will clearly explain the thoughts and philosophies which underlie our actions.

First and foremost, this is intended to be a "fun" Society. Our organization was founded just over twenty years ago by a group of collectors, dealers and repairers who chose to gather for the sheer pleasure of sharing their knowledge, experiences, and yes – their musical boxes! They wanted to become friends, and so they did. This spirit gladly lives on, as anyone can attest who has been to our meetings.

This spirit of friendship, in tandem with the ever-increasing membership and activities of the Musical Box Society of Great Britain, have lent a crystallization to our purposes, as follows:

– **To Publish a Quality Journal** which shall act as the sounding board for all the membership. This is *THE MUSIC BOX,* and it is the "tie-that-binds" our members from all countries. The Journal shall consist of articles and letters contributed by the members, and shall report on current developments in the field of mechanical music, including but not limited to meeting activities; advances in restoration techniques; museum exhibits; tips on collecting; important sales, and other items of interest. The Journal shall contain commentaries as well as paid advertisements. Critical reviews of books, magazines and recordings related to our field shall be included, and they shall be of a subjective nature although not designed to be hurtful in any way. The Executive Committee shall set the tenor and format of the Journal, and the Hon Editor shall be responsible for the content.

– **To Hold Meetings** at which our membership can gather and enjoy each other's common interest in musical boxes and automata. In addition to the Annual General Meeting, regional or provincial meetings shall be encouraged so as to allow as many of our members to participate as possible. An attempt shall be made to set aside a part of each meeting for workshops or seminars of an educational nature. Marts may be held, and also auctions, at which our members may partake in the excitement of a musical box auction under properly conducted circumstances.

– **To Encourage the Restorers & Makers** of musical boxes and automata to make their methods and products known to our membership. This may be accomplished through demonstrations at our meetings and articles contributed to *THE MUSIC BOX.*

– **To Recognize the Existence of Commercial Enterprises** and allocate a time and place where they can go about their activities without imposing upon the educational functions of a meeting. *THE MUSIC BOX* shall also act as an outlet by accepting advertising. However, no product shall be branded with the endorsement of the Musical Box Society of Great Britain.

– **To Collect & Preserve Historical Information,** including books, manuscripts and recordings. This is the duty of the Hon. Archivist, and will form a body of information for future collectors to draw upon.

– **To Co-operate with Other Individuals and Organizations** who are attempting to fulfill parallel goals. This is evident in the assistance which our Officers and members lend to museums; in the many times in which we have been honoured to host groups of visiting collectors from the Musical Box Society, International; in the ties which we attempt to maintain with the French, German and Dutch Societies; and in the good relation which it is our obligation to nurture with all parties who are involved in the field of restoration, curating, and dissemination of information on our field of interest.

It is the fervent hope of the Executive Committee that we will not lose sight of these purposes which draw us together, and that our work towards these goals will not only be pleasurable, but will also bear fruit for future generations of collectors and historians. Let the fun continue!

The Executive Committee.

The above are the unanimous sentiments of the committee and were expressed by our Hon Vice-President, **Steve Ryder.**

Also from America

Coulson A Conn, M D, will be in Great Britain during the month of June, so we shall be seeing something of him, possibly at the summer meeting to be held at the London Press Club, (1st floor) International Press Centre, 76 Shoe Lane, London EC4, on Friday and Saturday June 10/11, 1983.

Coulson writes: "The friendship from England has been overwhelming. I will be spending the month of June in London studying child psychiatry at the University of London Institute of Psychiatry, Denmark Hill. I note from your address that you live not far from there. I have just been asked to be listed as a contributing editor of the MBSI Technical Journal, so I'd like to talk journalism as well as musical boxes when we meet. **Ted Brown** has located a place within a mile of the hospital so I have asked him to make a reservation".

More from America

During the past two and a half years one or two people have mentioned that they do not like seeing names set in capital letters. Founder-member **Gerry Planus** has recently made this point so we are now printing names in "bold" type which, despite its name, is not quite so bold as "caps".

Gerry continues, "My main business is restoration of music boxes and I have found that gradually my three month backlog of work has shrunk to one week, but it is slowly starting to get longer again. My main problem is that I have invested heavily in machinery, which gets the work done more quickly and with more precision.

At the moment I am part way through constructing a semi-automatic pinning machine....."

Gerry then goes on to describe his work. In reply I have asked him if he will be generous enough to tell us more of the semi-automatic pinning machine.

Always a pleasure to hear from Gerry; he's obviously a colourful character – well – he used to work in The Old Kent Road! – and other romantic parts of London.

From France

This morning the *Nouvelle Revue de L'Association des Amis des instruments et de la Musique Mécanique* arrived, and it was interesting to see our **Hank Waelti** article on the Raffin organ works translated into French, *La Fabrique de Josef Raffin a Ueberlingen.*

Josef was highly delighted when we sent him copies of the English version. Now he's got the same thing in French. It begins, "Lors de chague festival d'orgue d'Europe Centrale, il y a toujours quelques petis orgues de rues neufs et décorés à la main de motifs et colorés".

The French society (A A I M M) have also obtained our permission to translate *Mechanical Music and the Great Composers* into French.

In an amicable reciprocal agreement we shall be using some of their material.

(Can anyone translate French into English? Ed.).

Autumn Meeting 1982

As we have already reported, over £1,000 was collected, enough to buy and train a "Guide Dog for the Blind".

Graham Whitehead has sent this latest report; Guide Dog *Nichole* born 18th February 1983. Doing well. Cross retriever/labrador. News of her training to follow. The name *Nichole* given at the suggestion of the late Cyril de Vere Green.

Cyril de Vere Green

The memorial service of our much-respected Founder-Member, and former President, took place on Friday April 22nd, at University Church of Christ the King, Gordon Square, London WC1. Many of our members were able to attend.

J E T Clark

The late **Mr Clark,** a Founder-Member, was one of the first to write a book on the care and restoration of music boxes. One of our new members, **Ray Ashley,** was browsing in Roger Turner's bookshop in Greenwich and came across an original copy of the J E T Clark book, *Musical Boxes,* which Ray bought for £17.50.

Letter from the Police

What would flash through your mind if an envelope from *Paddington Green Police Station* dropped through your letter box? Wrongful car parking? speeding? dangerous driving? drunken driving? (it's the car which turns us into criminals!) – on opening, however, the police were seeking information about a Music Box "found in the street". The details given were, "Musical Box. 18″ × 7″. Plays 8 tunes".

I visited the police station and obtained some more details to aid identification.

Here are the eight tunes (correct spelling as on the song sheet).

1. The Gyp sit Countess, Stephens.
2. Come into the garden Maud.
3. The King and the cannibal.
4. The Deum Laudamaues.
5. Corn Flower Waltse.
6. The Nigth Bell Galop, Clark.
7. Tapioca when suded to work.
8. Kathleen Mavoureen, Crouch.

On the left of the cylinder stamped on the base, were the numbers, 05 (above the securing screw) and 8.4 (below it). "Soit a piraux" was stamped there, too. The box had a single comb.

"That", said Jon, "means 'made of steel'!"

At the bottom of the song sheet there were some words, too small for the human eye. I did ask at the police station for help here and the officer dug into his pockets, drawing out his lantern, whistle, notebook, pencil, truncheon, handcuffs, his wife's shopping list, and finally his Sherlock Holmes magnifying glass. He read out, "Ligh Guyot Cie Mulhouse".

If any member can identify it from the above please write to me or give me a ring. (Ed.)

The Music Box at Paddington Green Police station.

Spring Meeting, Kendal

More than 90 members travelled to the English Lake District for our meeting in Kendal. As usual, Alan Wyatt arranged for the best weather of the year and our Saturday tour of the lakes was illuminated by brilliant sunshine on snow-capped mountains. (The following day the weather changed and the mountain passes were closed to motor traffic. Nice timing, Alan and Daphne).

Jim Hall

What a charming man the local organiser is. Jim, with his **wife** and mountain-climbing (Himalayas and all that!) son, **Brian Hall,** did the arranging, with Alan and Daphne.

Jim had us chuckling during his lecture on "Pipe Barrel Organs", not because he told jokes but because he spoke in that delightful "chuck-away" style that only real experts can carry off successfully. The man behind me informed his mate, "Ah, Jim's a practical man, not like them there theorists!"

Richard Mason, another craftsman who obviously knew what he was talking about began the morning's proceedings with a talk on the Polyphon, and the mechanics of the singing bird.

At noon we flocked to the old sheep-shearing centre to hear the Town Hall carillon.

Having listened to "dem bells", we returned to the Woolpack Hotel (excellent and friendly service throughout) to listen to **Bob Atkinson** talk on the difficulties and complexities of "Dampering the Musical Box Comb". By the calm gentle way he answered questions we knew we were listening to yet another genuine expert.

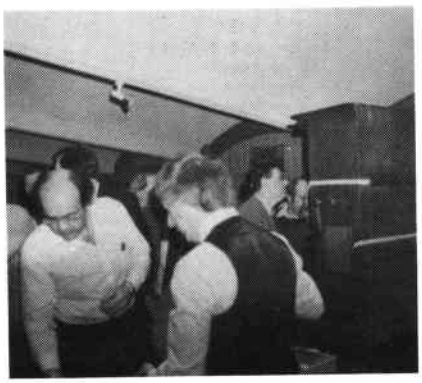
In the afternoon we enjoyed the afore-mentioned tour of the Lakes, the high spot being a visit to the Penrith Steam Museum.

After dinner we were to be entertained by **Bruce Angrave** and his hilarious "Water Music", but Bruce was not well enough to travel. We all wish him a speedy recovery.

As indeed we do to **John Mansfield,** now recovering from a very nasty operation. John hopes to be fit enough for the Switzerland trip, including the THUN Festival. We all hope he makes it. Our meetings don't seem the same without John and Kay there.

Get well Bruce; get well John.

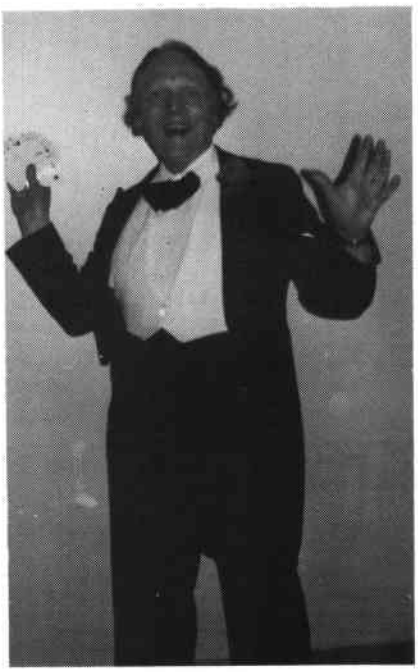
Jim Hall, local organiser and lecturer at Kendal, April 1983.



Richard Mason (Right).

On Sunday morning **Brian Hall,** with the help of gloriously colourful slides, took us giddily up the mountains of the Himalayas. Armchair training for our assault on the Jungfrau in July.

In place of Bruce we had, for after-dinner entertainment, **The Great Franco** (Frank Stainton), one of the funniest conjurors I have seen in years – The Tommy Cooper of the Lakes. His act was brilliantly timed, and he told me that he had perfected some of his funniest tricks by studying Norman Wisdom.



"You like-a da suite, heh?
It's-a made-a to measure,
It's no-a made-a to fit!
It's-a made-a to measure.
Now I show you a trick, heh?
I hope.

An international flavour was added by our American friend, **Mr Chiophini** (apologies if the spelling is not correct), who displayed a natural histrionic ability when co-opted as 'Feed Man' to the Great Franco.

Australia sent us **George and June Halls,** who gave us a long tale of how to cook Kangaroo meat, wrapped round a stone, slow cooked for three weeks, on an open fire...., and when George had us all listening to his billybong cookery lecture he concluded, "....and then you throw away the meat and eat the stone!"

It wasn't only 'the colonials' (now for the irate letters of protest!) who kept the talk flowing; **Philip Fluke** talked of French history, **Ray Ashley** told us of the secret railways

of Crystal Palace, **Peter and Gillian Roberts** talked Polyphon with **Keith Harding, Gillian Swan** (complete with husband and charming children) told us how she *nearly* bought a music box but was gazumped, some kind gentleman introduced me to the 'Ilford XP1 400 ASA' for my Minox camera (I now have a roll in that particular camera), **Jim Colley** turned up with a 'Little White Bull' which turned out to be a mechanical cow, and **Sue,** the Woolpack barmaid, cheerfully served us drinks.

A great meeting. You *must* come to the next one.

Future Meetings (Alan Wyatt)

AGM

Friday 10th June, The Press Club, 76 Shoe Lane, London. 7.30 pm. No Admission Fee.

Summer Meeting

Saturday 11th June, Registration Fee £5. The Press Club.

We are grateful to our editor, Bob Leach, for once again being able to use the excellent facilities of his club for these meetings. Members bringing items for the Auction may store these at the Press Club overnight if they so wish. Please deliver to me at the club between 6 pm and 7.30 pm on the Friday evening before the AGM.

Once again a very attractive and varied buffet lunch has been arranged. **Please lunch at the Club.**

Programme:—

9.00 am	Registration and entry of items for AUCTION
9.45 am	Coffee and Biscuits.
10.15 am	Talk by Robin Timms 'Arranging Music for the Polyphon'
11.15 am	Talk by Dr Peter Whitehead. 'Canon Wintle and the East Anglian Piano Co.' Also Film of Canon Wintle and his Workshop.
12.30 pm	LUNCH. Bar facilities available for drinks. Viewing of Auction Items until 2.00 pm.
2.15 pm	Talk by David Tallis. 'Musical Snuff Boxes'.
3.15 pm	Tea and Biscuits.
3.45 pm	Society Auction. Conducted by Christopher Proudfoot and Roger Kempson.
5.45 pm	Stay and meet your friends in the Bar.

Autumn Meeting

Now being held at Beverley **NOT** Plymouth.

9-11th September 1983.
Hosted by our PRESIDENT.
'Beverley Arms Hotel', North Bar Within, Beverley, North Humberside. HU17 8DD Tel: (0842) 869241.

The meeting is to be based at the Beverley Arms Hotel, a Trust House Forte hotel over 300 years old, fully modernised and with all facilities. It is close to the centre of Beverley. A fine market Town with many interesting buildings and features.

Members are invited to bring along organs etc. to play in the Town Centre on Saturday morning in support of the Flag Day for the local Hospice.

Coaches will take members to view the Humber Bridge and a Buffet Lunch will be provided on board the old Steam Ferry boat 'LINCOLN CASTLE'. Following lunch the coaches will travel to Pocklington to visit the President's Museum and Cinema including:—

'PENNY ARCADIA, The Wonderful World of Amusement Machines'.

The Society Dinner will take place at 8.45 pm at the Beverley Arms Hotel.

Australia's George Halls, and Sue, the barmaid at the Woolpack Hotel, Kendal.

The blacksmith at work, Penrith Steam Museum. Mr Swan, wife Gillian, and children, watch carefully.

A substantial reduction on the normal 'Bargain Break' cost has been negotiated with the hotel. Members are strongly requested to book at the hotel as soon as possible. Quote MBSGB. All bookings direct to hotel with 10% deposit. **Rooms cannot be held indefinitely.**

Weekend Package:—
Accommodation:
(Friday and Saturday nights).
Dinner:
(Friday and Saturday evening).
Breakfast:
(Saturday and Sunday mornings).
£42.00

The Society Dinner is included in the above package: for those not staying at the hotel, the charge for dinner is only £8.00 per person payable to the hotel.

Registration Fee:—
£5.00 send to Alan Wyatt, Meetings Secretary.

Christmas Meeting
The Press Club, Saturday 3rd December.

Roger Kempson and Christopher Proudfoot (repeat).

Members who regularly attend our Summer Meetings will be familiar with the Auction. We hope that the following information will tempt new members to come along and participate. The aim of the Auction is to raise funds for the Society. Ten per cent of the total money received is donated to Society funds. IT IS THE ONLY FUND-RAISING MEETING ORGANISED BY THE SOCIETY. Vendors bring along items on the morning of the meeting (in this case, June 11th 1983, to the *Churchill Room* at The Press Club, London, from 9 am – nb. the date, 11th June.) The previous evening, June 10th is our AGM. For including in the afternoon sale. Viewing takes place during the morning and also during the lunch break. (Will members be kind enough to lunch at the club, please! All part of the goodwill – and also value for money).

However, all viewing must be completed by 2 pm to allow the Auction Organiser and the Auctioneer time to arrange the lots for selling.

Entry forms are available from the Auction Clerk, and reserve prices can be set by the Vendor. There is a fixed reserve whereby the lot will not be sold until the figure has been reached, and the discretionary reserve, which allows the Auctioneer to knock down the item at one bid below the reserve set by the vendor. Members' attention should be drawn to the fact that there is no Buyer's Premium at the Society Auction, thus making prices even more attractive.

The success of the Auction depends upon the support of the members – so – Roll Up! Roll Up! Do I hear a thousand pounds? One thousand two hundred? One thousand four hundred!!!

H A V Bulleid

We receive tributes from many countries praising the *Musical Oddments* articles written by our regular contributor Anthony Bulleid. Under the reciprocal agreement between editors of official journals of national societies concerned with mechanical music, the French Society have published the following formula:–

"A propos des boîtes a musique, par H A V Bulleid: On trouvera dans cet article des précisions intéressantes sur les cylindres de BAM et en particular la formule suivante:

$$\frac{60 \times \text{longueur du clavier en inches}}{\text{Nombre d'airs}} = \text{Nombre de lames au clavier".}$$

[BAM = Music Box]

Anthony Bulleid's formula can be seen in English on page 362, THE MUSIC BOX, Vol 10, No 8.

We think this is Mr Chiopini from America. Whoever it is – thanks for coming to Kendal.

ENROL A FRIEND....

MAKE 1983 OUR YEAR OF 2000!

LIST OF NEW MEMBERS

1859 Edward Reynolds Byron, Leamington Spa, England.
1860 R Almonti, Hurst Green, Lancashire.
1861 T Steele, Birkenhead, Merseyside.
1862 Eric Smith, Colchester, England.
1863 Byran Keith Steele, Cambridge, England.
1864 John Hayward, Brighton, England.
1865 Alan Pell, Spalding, Lincs.
1866 Alan Whytock, Derby, England.
1867 Robert Brain, Devon, England.
1868 Mrs J Willmott, Rainham, Kent.
1869 B H Baumfield, FLA, FRSA, FBIM, Central Library, Birmingham, England.
1870 Daniel Marty, Saint-Leu-la-Forêt, France.
1871 Hector Cormack, Crieff, Tayside.
1872 P A R Power, Cookham Dene, Berkshire.

In response to the request of a number of members full addresses are not listed in the Journal. The Committee request that where a member wishes to contact another member for the first time he does so through TED BROWN, 207 Halfway Street, Sidcup, Kent DA15 8DE, England.

CHANGES OF ADDRESS

0102 David Tallis, Yoxford, Suffolk.
0342 H W Turner, Basildon, Essex.
0631 Dr C Van Essen, Royston, Herts.
0823 R Guy, Middlesbrough, Teeside.
1064 S Haskel, Putney, London SW15.
1102 Capt M D Jones, West Germany.
1158 E C M Hollingworth, London SW7.
1194 L J Brown, Scarborough, N Yorkshire.
1479 A J Maslen, Wallington, Surrey.
1618 R H Hall, Norfolk, England.
1796 A Tebby, Guildford, Surrey.
1839 R K Hawkins, Guildford, Surrey.

Anglo-French co-operation

The current edition of the A A I M M journal carries a picture of the "Gavioli Roofmarks", the front-page picture of our VOL 10 No 8. Are the roofmarks genuine? we asked.

Nos Amis Anglais nous lancent un Défi.... the French have replied. They will investigate on our behalf.

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

"En couverture du numéro de Noël de 'The Music Box', revue de nos amis de la 'Musical Box Society of Great Britain', on peut découvrir la photo ci-jointe prise à Paris, au 175, rue de Bercy, non loin de la Garde de Lyon.

Cette adresse est la dernière connue des Établissements GAVIOLI. C'est actuellement la façade d'un garage mais sur le mur latéral, on peut distinguer la trace d'un toit peut être celui de l'ancienne fabrique.

Un A A I M M particulièrement bien documenté pourrait-il apporter la preuve de cette supposition en nous fournissant une photo ou une gravure ancienne des Établissements GAVIOLI.

Nous pourrions montrer ainsi à nos amis anglais que nous sommes dignes de l'intérêt qu'ils portent à nos instruments anciens!"

Our members visiting Paris might be interested to learn that JOE AND DOMINIQUE, instrument repairers, advertise in the Journal of the French Music Box Society, but their advertisement is written in English. For those of us with little French a visit to Joe and Dominique might prove interesting: 60 rue Saint-Sabin, 75011 Paris. Boutique 7. Nearest Metro – Bréguet-Sabin, not far from Place de la Bastille.

The Spring 1983 News Bulletin carries the following notice:— President Heintz reported that he received a letter from Dr Cyril de Vere Green, former President of the MBSGB, expressing personal greetings and best wishes for a successful annual meeting, He then asked Steve Ryder, who is Vice-President of the MBSGB, to speak. Steve expressed the greetings and best wishes of the members of the MBSGB, and conveyed the regrets of Jon Gresham, President, that he could not attend.

In acknowledging Steve Ryder's report, President Heintz, who occasionally attends MBSGB meetings, confirmed that members of the British Society are cordial and outgoing people and are pleased to have overseas visitors attend their meetings.

1983 Overseas Events include:—

THUN, Switzerland – July 15-19, 1983.

BERLIN, West Germany – July 1983.

MBSI (American Society). Annual Meeting – September 1-3, 1983. Franklin Plaza Hotel, Philadelphia. PA.

Annual Meeting – September 1984. Texas.

The Grand National 1983

I'm sure you're not the least bit interested but while we were in Kendal I won The Grand National draw at The Press Club – £168. Well run the French horse Corbiere, et Viva la France!

THUN

It pays to advertise — with US!

Among the Music Boxes on display at Kendal was one which bore this magnificent message:—

"L'Universal interchangeable cylinder box.

I acquired this box in East Anglia without any cylinders and after it had lain in my garage for six months I put a small advertisement in THE MUSIC BOX for cylinders. Within a week I had an offer from Cumbria of twelve cylinders which might fit and one week after that, box and cylinders met at the Leamington Meeting. They fitted and a marriage was celebrated.

Advertisements in THE MUSIC BOX do produce results".

Lyn Wright.

DR CYRIL DE VERE GREEN

BY the death on 27th February 1983 of Cyril de Vere Green, the world of mechanical musical instrument collectors has lost a formidable figurehead. It was he who formed the very first European mechanical instrument collectors' group – the Musical Box Society of Great Britain. That was back in 1962.

Cyril de Vere Green was a man of very many talents, skills and abilities. He was a first-class organiser of people and events, yet he was intensely human. A man of great and genuine charm and style, he was a brilliant speaker and lecturer and had the rare skill of keeping the undivided attention of his audience.

Although he is known to us as the man who virtually brought together all Europe's mechanical instrument collectors, he was not a musician nor historian.

Born on 11th June 1909, Cyril studied medicine and qualified from London's famous Guy's Hospital in 1932, becoming senior dental House Surgeon in that year. In 1936 he began an association with University College Hospital which was to last to the end of his life.

As a dental surgeon he was widely acclaimed for his skills. As senior dental consultant he ranked amongst the highest authorities in the land. But Cyril de Vere Green's interests extended into the field of advanced conservation techniques and he began lecturing on this aspect of dentistry as early as 1946. His lectures were interesting, always controversial and invariably broke fresh ground. Suffice it to say that almost all the changes which he foresaw in dentistry, ranging from administration through the British National Health Service into highly technical means of treatment, have all come to pass.

His role of honour in the world of dentistry is unique. Among the very many honours bestowed upon him around the world was his election as Fellow of the American College of Dentists, recipient of the covetted Pierre Fouchard Academy award, the American Elmer Best Award, and finally, only last November, he became one of the very few Europeans to be accorded the Honorary Membership of the American Dental Association.

A popular member of a number of London's famous clubs such as The Punch Club, The Savage Club, The Canada Club and the British Medical Pilot's Club, he was always respected for his gift of humourous oratory, his wit and, above all, his style which was very much that of the era of the English Gentleman.

Cyril never did things by half measures. If he was interested in something, his interest had to be complete. In 1963 he decided to take up private flying and at once joined the Elstree Flying Club where he was distinguished as an above-average student. He took his flying licence in the minimum time and frequently enjoyed taking his friends on sight-seeing trips around the Home County skies.

His interests extended also to model boats and he became a highly skilled constructor and operator of radio-controlled sailing craft. Again he went in for this in a thorough way and his largest boats, almost two metres long, were always stored in purpose-built wooden cases. Only last summer when he travelled on holiday he made special arrangements with the airline to have his cases of boats collected for air-freight to his destination.

His marriage to Bertha Jane Gee in 1934 was rewarded by the birth of two sons, Robin and Trevor. Bertha de Vere Green soon distinguished herself in her own right first as a collector of rare family crests and coats-of-arms reproduced on letterheadings and envolopes, and then as a collector of fans. Her book *A Collectors' Guide to Fans Over The Ages* very rapidly became a definitive guide to the subject. At the time of Bertha's death three years ago, she was working on a companion volume on the history of the parasol. One of Cyril's ambitions had been to complete her unfinished manuscript.

From 1934 until his retirement in 1976, Cyril de Vere Green operated a private dental practice in London's Devonshire Place, latterly at Number 11. This fine late 18th century house on the Duke of Portland's estate once looked out onto a quiet avenue with high gates at the northern end behind which was the open space later developed into Regent's Park. But today Devonshire Place is a fairly busy street running parallel to Harley Street and is an area populated by doctors and dentists of title and repute.

Cyril's home was the venue for many memorable musical box society occasions. In the days when members totalled no more than thirty or so, Cyril and Bertha would throw lavish parties and Cyril's musical boxes – he specialised in early key-wound quality boxes – would be arranged on tables so that everybody could see.

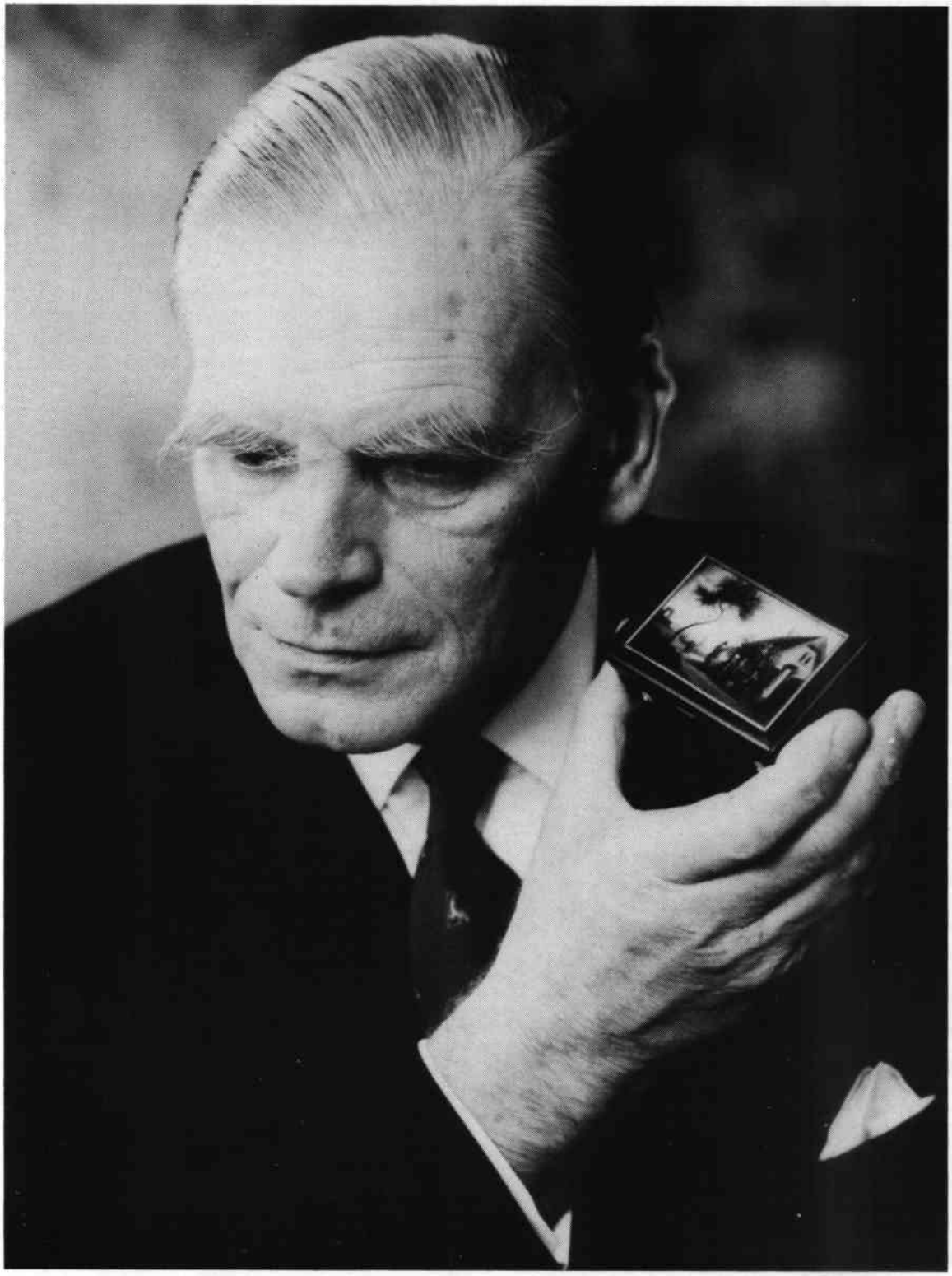
But it was his dental surgery which left an indelible impression upon all who saw it – both musical box collectors and patients alike. It was full of instruments! And while patients reclined in the dental chair waiting for an injection to numb their jaws, Cyril would play one of the two large Polyphons, a couple of cylinder boxes or, on special occasions, he would sit at the Aeolian Orchestrelle and pedal his way through one of his favourite music rolls.

During 1976, he decided to retire. The big house in which they lived and worked was becoming too much for Bertha to look after and although they had a lift installed in the house, there were still stairs and steps which had to be ascended and Bertha's health was failing.

The first thought was the collection and despite extensive endeavours, no British museum or institution could be found which would take it over as a complete entity and exhibit it. The Dutch National Museum van Speelklock tot Pierement, through Dr Jan-Jaap Haspels, was, however, prepared to do just that. In fact, the museum, with the financial backing of the Dutch Government, was particularly keen to preserve the collection and exhibit it in Holland.

At last the arrangements were made and, amidst much sadness, Cyril's life-long collection, most of which had been amassed since the late 1950's, was carefully packed and transported to the Continent.

On Christmas Eve, 1976, Cyril and Bertha closed the door on Number 11 Devonshire Place for ever, and



Dr Cyril de Vere Green
born: 11th June, 1909
died: 27th February, 1983

moved down to Hambledon, a small village near Godalming in Surrey. Here they took over a small and truly charming cottage close to the home of their youngest son, Trevor. London was still only one hour by car away.

Last Christmas, having returned from America and presented one of his usual masterly talks to the December meeting of the Musical Box Society of Great Britain at London's Press Club, Cyril developed a lung infection. The early months of this years saw three periods in hospital, the last to be treated for double pneumonia. Finally it was discovered that he had a serious heart condition and urgently needed a heart bi-pass operation. So critical was the situation that even though he was in a weak state from his chest complaint, the operation had to go ahead on February 17th. He appeared to make good progress in recovery, and was transferred from intensive care on February 24th. He died peacefully in his sleep having been visited by his family at 7.0 pm on February 27th.

He is survived by his two sons and seven grandchildren. The funeral took place in Hambledon on March 4th where he was laid to rest in the family grave. A memorial service is to be held in London during April.

March 4th, 1983. A W J G O-H.

FRANK VOGEL

ON 18th February 1983, former Committee Member Frank Vogel suffered a massive heart attack and died before reaching hospital. Only 67 years old he was spared a long illness and forced inactivity which would have been impossible for him to accept.

Frank's involvement with our Society coincided with his retirement from the teaching profession and he immersed himself in the affairs of the Society with the enthusiasm and dedication of someone with a new interest and time to devote to it. Initially he was appointed to the Committee as Recording Secretary, but later took on the additional post of Membership Secretary.

This he tackled with rare zeal, devising and instituting an entirely new system of membership records and transferred the whole of our membership onto this system.

This would have been more than enough for any person to cope with but whenever a suggestion was floated in Committee demanding someone's time and trouble Frank unhesitatingly volunteered to do it. He helped many of the other officers with the administrative chores of their work.

Blunt and outspoken, he was never reticent in voicing his opinions and enjoyed our meetings immensely, for which he used to prepare and issue the notices.

Frank was a character, a veritable dynamo of energy he thrived on work and was a tower of strength, only those on the Committee at the same time can appreciate all he cheerfully contributed to your Society.

The Society sent flowers to the funeral, of which Curly, his friend for thirty years, wrote "I know Frank would have appreciated it enormously too – perhaps he looked down and saw, but knowing Frank I expect he is busy reorganising things up there!"

J G

MUSICAL BOX ODDMENTS 18

By H. A. V. Bulleid

CASUAL admirers of a musical box are often very interested in the tune sheet, so it is always worth noting extra information about the tunes and composers on a separate card parked in the box. Tune sheets can be very unfair to composers (though admittedly even more unfair to tune arrangers). Bishop is a good example – I doubt if he is mentioned once for every ten times his tunes appear.

Bishop

Henry Rowley Bishop, a Londoner, 1786-1855, had an outstanding reputation in his day and he scored two notable "firsts", – he was the first musician to be knighted (in 1842) and he was the first to employ a recurring theme-tune in his opera or more strictly musical play *Clari, or the Maid of Milan,* 1823. This theme song, music by Bishop and words by the American poet John Howard Payne, was "Home Sweet Home". Bishop used it again in the overture to his opera *Home Sweet Home* in 1829 and Donizetti borrowed it for use in *Anna Bolena,* 1830. Its immense popularity, often a source of irritation to classy composers, was further heightened after 1850 when it was adopted as a star turn by Jenny Lind.

Bishop's musical output between 1806 and 1836 was tremendous, covering about 125 musical plays and operas of which fifty where wholly or partly adapted from the European successes of Mozart, Rossini, Auber & Co. Most of the adaptations debased the originals and were powerfully deplored in musical circles. Bishop's own operas or plays-with-songs are now only remembered for some outstandingly popular songs and glees including "Lo, here the gentle lark" from *The Comedy of Errors,* 1819; "Bid me discourse" from *Twelfth Night,* 1820; and "Oh well do I remember" from *Maid Marian,* 1822. "Bid me discourse" is often heard on early musical boxes, and it is rather typical of Bishop that he took these words from *Venus and Adonis* and used them in *Twelfth Night.*

"Home Sweet Home" is correctly credited to Bishop on discs, including Polyphons 1381, 2199 and 5993; and his ballad "The Mistletoe Bough" is on Polyphon 5779. But on cylinder box tune sheets the tune is often wrongly attributed to John Sinclair, 1791-1857, a singer at Covent Garden from 1811 who created the tenor roles in some Bishop operas and who sang for Rossini and others in Europe between 1819 and 1823. He composed a number of Scottish-style songs; but why his name should be attached to "Home Sweet Home" by so many leading makers including Nicole, Mermod, Billon-Haller and Weill & Hamburg, remains shrouded in mystery.

Automatic Zither

The accompanying two photographs show the tune sheet and the mechanism of a considerable rarity among cylinder musical boxes, the automatic zither.

The maker is Paillard, identified only by a simple cross engraved on the governor cock with C/P/&/C in the four corners. The 12 pouces (12.8in) cylinder, pinned mandoline style, plays six airs on a 124-tooth comb. The tissue roll in the plain-topped Zither covers all the comb teeth.

At the centre of the cylinder, and displacing only one comb tooth, is a nest of six brass cams which are just greater than the cylinder diameter when the zither is in action, and rise about a quarter of an inch when the zither is to be taken off. The follower for these cams is a finger extending from the centre of the zither. As the cylinder shifts for tune change the following comes in line with the appropriate cam. There is no provision for fully disengaging the zither.

I think this idea would have been better applied to a 2-comb box, the automatic zither acting only on the second comb which would act as "harp" accompaniment or decoration to the melody on the main comb. Perhaps just such a box will turn up one day.

More alternate tips

There are two distinct schools of thought on the intriguing subject of alternate tips. School A holds that with a growing demand for boxes playing more tunes, existing combs in stock had alternate tips removed to permit playing double the number of tunes. School B maintains that the amputation was done purely for quality reasons, on the theory that the tipless teeth, tuned to the same pitch as an adjacent tooth, would vibrate in sympathy with playing teeth and thus add to the overall sound effect. The fact that this theory is a bit shaky, because there is no extra source of energy to create this extra sound, does not put the kybosh on school B which only argues the *motive* for alternate tips, not necessarily the *result.* I suppose there must also be quite a large school C of agnostics, and they may be the wisest.

As a strong adherent of school A, I was distinctly shaken when I first met a 10-air box with alternate tips. Never having seen a 5-air box I made rapid enquiries and found that though very rare there are some in existence; failing that; school A would have had to bite the dust.

Recently I have examined in detail Lecoultre 10-tune alternate tip key-wind box serial number 30490 with 13¼in (335mm) cylinder and 167 comb teeth of which 83 have tips. The tune sheet is reproduced herewith and it might possibly be relevant that some of the tunes are decidedly obscure.

The 167-tooth comb has the tuning scale scratched on the brass base, all in groups of 2, 4, or 6 teeth, so that after removing alternate tips every note is still represented. At the bass end all tipless teeth vibrate in sympathy with a neighbour, but fewer and fewer do so as one progresses towards the treble end. Whether any effort to tune them was made is impossible to establish. Nor can one be definite about the sequence or the method of removing the tips; some of the stubs have

Fig 1. Typical coloured Paillard tune sheet for the Automatic Zither musical box. Zither-Automatique is in black lettering with blue shading, and Mandoline Expressive is with red shading.

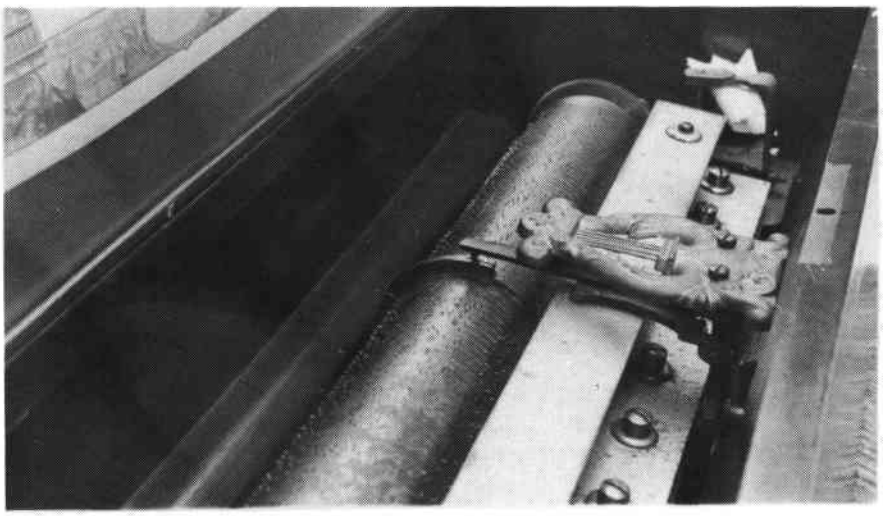


Fig 2. The cam and follower arrangement for the Paillard automatic zither.

certainly been ground or filed and it is surprising that they are so variable in length, ranging from completely missing tip to not far short of playing length. And I wonder why they drilled those 54 damper pin holes for the tipless teeth. I cannot imagine that any of the Lecoultre brothers liked that sort of wasted work and I think it is pretty certain that the comb was made and tuned as a normal 5-air comb. An interesting detail of this comb is that, towards the bass end, where the depth of the brass base is reduced, the tops of the scratched letters of the tuning scale *o la ti ut re me* and *f* are all cut off. *(Sol* was abbreviated to *o* and *fa* to *f)* This proves that they were marked on the brass base before it was adjusted to finished depth.

Number of teeth

It must always have teased the sales sector of the musical box makers to decide the most saleable number of tunes for a given cylinder length and therefore an approximately given price. If they had a yardstick for standard high quality, it may well have been the 13in (330mm) cylinder playing eight airs with a 96-tooth comb, give or take a tooth or two on the comb and a line or two on the cylinder.

This poses an important but unanswerable question sometimes raised by newcomers to the musical box field, – "What is the least number of comb teeth for a good quality box?" Angels fear to answer this loaded question, but my answer is "70, or in exceptional circumstances, down to as low as 60."

It is noteworthy that the classic hidden bells and hidden drum and bells boxes and early organ boxes always retained at least 70 music teeth. At that time the general aim for quality boxes seems to have been rather over than under 100 teeth.

As the number of teeth is reduced, so the subtleties available to the tune arranger gradually disappear and rather facile, over-simplified tunes result. There must have been battles fought – tune arrangers wanting more teeth and the boss offering less, to keep down costs. Sometimes the tune arrangers must have won, judging by the Nicole 6-air 11in cylinder boxes; as Patrick McCrossan points out, there are two distinct types of these boxes. Some have 106 teeth (track width 0".017) and some 115 teeth (track width 0".016). The latter, often mandoline type, are a marked exception to the usual Nicole spacing. Another, similar exception is their 6-air 13in cylinder Forte-piano box, and yet another occurs with their 2-per-turn 12in cylinder type, – all rightly cherished as high quality boxes. They surely indicate battles won by the tune arrangers.

Glass lid lifter

A common and deplorable cosmetic deficiency in cylinder musical boxes is the glass lid lifter. Only too often one sees tattered textile remnants, or bits of string or tape or, even worse, nothing at all so that lid lifting involves finger nails. I have even seen a car key used as a brutal lever, further wrecking the thin wooden frame.

All that is needed to restore the pristine lifter is a visit to any haberdasher and the purchase of 10cm (the minimum length sold!) of nylon velvet ribbon about an inch wide – 20mm or 25mm. For small boxes and where two lifters are fitted, half inch wide is appropriate. These modern ribbons are almost indistinguishable from the original velvet lifters, and one can match the colour. On Nicole and some other boxes it was somewhere between lilac and magenta. Bright red was often used on cases with black interiors. Sometimes an unfaded trace of the original colour can be found under the domed head of the original securing pin.

Cut a length of about 3½ inches, such that when folded double and

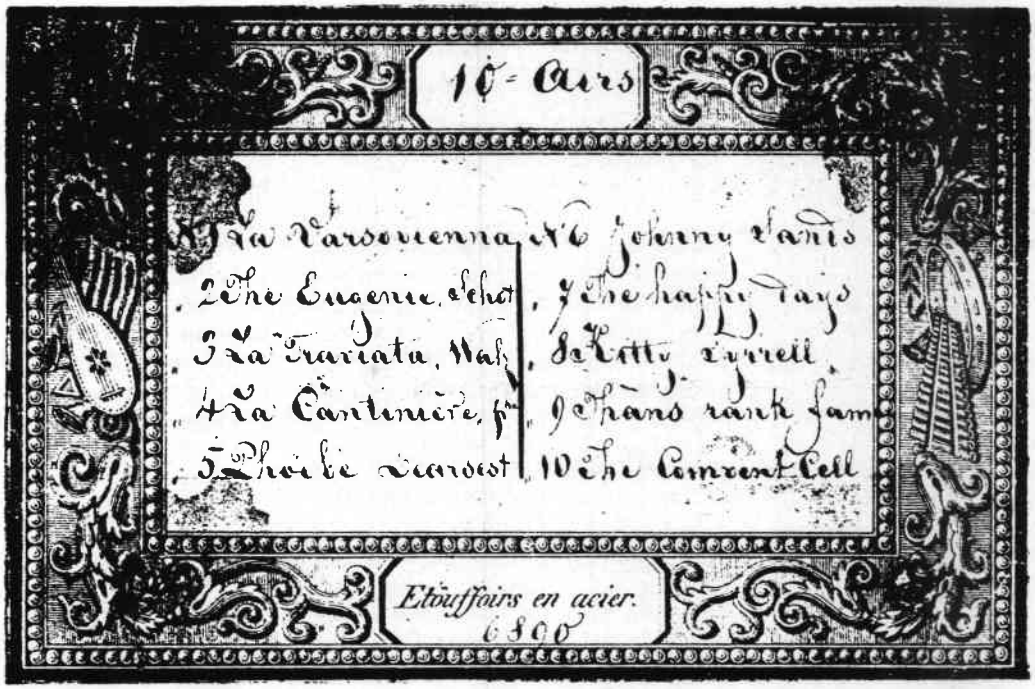


Fig 3. Typical Lecoultre tune sheet for alternate tips box serial number 30490, gamme 6890. Printed as usual in blue on white paper, and not really big enough to list ten airs, – as proved by the uneasy abbreviations and the failure to mention any composers.

secured under the lid frame it protrudes about ¾in for gripping and the cut ends do not show through the glass. It helps, and prevents fraying, to stick the cut ends together with a touch of Resin woodworking adhesive. After the adhesive has set, trim the jointed end and secure with two good quality drawing pins – brass or nickel to match the cylinder. Do not be tempted to improve on the original position of the lifter by placing it at the middle, or it will probably get pierced by the peg of the lock striker plate on the main lid. Then next time the lid is opened the peg will try to haul the lifter to its own level, with damaging results.

HAVB
Jan 1983

A WORD ABOUT MUSICAL BOXES

by Jack Tempest

IF you haven't got the space to keep a fairground organ (or the ready money to buy one with if the opportunity arose!) you could try cultivating musical boxes. The old ones, of course – not the modern Japanese novelties!

It may be that you prefer the wood and wind music of the fairground organ and this would decide you to seek out musical boxes of the organette type. The commoner ones, still to be obtained fairly reasonably priced, are the hand-cranked paper roll type. They give quite an efficient performance and have such names as "Celestina", and "English Seraphone". Then there are the "Ariston" and "Erlich" types which operate by means of circular perforated card "records". The "Phoenix" programmes its melodies by means of differing sizes of metal discs which, in the manner of a popular mint sweetmeat, could have been advertised as "The disc with the hole!" My favourite kind of organette is the "roller-organ" made by the Autophone Company of New York in the 1890's. Small pinned wooden cylinders (inter-changeable) produce nice, loud harmonium type music. All these types of instruments lent themselves to producing hymn tunes so you are lucky if you can pick up a good percentage of the livelier "pop" music of the day!

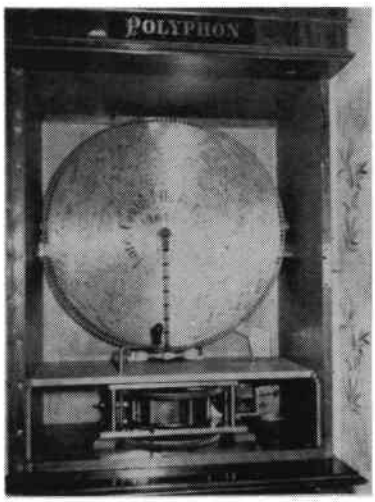
Organ lovers may be lucky enough to come across a nice old barrel organ or the portable organ once favoured by street musicians commonly, but wrongly, referred to as a "hurdy gurdy". Then there are fine old clocks which can produce organ music at certain intervals and some musical boxes of the tuned steel comb type which often include a small reed organ in their make up.

You may be content to collect anything that produces music mechanically and there is a wide range of musical boxes producing tunes from steel combs by means of revolving pinned cylinders. These come in all sizes — movements small enough to be contained in rings, fobs, snuff boxes (some of these are very precious – the gifts of king and diplomats) to sizes resembling small mangles!

There are such musical boxes that play loud and soft passages – the "forte-piano" box; boxes which throw in bells, drums, castanets, etc, for good measure, and one box I know of does nothing but play bird chants whilst operating a small replica of a bird. Incidentally one may class "Singing Birds" as musical boxes – the birdsong is produced mechanically by means of clockwork driven gears and cams operating a tiny "swanee" whistle. The mechanism also causes the bird to flap its wings, move its beak in time to the song, etc.

The early musical box of around 100 years ago was key wound and eventually later boxes were fitted with permanent ratchet winding levers. The clockwork motors are very powerful and a very grave danger to the meddler! Constant repetition of the same sequence of tunes was later avoided by bringing in boxes which had interchangeable cylinders. The threat to the cylinder box came when the Germans introduced the disc musical box; here the steel combs were plucked by star wheels operated by projections on steel discs. Each disc would play one tune and such discs could be stored easier than cylinders. Popular disc machines are the Polyphon and the Symphonion. These two companies, both of Leipzig, led the market in disc machines and their coin-operated instruments which gradually appeared in amusement arcades, on piers, in inns, etc, were the forerunner of the present-day juke-box! All the pop tunes of the day were catalogued and many of these machines are still churning out their delightful tinkling tunes in pubs and pleasure gardens up and down the country!

The interesting point about all these old forms of mechanically produced music is that they are "one-up" on modern electronics — they are really "hi-fi". You are actually listening to the performance of a musical instrument!



The works of a 24½" Polyphon. This is a coin-operated model. The perforations on the disc are left by the stamped-out projections which are curled over at the back of the disc. These push against the star wheels which pluck out the tune on the steel combs. Note the powerful clockwork motor.

"Fight the Good Fight..." with Autophone Roller-Organ accompaniment. The handle operates the bellows and causes the pinned wooden roller to work spirally to the right over the 20 keys.

The **Autophone** is the same as when I wrote the article for THE KEY FRAME magazine, but my daughter, Julie, is fifteen years older! Doesn't time fly?

Jack Tempest.

FOBBING CHURCH BARREL ORGAN – ADDENDUM

by R Booty

Seven years ago I had the opportunity to examine and write an article on the restored church barrel organ in St Michael's church, Fobbing, in Essex. When, only recently, I heard that Edward Smith, the organ's restorer, had died in 1980, I thought it time to see what the future held for the organ now that its master had passed on. I was pleased to find that it is still being cared for although not used in services. Its new custodian is Mr Smith's replacement as church organist, and she assures me the future is secure.

The organ, which was built c 1843 by Bevington & Sons, was restored at home by Mr Smith and the four photographs, which were kindly loaned by Mr Smith's daughter, show stages in the refitting and rebuilding.

Fig 1 shows clearly the lengths you must go to if you are without a suitable workshop, the windchest and pipes are set up on the living room table ready for checking everything is in order. Fig 2 shows what was under the table, the bellows piped up to the wind chest. With figs 3 and 4 we move to the reassembling of the organ in the church. In these shots approximately two thirds of the pipes have been refitted and the iron cradle for the three barrels is clearly visible.

Bevington and Sons Church Barrel Organ in Fobbing Church. Restored by Edward Smith 1969-1974.

Fig 2.

The story behind figs 5 and 6 was told in my first Fobbing article, they show the broadsheets from the bellows. I have made up a complete, clearer copy of the price list and it shows that the organ at Fobbing cost about 65 guineas. This list was for the Improved organs and I would guess that the line of staves visible down the left hand side was for a list of organs containing only single changeable barrels and not the cradle of three. The "Organs Recently Erected" is very interesting, but, although I have looked through Langwill & Boston I have found no more than the organ at Barnston listed, perhaps they were not all barrel organs as I suggested in my first article. This would make an interesting search job for members living local to the churches listed. My original article on Fobbing appeared on P 302 of Vol 7.

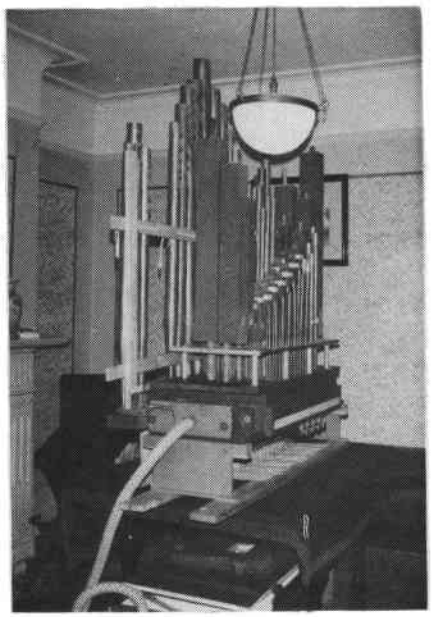


Fig 1.

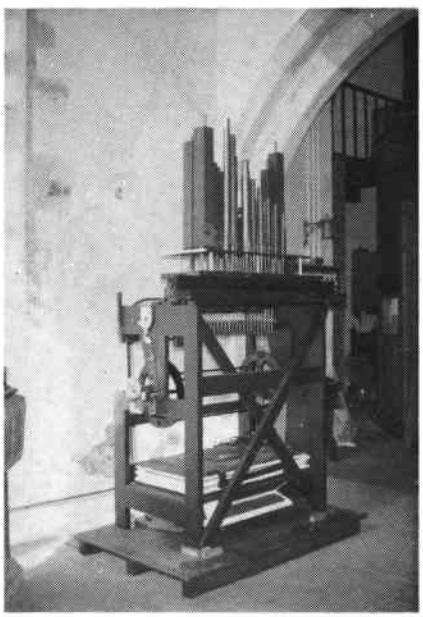


Fig 3.

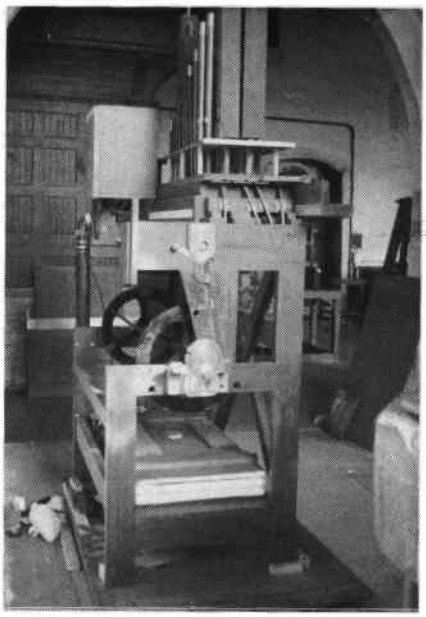
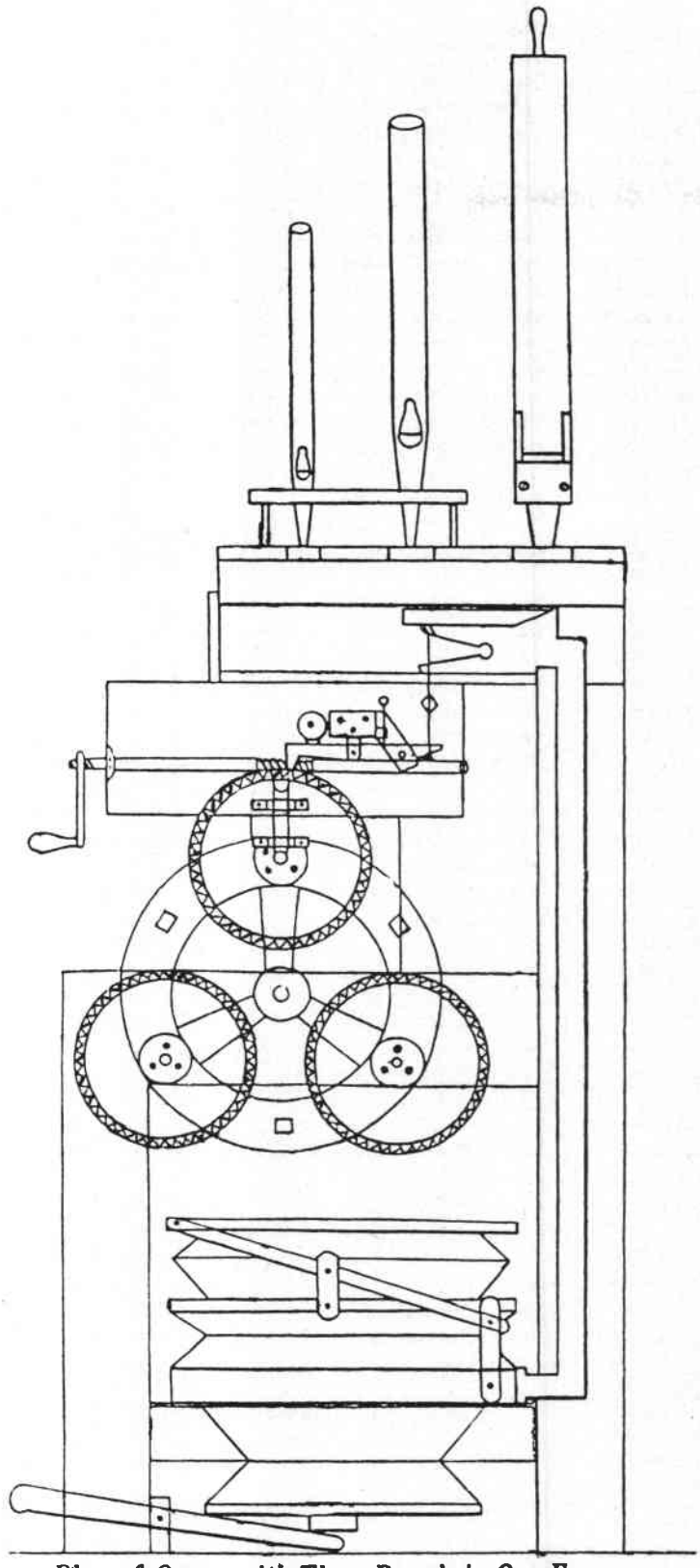


Fig 4.



Plan of Organ, with Three Barrels in One Frame

LIST OF PRICES

OF THE IMPROVED

CHURCH BARREL ORGAN,

With Three Barrels in iron frame.

No. 1.

Three stops; three barrels; 36 tunes.

To contain Open Diapason, Principal & Fifteenth.

Case 3 feet 9 inches wide, 8 feet high.

Lowest Note - - - -

Price 54 Guineas;

Without Case, 42 Ditto.

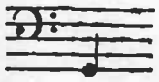
No. 2.

Four stops; three barrels; 36 tunes.

To contain Open Diapason, Stop Diapason, Principal and Fifteenth.

Case 4 feet 6 inches wide, 9 feet 6 inches high.

Lowest Note - - - -



Price 65 Guineas;

Without Case, 52 Ditto.

No. 3.

Five stops; three barrels; 36 tunes.

To contain Open Diapason, Stop Diapason, Principal, Fifteenth and Dulcianea.

Case 5 feet wide, 10 feet high.

Lowest Note - - - -

Price 78 Guineas;

Without Case, 62 Ditto.

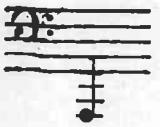
No. 4.

Six stops; three barrels; 36 tunes.

To contain Open Diapason, Stop Diapason, Principal, Twelfth, Fifteenth and Dulcianea.

Case 6 feet wide, 12 feet high.

Lowest Note - - - -



Price 96 Guineas;

Without Case, 76 Ditto.

No. 5.

Seven stops; three barrels; 36 tunes.

To contain Open Diapason, Stop Diapason, Principal, Fifteenth, two Rank Sesquialtra, Dulcianea and Flute.

Case 6 feet 8 inches wide, 13 feet high.

Lowest Note - - - -

Price 120 Guineas;

Without Case, 95 Ditto.

Fig 5.

ORGANS RECENTLY ERECTED

BY

BEVINGTON AND SONS.

St. Luke's Church, Chelsea ..... London
Penitentiary Chapel, Millbank ..... London
Northampton Chapel, Rosamond-street ..... London
Chapel of Bancroft's Alms Houses ..... London
St. George's Chapel, Albermarle-street ..... London
St. Peter's Church, De Beauvoir, New Town, Hoxton ..... London
Horn Church ..... Essex
Writtle Church ..... Essex
Little Dunmow Church ..... Essex
Barnston Church ..... Essex
Little Waltham Church ..... Essex
Stebbing Church ..... Essex
Great Dunmow Church ..... Essex
Southminster Church ..... Essex
North Orkenden Church ..... Essex
Rochford Church ..... Essex
Easton Church ..... Essex
East Horndon Church ..... Essex
Wateringbury Church ..... Kent
Cranbrook Church ..... Kent
Farningham Church ..... Kent
Wilmington Church ..... Kent
Stouting Church ..... Kent
Hunton Church, near Maidstone ..... Kent
Loose Church ..... Kent
Twy Cross Church ..... Leicestershire
All Souls' Church, Brighton ..... Sussex
National School, Brighton ..... Sussex
Battle Church ..... Sussex
Salehurst Church ..... Sussex
Herstmonceau Church ..... Sussex
Cuckfield Church ..... Sussex
Wordsley Church, near Stourbridge ..... Worcestershire
Salford Church ..... Warwickshire
Barnes Church ..... Surrey
Little Bookham Church ..... Surrey
Byfleet Church ..... Surrey
Thursley Church ..... Surrey
Wreclesham Church ..... Surrey
Kings Clere Church ..... Hants
High Clere Church ..... Hants
Meonstoke Church ..... Hants
Sherborn St. John Church ..... Hants
Blandworth Church, near Horndean ..... Hants
Pinner Church ..... Middlesex
Independant Chapel ..... Newark
Tatenhill Church ..... Staffordshire
Polesworth Church ..... Staffordshire
Leigh Church, near Uttoxeter ..... Staffordshire
Kingswinford Church ..... Staffordshire
Newton Church, near Sudbury ..... Suffolk
Stanton Church, Bakewell ..... Derbyshire
Walton on Trent Church ..... Derbyshire
Catholic Cathedral of St. Mary, Sydney, New South Wales
Catholic Chapel, St Mary's, Moorfields ..... London
The Catholic Church of our Lady of Mount Carmel, Redditch ..... Warwickshire
Catholic Chapel, Nunnery, Stanbrook House ..... Worcestershire
Catholic Chapel, Coughton Court ..... Warwickshire
Catholic Chapel, Bilston ..... Staffordshire
Catholic Chapel, Mount Pavilion Nunnery ..... Stafford
Catholic Chapel, St. Mary's Priory .... Near Leamington
Catholic Chapel ..... Cheltenham
Catholic Chapel ..... Tonbridge Wells
Catholic Church of St. Mary ..... Derby
Catholic Church of St. James, Reading ..... Berks
Catholic Chapel, Southport ..... Lancashire
Chapel of the English College ..... Rome
Catholic Chapel ..... Richmond
Catholic Chapel, Nunnery, Taunton ..... Somerset
Catholic Church of St. Francis Xavier ..... Hereford
Catholic Church of St. Francis ..... Dublin
Catholic Chapel of Sisters of Mercy, Carlow .... Ireland
Chapel of the Presentation Convent, Carlow .... Ireland
Catholic Church, Macclesfield ..... Cheshire
Catholic Chapel ..... Leamington
Hitchen Church ..... Herts
Abbey Church, St. Albans ..... Herts
Unitarian Chapel, Yeovil ..... Somersetshire
Lelant Church, near St. Ives ..... Cornwall
Lambourne Chapel, near Newbury ..... Berks
Calnscross Church, near Stroud ..... Gloucestershire
Westonbirt Church, near Tetbury ..... Gloucestershire
Independent Chapel ..... Northampton
Moulton Church ..... Northamptonshire
Weedon Church ..... Northamptonshire
Aynhoe Church ..... Northamptonshire
Cold Ashby Church ..... Northamptonshire
Farthinghoe Church ..... Northamptonshire
Albrighton Church ..... Salop
Christian Malford Church ..... Wilts
Wesleyan Chapel, near Matlock ..... Derbyshire
St. Mark's Church ..... Dublin
Royal Female Orphan School ..... Dublin
Drumcree Church ..... Ireland
Brattelby Church ..... Near Lincoln
Compton Basset Church, Near Calne ..... Wiltshire
Longbridge Deverll Church ..... Wiltshire
Llangollen Church ..... North Wales
Milford Church ..... South Wales
Richmond Church, Virginia ..... North America
Cape Town, Old Church ..... Cape of Good Hope
St Peter's Church, St. Kitts ..... West Indies
St. Luke's Church, Demerara ..... British Guiana
St. Patrick's Church, Berbice ..... British Guiana

Church Barrel and Finger Organ, full compass, composition and German Pedals, complete, £140 to £200. Church Finger Organ, two Rows of Keys, Swell and Great Organs, full compass, with composition and German Pedals, complete, £200. and all descriptions of Church and Chamber Organs built to order. Barrels made and re-sett. Organs tuned and repaired by contract in any part of the United Kingdom.

HOWLETT AND SON, PRINTERS, 10, FRITH STREET, SOHO.

Fig 6.

MASTER THOMAS DALLAM, ORGAN BUILDER

by BRIAN ORAM

THERE are few references to the names of the builders of organs in England until after the Commonwealth and the restoration of the Kingdom. The fact that the Cathedrals and Collegiate Churches had organs is well testified from a number of sources, and one can obtain short histories of these instruments from the churches concerned. The booklet offered at Winchester Cathedral, for instance, covers a period from the Saxon Kings. Most, however, are details of "repairs to the organs" and some uncomplimentary remarks about the work being done, the extortionate amount being charged, and certain fines being imposed.

Organ Builders in those days were looked after by the Blacksmiths' Company, perhaps because of the amount of metal working which even today is incorporated in the building of an organ.

Thomas Dallam was born about 1570 and with his sons built a number of fine instruments none of which seem to be in existence at the present time.

Perhaps he should be called Thomas of Dallam, a village near Warrington, Lancashire, where he was born. Certainly he was apprenticed to the Blacksmiths' Company, specialising in organ building. It is not known whether he learnt his trade in Lancashire or in London where he settled at some time in Queen Elizabeth I's reign. He was an acknowledged Master of his trade, for between 1605-6 he built the organ at King's College, Cambridge, of which the case still remains, costing the very large sum of £371.17.1d. There are references to his tuning and maintaining the organ at Trinity, Cambridge, from 1607 until 1641. He built a "double organ" at Worcester Cathedral costing £211.0.0d.; this probably means a Great and Chair Organ, the Chair being the small instrument often seen in front of the main instrument on the Continent and at Gloucester Cathedral. Originally the Chair was a portable organ used for the accompaniment of the choir, and later in English this became the Choir Organ and played on the lower manual, but at the time of Dallam the organist often had to turn round on the stool. I have played such an instrument.

He had an elder son born in 1602, so he married after he came back from the Levant. He and his son Robert built an organ for Durham Cathedral between 1624 and 1627, which was sold to St. Michael le Belfry, York, and was subsequently sold to a Mr Bell in 1885 after it had remained in the church for about 300 years; the amount Mr Bell paid was £4.0.0d.

Dallam also built an organ for Jesus College, Cambridge, for £200.0.0d.

Elizabethan diplomacy seems to have been, as it is today, a somewhat cut-throat operation with a view to expanding trade with or without the help of the government.

At that time the Venetians were powerful in the Balkans and Turkey, being able to impose their will and customs upon any visiting merchantman who had the temerity to deal with the Turkish Empire, whose capital city was Constantinople or Istanbul or Byzantium, or even Roma Nova. This city, built at the narrowest part of the Bosphorus, commands the Black Sea. All trade from the East came either along the old Silk Road through places like Samarkand, Isphahan, or through India over the mountains into the northern parts of what is now Iran, and on through Turkey, with some caravans going through Damascus to Egypt or more probably to the Capital of the Empire on the Bosphorus.

The Crusades had passed; the Christians had, for practical purposes, ceased to exist as a fighting force, and in any case it seems that the main reason for the Crusades was to obtain spices to make European food palatable.

The English had set up a group of Merchant Adventurers who called themselves the Levant Company, at Constantinople. For years they had asked their Queen to give the Sultan a present befitting a great merchant nation, but with little success.

In the State Papers of January 1596 it appears that discussions were held about the project. Later, on 31st January 1598 (page XVI) the following is noted: "A great and curious present is going to the Grand Turk, which will scandalise other nations especially the Germans". The gift therefore had been completed.

In the Illustrated London News dated October 20th 1860, page 380, appear comments upon a Contract between Randolf Bull, citizen and goldsmith of London, of one part, and Richard Stapers, the Governor of the merchant company trading to the Levant. Unfortunately the Contract has been lost, for the résumé of the Contract does not include the specification for the present, but it does include what purports to be a copy of the front elevation of the present. It was to be a mechanical organ, with a single manual, together with a clock, twittering birds and other annulated statuettes, studded with jewels.

Randolf Bull was the Queen's horlogier or clock maker, and to undertake the organ part of the work he engaged Master Thomas Dallam to help him with the task. Dallam must have been a comparitively young man of considerable talent to be asked to become involved with such a project, which he never seems to have repeated.

We are lucky in that we have Dallam's personal diary of his visit to Turkey, which was transcribed in the last century for easier reading. Richard Stapers does not seem to have gone with Dallam, so one must suppose that Dallam was considered sufficiently conversant with the intricacies of the instrument and competent to set it up satisfactorily.

Dallam obviously felt that he was on a mission of very considerable importance because he bought new clothes to the value of about £25.0.0d., the list being very complete. It appears that he took two of his journeymen with him, although he is not very specific about the matter.

He went aboard the "Heckter", lying at Greenwich, on 9th February 1598 but she did not sail until 13th February; Dallam complained about his quarters and thought that he ought to have taken lodgings in the town.

The ship became lost in a fog in the Channel which was only cleared by a bad storm, and finding themselves off the Scillies, returned to Falmouth to await the "pinis", "Lanerett", which had lost the mother ship in the fog.

Then comes a rather rambling account when somewhere off France or Spain they were accosted by seven vessels of a foreign nationality, but the "Heckter" was allowed to proceed.

They entered the Mediterranean on 27th March and berthed at Algiers on 30th March. Partridges cost 1d and quails 3 for 1d. He also mentions that eggs were hatched artificially in both stoves and hot-houses; that the population consisted mainly of Turks and Jews and that there were many renegades, mainly French and Italian. He was impressed with the large number of Turkish Baths and restaurants, for want of a better word.

The Sultan of Algiers (King) locked up the Master of the ship because he told the Sultan that it would take too long to set up the present for the Grand Sultan, and Dallam had to explain this, and they were allowed to sail on 4th April, being given some lean animals on the hoof because they were Christians.

They landed at Zante on 4th April, and Dallam seems to have become a typical modern traveller wishing to see anything and everything. He prevailed upon his joiner, Myghell Watson, and another passenger, Edward Hale, a Scotsman, to accompany him up to the top of a hill called Scapo. Reaching the top they were entertained by a local with wine, and then went to a chapel. After Mass, which they did not understand, they were entertained by seven beautiful young women and one somewhat older whose face presumably Dallam did not approve. He gives a fine description of the scenary from Scapo and of the surrounding countryside.

On arrival at Constantinople he was taken into the home of the English Ambassador, Mr Wyllyam Aldridge, which was the other side of the Golden Horn at Gallata. The Ambassador had an outhouse built for the assembly of the mechanical organ-clock, which came off the ship about four days later as it was in the bottom of the hold.

The Agony in which Dallam found the instrument can only be imagined. He makes no comment other than that all the glue lines had come apart and the metal pipes were badly damaged even though the whole instrument had been placed in packing cases. Aldridge offered him £11.0.0d. if he would put it together and make it work, for he thought it was only worth 11d., which one would assume to be scrap value.

The chaos of the months of rebuilding the instrument can only be imagined, for the glue would have to be reduced from bull or cow hoofs, which makes the most appalling smell and takes a considerable time.

By 11th September all was ready to transport the instrument to the gardens of the Surralia across the Golden Horn. There is evident relief about this, because Dallam describes the trip in some detail.

For those who have never visited present Istanbul, it should be mentioned that when the city was conquered by the Turks most of the Byzantine buildings were either altered or pulled down, so that the city is now an Eastern city. Agia Sophia (the Church of the Holy Wisdom), built by Justinian in the sixth century, now has minarets. The Palace of the Eastern Roman Empire has been mainly built upon, but much of the layout remains of narrow streets, bazaars, and odd alleyways. The Hippodrome is now used for a one-way system with rank grass between. The rows of stone seats are no longer in place, but two things still remain: the Tripod, taken from Delphi, and part of an obelisk of Tothomoses III, but it stands upon a Roman base on which can still be seen the later Roman organ. This was possibly put up by the Emperor Julian.

The Turkish Palace, now know as the Topkapi Seraglio Museum, was built on new ground. It is of considerable extent, and is kept by the Turkish authorities not only as a Museum but as a garden. Unlike European palaces of that age, each part was segregated into pavilions; but even so it would have been the headquarters of the Administration, as in Europe, and like Versailles would have been the living-quarters of a vast number of officials and their immediate subordinates, most of whom would have been nobles of various Orders, just as in Europe. My own visit was of some awe of the sumptuous wealth. On show are rubies some 4½ inches long and 3 inches wide and perhaps 2 inches thick, and diamonds of supreme size. There are items of apparel made of cloth of gold and also of silver, fabulously inlaid daggers and cups and saucers of solid gold. The interiors are inlaid with mozaics in which gold is used as well as other valuable stones.

Dallam arrived at this Palace at its height of power, and it had a very considerable effect upon him.

The instrument was moved into one of the Pavilions, but which one is not known.

It is best to use Dallam's description of the following events, together with his spelling. He seems to have left the organ with certain instructions on its method of operation, and stayed just outside the building. This is not immediately apparent from his diary.

"The Grand Sinyor, being seated in his Chair of estate, commanded silence. All being quiett, and no noyes at all, the presente (the organ) began to salute the Grand Sinyor; for when I lefte it I did alow a quarter of an hour for his cominge thither. First the clocke strouke 22; than the chime of 16 bells went of, and played a song of 4 parts. That beinge done, two personagis which stood upon to corners of the seconde storie, holdinge two silver trumpets in there hands, did lefte them to theire heads, and sounded a tantarra. (Spanish "tantarata", the redoubled beating of a drum). Than the muzicke went of, and the orgon played a song of 5 parts twyse over. In the tope of the orgon, being 16 foute hie, did stand a holly bushe full of blacke birds and thrushis, which at the end of the musick did singe and shake theire wynges. Divers other motions there was which the Grand Sinyor wondered at. Than the Grand Sinyor asked the Coppagawe if it would doo the lyke again. He answered that it would doo the lyke again at the next houre. Cothe he: I will se that. In the meane time, the Coppagaw, being a wise man, and doubted whether I

hade so appoynted it or no, for he knew it would goo of it selfe but 4 times in 24 hours, so he came unto me, for I did stand under the house sid, wheare I myghte heare the orgon goo, and he asked me yf it would goo againe at the end of the nexte houre; but I told him that it would not, for I did thinke the Grand Sinyor would not have stayed so long by it; but yf it would please him, that when the clocke strouk he would tuche a little pin with his finger, which before I had sewed him, it would goo at any time. Than he sayde that he would be as good as his word to the Grand Sinyor. When the clocke began to strike again, the Coppergaw went and stood by it; and when the clocke had strucke 23, he tuched the pin, and it did the lyke as it did before. Than the Grand Sinyor sayed it was good. He satt verrie neare vnto (unto) it, ryghte before the Keaes wheare a man should playe as it by hande. He asked whye these keys did move when the orgon wente and nothinge did tuche them. He told him that by those thinges it myghte be played on at any time. Than the Grand Sinyor asked him yf he did know any man that could playe on it. He sayd no, but he that came with it coulde, and he is heare without the door. Fetche him hether, cothe the Grand Sinyor, and lett me se how he dothe it. Than the Coppagaw openned that dore which I went out at, for I stoode neare unto it".

There now follows a long description of the Court protocol, and it must have been a wonderful sight to see some two hundred people, all men, clothed in silks and cloth of gold, the richness of the carpets, and in particular the Grand Sultan wearing a ring with a diamond of ½ inch square upon his finger. Dallam went to the organ, after placing his cape upon the floor.

"When I cam verrie neare the Grand Sinyor, I bowed my heade as low as my kne, not moving my cape (cap), and turned my backe righte towards him, and touched his kne with my britchis..... He satt so righte behind me that he could not se what I did; therefore he stood up, and his Coppagaw removed his Chaire to one side, wher he myghte se my hands; in his risinge from his chaire, he gave me a thruste forwardes, which he could not otherwyse dow, he satt so neare me; but I thought he had bene drawings his sorde to cut of my heade. I stood thar playinge suche things as I coulde untill the clocke strouke, and then I boued my head as low as I coulde, and went from him with my backe towards him."

Dallam had then to await his dismissal, and cover the organ keys. The Grand Sultan presented him with 45 pieces of "gould chickers" or sequins through the Coppagaw, and so he left the Audience. Reaching the Palace gate, the English Ambassador met him, being greatly interested in the proceedings, and would have spent some £40 on kitting out Dallam, had he thought that Dallam would have been presented at an Audience.

Adjustments were necessary to the instrument at various times, and Dallam seems to have been called to the Palace not infrequently. He was continually asked to stay in the service of the Sultan, but he said that he was married, when in fact he was not. He was offered either two of the Sultan's concubines or two virgins if only he would stay.

Dallam seems to have had a keen eye for women, for passing a gate of the harem he saw some girls with their long hair held in place with pearls. "I did know them to be women, and verrie prettie ones in deed.... They wore britches of scamatie, a fine clothe made of coton woll as whyte as snow and as fine as lane (muslin or lawn), for I could desarne the skin of their thies through it." The Turkish interpreter with whom he was, stamped his foot "....to make me give over looking; the which I was verrie lothe to dow, for the sighte did please me wondrous well."

He left Constantinople at 4pm on Wednesday 28th November in a Turkish ship, reaching England again without mishap.

As mentioned earlier, his main commissions came after his return from the Levant, no doubt because of the success of his mission. The fact that he did return seems to have been because he did not like the method of government in Turkey, and he gives the impression that he was on his guard against anything he might think or say about the Power Absolute which the Grand Sultan possessed. No doubt also he heard of the harem intrigues which were a continuing problem not only in the Byzantine but also in the Turkish Empires.

The fact that he did return was good for English church organ building, and he must have had considerable influence on the music of the English Church and been well considered, for not only are his known instruments widely dispersed around the country, unlike most organ builders, but he also became a Steward of the Blacksmiths' Company, a position which he did not apparently take too seriously, because he was fined £10 for neglect of duty. He was relieved of his Stewardship and the fine, but had certain other minor fines imposed instead.

It would seem that the specifications of Dallam's organs were either never recorded or have not been preserved, but one can glean an indication of an organ built at York Minster in 1632 by his son Robert, which is of the most simple, having but one Mixture on the Great Organ, the tonal values being built upon the Diapason and Principal with one or two Flutes. The York Minster organ cost about £300. Thus with the Chair or Choir Organ the tonal quality was of the softest, and no doubt Robert followed his father in the specifications and voicing. It would seem that probably the mechanical organ for the Sultan of Turkey must have been based on the Chair or Choir Organ.

Although Stapers signed the Contract on behalf of the Levant Company, it seems certain that the Queen made no imprest on their behalf, for it is known that she was the most parsimonious of all English monarchs. She did, however, give the organ-clock to the Sultan of Turkey in her name, and thus gave considerable credance to mutual goodwill, which of course was the point of the present.

Both Bull and Dallam well knew the problems involved and, maybe like many contracts today, it was put out to tender. Also it is probable that the project had been an open secret for upwards of a year.

In the synopsis of the specification, there is a two-way alteration clause. The total cost was to be £550.0.0d.; delivery in eight months and guaranteed for seven years. There was an additional clause that 300 ounces of silver were to be used, and for each ounce not used, 6/8d. per ounce was to be repaid. This may have been partly for pipe metal.

The dimensions were to be twelve feet high, which was increased to sixteen feet, and instead of a cock, a holly bush and singing thrushes were instated. The extra height may be to increase the travel of the weights and thus reduce their heaviness. The width was to be five and a half feet, and depth four and a half feet; the instrument was to stand on five brass lions, all different, of six inches in height.

The main case was to be carved of oak, gilded and painted, and to include a keyboard likely to be fifty-one notes, probably chromatic and starting at G, and therefore having a scale very similar to the medium-sized fair organ. One would also anticipate that the pitch would be three semitones higher that A = 440 Hz.

It is not necessary to question the "Presence" of Queen Elizabeth I with eight courtiers revolving round her, nor the Royal coat of arms above, embossed, painted and gilded, and having a trumpeter on each side.

The contract required three bellows. Having considered the plan dimensions, I have come to the conclusion that Dallam fitted the new system of diagonal bellows and receiver, otherwise the driving-weights, linkage and gearing could not be accommodated. Thus I consider that Lobsinger of Nuremberg invented the system in 1570, almost thirty years before the Levant Organ-Clock was conceived, and not Hennings of Hildesheim in the 17th century.

The pipework was to include: One Open Principal unison recorder, one Octave Principal, one Flute (pitch unstated), a shaking stop (Tremulant), drum and nightingale. The latter was not unusual on German organs of the period, and some still remain but are seldom used. A bowl had to be frequently filled with water to a specific level to obtain the flutter, but they were not popular in English organs, perhaps due to the delegated choirboy being lax in his duties; over-filling blew water all over the organ!

The barrel was to have five tunes, which would play for six hours continuously. The extract of the contract seems to indicate that there were also automatic Registers, the wording is somewhat vague. There were no additional barrels.

The Clock, set partly in front of the visible pipes, had to include nine motions:

First: A clock which would also show the true course of the sun, the age of the moon, with the reigning planets, daily.

Second: An armed man to strike a bell at the quarter hours.

Third: A second armed man to strike a much larger bell on the hour.

Fourth: To make a cock crow and flutter its wings. This was changed to a thrush in a holly bush according to Dallam's diary.

Fifth: To drive a second barrel to run a carillion. One gains the impression from Dallam's diary that this would have been of two octaves but not necessarily chromatic, because it apparently was not connected to the keyboard.

Sixth: To make eight "personages" each in turn make abeyance to the Queen in the "Presence", so that would seem to have been on a turntable, and the hand with the scepter to acknowledge. One can only assume that the figures were annulated at the waist.

Seventh: To make the two trumpeters lift their trumpets to their mouths and play. One gathers that the trumpets were made of silver.

Eighth: To open the mouth and turn the eyes of the "Great Head", which one must assume to be that of the Queen's statuette.

Ninth: To turn an hour-glass in the hand of an angel. We read nothing of this in Dallam's diary, and it could well have been left out of the final structure. It is likely that such a statuette might have offended the Faith of the Sultan, who was a Mohamedan – it might have been taken as a Christian emblem and therefore not have been particularly tactful.

There is no estimate of weight given. Having in mind the weight of the medium-sized fair organ, and assuming a 51-note keyboard – and indications are that roller-boards were incorporated – for the organ itself without the barrel and weights but including a proportion of the case, 15 cwt does not seem excessive. The bellows themselves would weigh perhaps 2 cwt if it is assumed that English organs were powered at the normal pressure of Baroque German organs at 80mm water column. The clock and the various additional movements could well weigh 5 cwt if the pendulum is included. The weights, upper casework, carillion, motion wheels, and of course the brass lions, could well weigh another ton. A not unreasonable estimate of the total weight could be in the nature of 2 tons. The fact that it was easily moved seems to indicate either that sections could be parted easily or that the lions and an additional block at the back centre were fastened onto base lateral boards and therefore could be moved either on slides or rollers, just as modern fair organs can be. It seems to have been taken piecemeal to the gardens of the Surralia where it was assembled and then taken later apparently quite casually into one of the pavilions. There would be no difficulty in moving it through some of the doorways, because 18 feet can be taken through many of them. Two tons is not difficult to move "shipyard fashion", and in any case there would have been a large number of slaves whom Dallam would command.

It is unfortunate that apparently Bull did not keep any records, or if he did they have been lost; that Dallam did not write more freely of this charge, with a little more technical information; and that the correspondent of the Illustrated London News did not see to it that the original Contract went into proper care.

Presents continued to be sent to the Sultan then ruling until the 19th century, but they were meagre by anyone's comparison. I have a note to the effect that tea and rhubarb were sent on one occasion. Nothing, however, compared with the Organ-Clock sent by Queen Elizabeth I. Nothing is known of its subsequent history. My beautiful Turkish Guide could answer all my other questions, but of the Clock, of which she had heard, she could give no answer.

SPECIALIST DISC BOX REPAIRS

MEMBER of the BRITISH HOROLOGICAL INSTITUTE

J. D. WEIR F.B.H.I.

Old School House, Swaby, Alford, Lincolnshire
Telephone Swaby (05216) 344.

All aspects of work on cylinder boxes undertaken.

Services offered include :—

- ★ **Cylinder re-pinning—no limitation to size.**
- ★ **Eccentric or worn cylinder pins re-ground true to cylinder pivots.**
- ★ **All manner of comb work.**
- ★ **Cutting back. Re-tuning.**
- ★ **Re-leading and Tuning.**
- ★ **Re-facing star wheels.**
- ★ **Setting up and adjusting gantries.**
- ★ **Motor repairs.**

In fact anything necessary to completely overhaul your musical box.

Work can be collected and delivered anywhere.
Distance genuinely no object.

****

ROBERT BURNETT

ANTIQUE CLOCKS, WATCHES and MUSICAL BOXES

Proprietors: R. le G. BURNETT, M.A., D.Phil. Oxon, M. M. BURNETT

"After dealing mainly in clocks and watches for many years, I am returning to my first love and will now be concentrating on Musical boxes, especially the rarer types, e.g.

KEY-WINDERS

FORTE-PIANO

MANDOLIN BOXES

ORGAN BOXES

SNUFF-BOXES

SINGING BIRD BOXES

Ten minutes by car from Exit 25 of the M1"

****

20 HALLAMS LANE
CHILWELL
BEESTON
NOTTINGHAM
NG9 5FH

Telephone:
NOTTINGHAM
(0602) 254142

****

Lesley Evans

PLAYER PIANO SPECIALIST

High Quality Grand and Upright Player Pianos Restored throughout to the Highest Possible Standards usually available from stock.
We are occasionally able to undertake the restoration of clients' own instruments. Please telephone for further details.

A Large Stock of Original Rolls
(88 and 65 note)
Plus the entire range of
NEW JAZZMASTER AND RAGMASTER ROLLS
Always available at Competitive Prices
VISIT US AT LISS
(phone Liss [073 082] 4086 for appointment)
or send S.A.E. for details to:—

P.O. Box 12 . ALRESFORD . HANTS.

Brian Clegg

SHIPDHAM, THETFORD, NORFOLK.
TEL: DEREHAM 820277, 820948
Callers by Appointment please.

NEW DISC BOXES MADE TO ORDER AND RENOVATIONS UNDERTAKEN

DISCS COPIED AND NEW DISCS FOR ALL MACHINES

WE MAKE THE FOLLOWING TO SUIT YOUR REQUIREMENTS

Cabinets, Bins, Pediments, Star Wheels, Bedplates, Motors, Combs.

DUPLICATED MACHINES FOR SALE OR EXCHANGE.

THE MAGIC FLUTE CLOCK

Translated from the German by

Judith Howard.

(By permission of Peter Schuhknecht, from an article by Günther Holzhey).

"WHEN it was night and the moon had risen, he crept silently down from his room, and dismantled the Flute Clock[1], took it up to his room and repaired it. No-one distrubed him in his work, as the three women were in their summer house out in the park. Shortly before day he finished and put the flute clock back in its place, but connected the mechanism by means of a cord to a drawer of the writing desk, so that the organ played whenever the drawer was opened. Then he rested for a couple of hours before going to his work in the church."

The Flute Clock which is described below, is not identical with the instrument that Daniel Brustwerkle the organ builder came across whilst working in the village, where some 100 years before the parson's daughter, Ann, had been so sweetly serenaded by a student. Rather, is is a late, quite large instrument. It was not intended for an aristocrat's art collection, but for the late-Biedermeier[2] drawing-room – in other words, for the best room.

The clock face (Plate 1) corresponds to the type of the Black Forest picture-frame clock. In three openings, one above the other, can be seen the clock's dial, a painting, and a window for the moving figures. The frame has a polished walnut veneer, in the style of the times, measuring 1150mm tall by 700mm wide.

The scenes represented are amusing in their aesthetic and thematic contrasts. On the brass plate behind the enamel dial is stamped the design of an eagle, perching on a curtain rail and lifting up a green curtain. These bronze plates were manufactured from 1848 to the turn of the century by F Sales in Triberg. The scenes on either side and below the dial, painted on sheet zinc, are in a naturalistic, bourgeois style which no longer conforms to the traditional techniques of Black Forest clock painting, and make a ludicrous contrast with the little figures in the lowest storey: a transition from the serious to the ridiculous. The centre picture is derived from a coloured lithograph, "Duke Ulrich von Württemberg, the Outlaw", illustrating a scene from "Lichtenstein" by Wilhelm Hauff. Quoting from the caption to the lithograph: "The young, hot-tempered Prince suspected his wife of unfaithfulness with one of his nobles, Hans von Hutten. The offended Ulrich revenged himself in a dreadful way on his rival. During the hunt he contrived to meet him alone and challenged him to fight to the death. Hutten fell, fatally wounded by the Duke's sword; but Ulrich's lust for revenge was not yet satisfied, and with his own hand he strung him up on the nearest oak tree. (Published by Riedel at Nürnberg) (Plate 2).

This late form of Black Forest clock-face painting developed in Schwenningen in Württemberg. Around 1860 motifs from contemporary and historical scenes appeared in the works of the families Palmtag and Jauch. The paintings in our clock are unsigned, so that a definite ascription is not possible (Plate 3).

Through the window in the lowest section the drive-mechanism of the barrel organ is visible and also the groups of figures – the musicians and dancers. These moving figures belong, much more than the painted plates, to the tradition of the Black Forest automata clocks. Four musicians in military boots stand on a platform with their brass instruments. At the beginning of the cycle they raise the instruments to their lips; later on they turn round, pulled by wires, a little to the right and to the left. The dancing group – about 1½ heads smaller in scale – revolve on a brass plate to perform a round dance; in addition, the ladies rotate on their own axis. The musicians and the ladies in decolleté are dressed in costumes of a similar style (Plate 4). But the four male dancers show a variety of styles: two wear the bourgeois dress of the time – coloured frock coats and light trousers; a third (Plate 5) is in uniform, in a blue tunic with golden buttons, cap, and epaulettes; the last is a student or artist, dressed in old-German costume (a reference to the Wars of Liberation), with red biretta and a green coat with stand-up collar.

As the barrel organ is visible through the window, it had to be made with very careful workmanship. The large governor assembly has polished brass vanes and spheres; when it is in motion, the clock appears to "come alive". The gears and driving wheels are of steel and brass; they stand out, gleaming, from the wooden surfaces. For this large instrument the gear wheels were made from cast bronze, 10mm thick (Plate 6). The drive-weight is 36kg; it moves the two feeders and the pinned barrel (Plate 7). The instrument has 35 notes but 37 keys. Two keys are used to operate an automatic register change; these are activated by thicker, especially robust pins on the barrel (Plate 8).

The distance from key to key is 15.6mm; this means that, with a repertoire of 10 pieces, only 1.5mm are available on the barrel for each row of pins. Immediately behind the barrel is the windchest with 4 sliders; all the flue pipework stands on this. The compass is as follows: Bases G, e^o, d^o; then g^o – e^3, diatonic in C major plus f sharp. Except for the basses, all the flue pipes are open and very narrow in scale; they consist of 4ft, 2ft, 1ft (brought on and off by the automatic register change), and ½ft ranks. The 2ft and 1ft have inverted mouths and

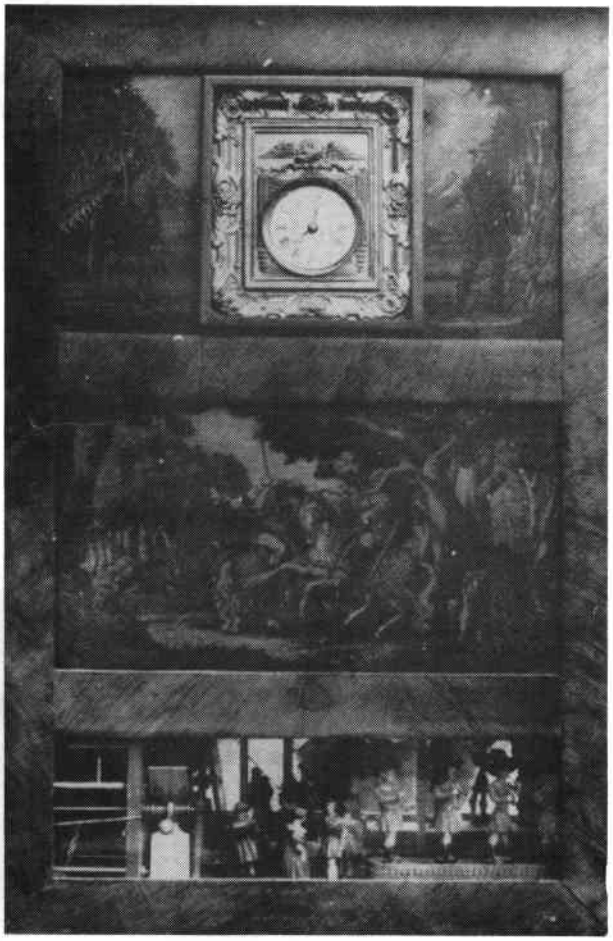


Plate 1.

HERZOG ULRICH von WÜRTEMBERG

Plate 2.

Plate 3.

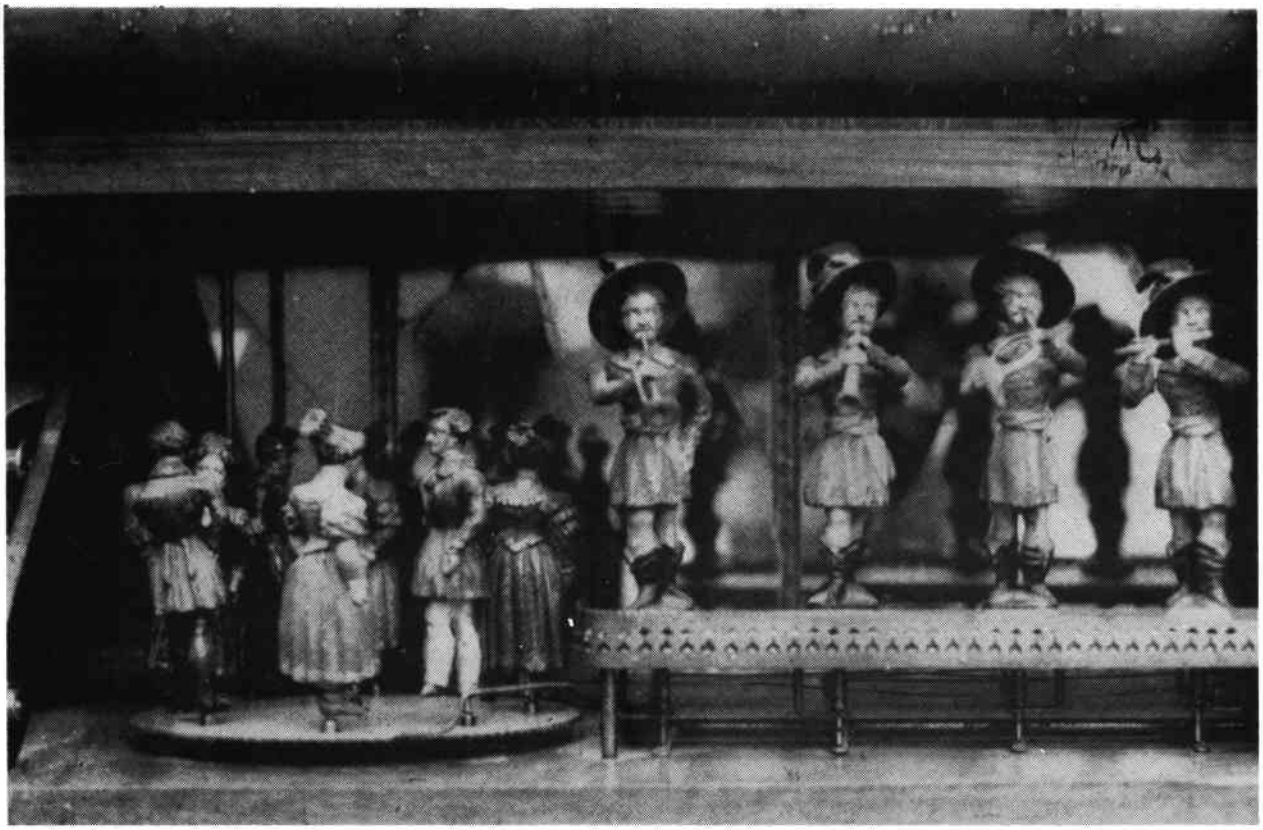


Plate 4.

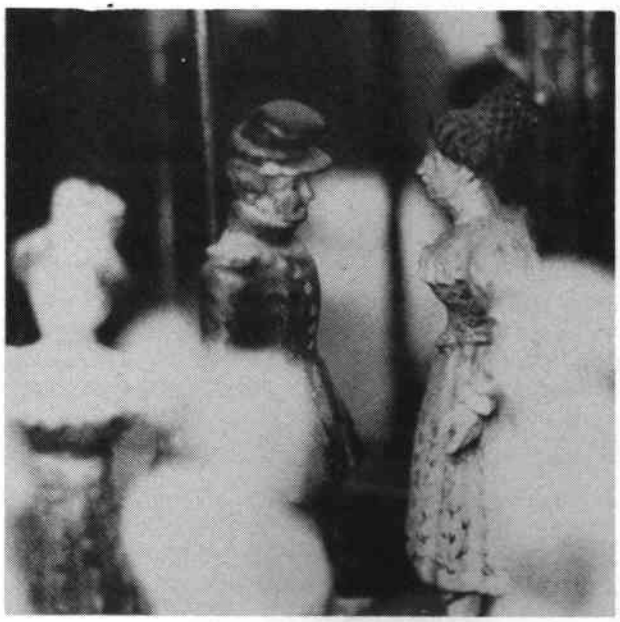


Plate 5.

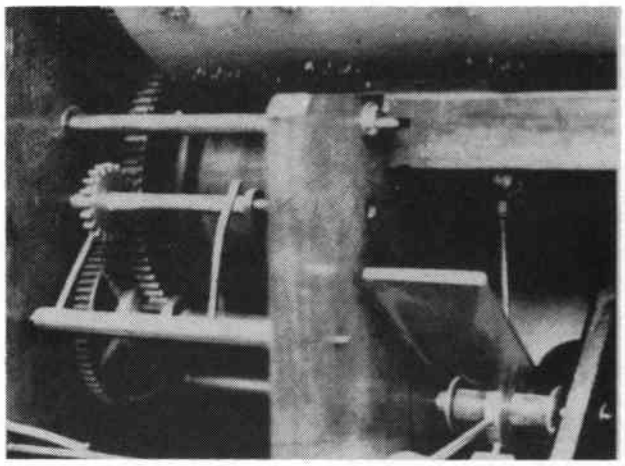


Plate 6.

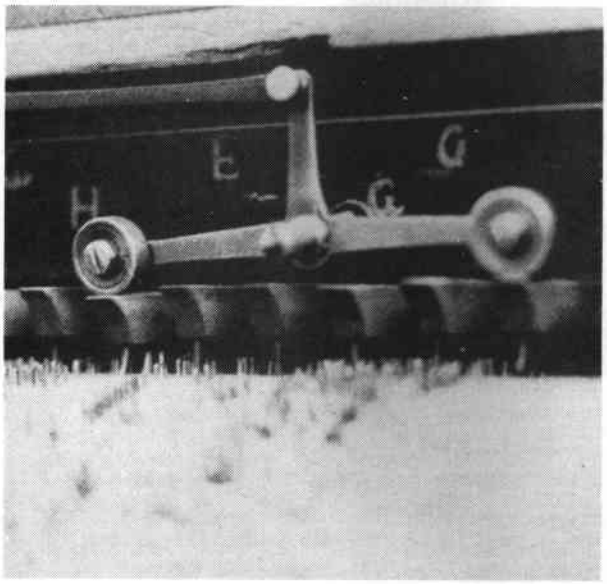


Plate 8.

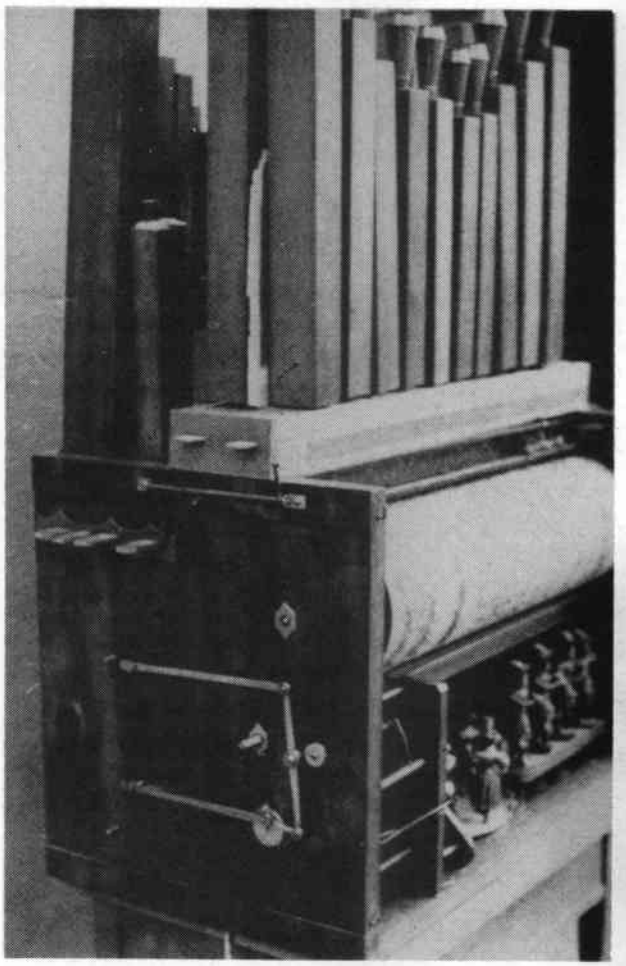


Plate 7.

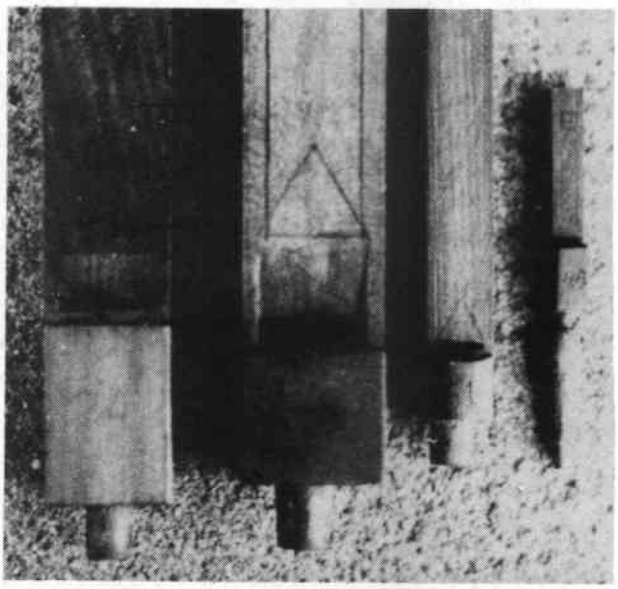


Plate 9.

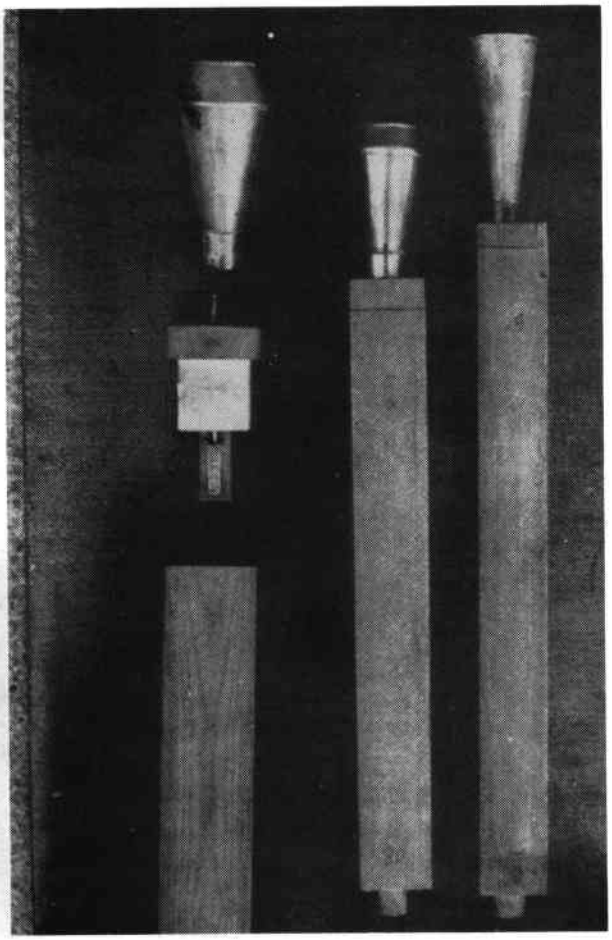


Plate 10.

are cut up very low. They have a delicate flutey tone. (Plate 9). Above the keyframe is a further chest with 2 sliders, carrying two reed stops from g^0 to a^1; these ranks are free reeds, with wooden boots and short brass resonators which are conical or double-conical in shape (Plate 10).

The thorough restoration of this Flute Clock was undertaken by Werner Emanuel Renkewitz in Nehren, who completed it in January 1977. Already his health had deteriorated to such an extent that he was glad of the assistance of the author of this article. After his return from War imprisonment in Italy, Renkewitz restored about 70 flute clocks. The instrument described here was not simple enough to be made playable again overnight, as Daniel Brustwerkle once did! This was to be his last work; shortly afterwards he entered an old people's home in Tübingen, and his flat and workshop in the attic and cellar of a joiner's shop in Nehren were sold up. This superb craftsman died on 8th August 1978. Organ building truly was his calling. The author mourns a friend.

Literature

Daniel Brustwerkle: *"Account of the diverting and wondrous experiences of an organ builder"*, Merseburger Verlag, Berlin 1964.

Gerd Bender: *"The Clock Makers of the Black Forest and their Works"*, Müller Verlag, Villingen/Black Forest, 1975.

Karl Bormann: *"The Building of Organs and Flute Clocks. Notes of the Organ Builder and maker of automatic instruments, Ignaz Bruder, from 1829; and the Development of the Barrel Organ". Sanssouci Verlag, Zürich, 1968.*

How Flute Clocks Play

Flute Clocks should run evenly under the power of their weights, with no external influence. This is precisely the difference between them and other closely related instruments such as street barrel organs, which are driven by motor or muscle power. The enthusiast likes the way that they are triggered automatically by the timepiece, play, and stop again at the right point.

Over the years I have been able to examine, listen to and compare a large number of Black Forest flute clocks. Their construction is very similar, right down to details and measurements. However, they do vary in their manner and ease of running and therefore in the weights needed to drive them; even after restoration, many of them retained a sluggishness of operation or could not be made to run evenly.

However, good instruments run readily and easily; their music sounds relaxed and lively; the whole mechanism "breathes" with the music, the weather and the season (flute clocks have no place in the dry climate of centrally heated rooms; to keep them there is, effectively, to throttle them).

There are some mechanical pre-conditions of regular, even playing:
– how free of friction the gear and drive-wheels are as they engage with each other,
– how tight the pivots are in the bushings and how much "shake" there is in their bearings,
– how smooth the surfaces are of the pivots on the arbors and in the brass bushings.

Ease of playing is also influenced by the depth at which the "beaks" of the keys engage in the pins on the barrel and the angle at which they stand to the pins; this determines whether the barrel runs smoothly and quietly. But the musical arrangement also plays a part here; when chords are to be played, several keys are pushed up at the same time, and when trills are performed the quick up-and-down movement causes a lot of friction. If the keyframe is badly adjusted or the brass pins corroded, this can cause the barrel to "catch" and run unevenly. The pins on the barrel should be lightly greased.

The greatest user of energy is the bellows; this determines how the flute clock runs. We shall now examine it. In the description I shall use some organ-building terms, for the sake of scientific clarity. (Fig 1).

One part of the bellows sucks in the air in short strokes and is called the "feeder"; the other part collects and stores the air and is called the "reservoir". The feeder is a small diagonal bellows, the reservoir a somewhat larger one. The two are inter-connected. In earlier days the diagonal bellows was the only type normally used in organ building. It consists of two boards which are joined along one of their narrower ends by a leather

hinge; the other three open sides are enclosed by a leather strip which forms a flexible fold. Behind the air inlet is a leather non-return valve which prevents the air from escaping again. If I join two diagonal bellows so that they have one board in common, this arrangement is called "Widerbläser" (lit "Counterblower", ie two bellows mounted back-to-back and opening out in opposite directions). This is the type of wind supply used in flute clocks.

The feeder is linked to the clockwork by a connecting rod. When it is running, the feeder opens and closes quite quickly; on opening it sucks in wind, and on closing forces it through a valve in the centre-board into the reservoir.

The air collected in the reservoir must be kept under pressure, to provide a usable wind-supply; this is done by two (or more) springs which press onto the moveable top-board of the reservoir.

The reservoir is finally connected to the windchest by a windtrunk. The stronger the tension of the bellows springs, the higher the wind pressure, and the higher the pitch of the pipes. But at the same time, the resistance in the direction of the feeder also increases, so that it needs more driving power and runs more slowly.

Correct spring tension is important, as the intonation of the pipes depends on it.

The correct wind-supply must first be established before one can begin to tune the pipes. At the correct pressure the mechanism, too, should still run freely.

On the reservoir is an exhaust valve which opens automatically when the top-board of the bellows rises and causes the release-lever to touch the frame of the instrument; this allows excess air to escape, so that the pressure cannot rise more than a certain amount.

To understand the inter-dependence of the driving force, the bellows, and the music, we must consider certain general characteristics of the diagonal bellows. Such a folding bellows offers much greater resistance to the pressure of the air in its closed position than when open. There are two reasons for this:

(1) The folds have a sort of "knee-lever" effect. This is much stronger when the folds are closed than in the open position. The further the fold opens, the more the lever effect helps to push it up. You can try this out for yourself: when crouching right down (corresponding to the closed fold) it requires much effort to raise the body; but when the knees are almost straight, little effort is necessary.

(2) The area of the surface of the bellows is always the same, regardless of its position, but as it opens, the area which affects the pressure increases. Pressure is defined as a force working perpendicularly to the plane of application. If we draw the parallelogram of the forces, the resulting force is shown to be much greater in the open than in the closed position (Fig 2).

Conclusion: The pressure must be higher to enable the bellows to begin to open, than for it to reach its fully open position.

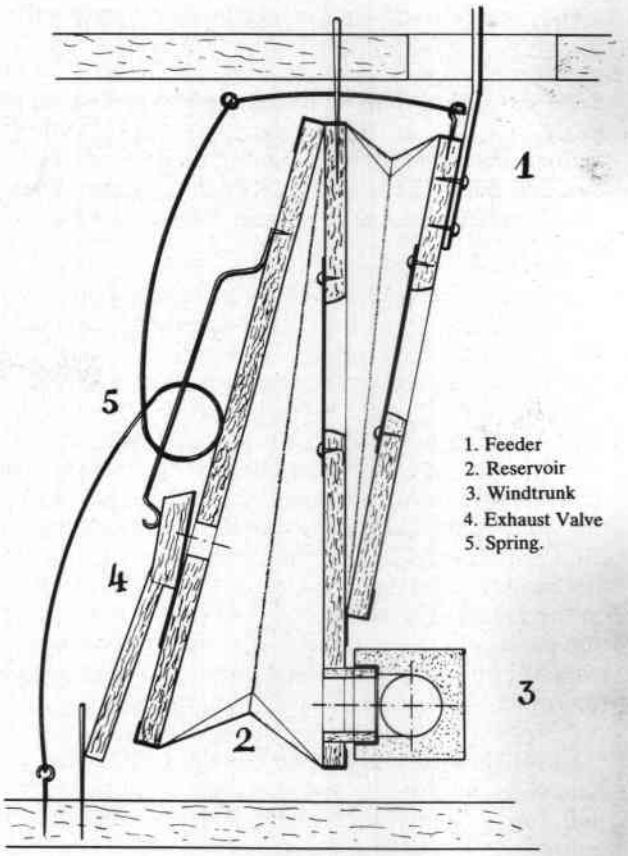


Fig 1.

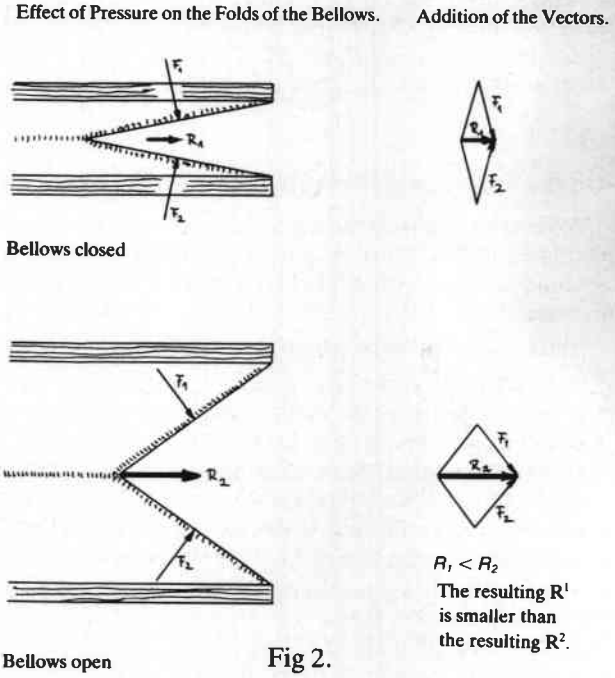


Fig 2.

Let us apply this to the reservoir of our flute clock, as it is being pumped by the feeder. At the start, an especially great force would have to be exerted in order to open the reservoir, were it not for the compensating effect of the spring (when correctly adjusted): at first the spring is relatively relaxed and exerts little pressure on the closed reservoir; as the bellows opens sluggishly at the start, this is just what is needed. As the reservoir opens, the tension of the spring increases and cancels out the inherent imperfection of the diagonal bellows, as described above.

The function of the exhaust valve must still be explained. At the start it is completely closed, but as the reservoir fills it soon comes into operation and lets a little of the air escape. This would have the effect of keeping the reservoir open to the same extent, regardless of fluctuations in the wind demand of the instrument:
– large demand, bellows begins to close, valve closes,
– small wind usage, bellows opens further, exhaust valve lets more air out.

In theory these different effects are easily adjusted to compensate for each other, but in practice this can be achieved only approximately. This brings us back to the point mentioned in my introduction, in which I said that the mechanism "breathed with its music". Let us take as an example a piece of folk music of the Biedermeier period, with an accompaniment to the melody which contains thick chords here and there. The chords use up the wind supply; the reservoir begins to collapse; the wind pressure decreases, the pitch goes down, and the mechanism begins to speed up, as there is less resistance on the feeder; the metre becomes faster. Now comes a thin passage, in which only a few pipes are playing; the reservoir fills up; pressure and pitch rise; the mechanism runs more slowly and gives a Ritardando.

I love these subtle variations. Because of them, the flute clock has little of the character of music machines that run at a constant speed and produce "machine music".

The sound of the old, aristocratic instruments in the bureaux and clocks of the 18th century also has this "life" of its own. This sets the Flute Clock as a species clearly apart from the other types of mechanical organ.

On the Tuning and Laying the Scale of Flute Clocks

When dealing with musical clocks, the clock enthusiast comes across something new and outside the normal techniques of his trade. He can cope with the mechanical movements of the flute clock, but when it comes to the realms of acoustics, tuning and harmony, puzzlement abounds!

We know that we can only fully understand a phenomenon when we know its quantitative and qualitative properties, it is usual to express these by means of mathematical ratios, eg, if the hour-hand of the clock goes round once, while the minute-hand makes twelve revolutions, the ratio of revolutions is:

$$\frac{\text{smaller}}{\text{greater}} = \frac{12}{1}$$

The circumference of a circle is π times as great as its diameter, ie.

$$\frac{\text{circumference}}{\text{diameter}} = \frac{\pi}{1}$$

First of all a unit is determined (hour, metre, etc), then other amounts are placed in relationship to this unit. This seems so obvious to us, that we hardly give it a thought.

Perception of a note is determined by volume and pitch. The measurement of volume is not very important here and will not be dealt with. We shall turn to the pitch (high-low/light-dark) of the notes. The unit of measurement of pitch is Hertz (Hz), defined as the number of vibrations per second. The limits of our hearing lie around 16Hz (lowest note) and 20,000Hz (highest note). The frequency of a^1 at Concert Pitch, 440Hz, is important as a reference pitch for instruments which have to play together. The audible range is divided into steps which appear equal to the ear. From each step I can go up or down, in jumps or by single steps, and always arrive on another step of the system. It would be intolerable for music making if this were not observed and we were to land somewhere between the units.

Twelve equal step-units are comparable to the decade of our decimal counting system, and together add up to a larger unit, the octave. The single step within the octave is known as a semitone. For the steps within the octave there are 12 different names, which are repeated indefinitely. The steps appear equal only to the ear; in fact the actual frequency intervals differ from step to step. Arithmetic series are familiar to us, eg 7, 14, 21, 28 etc as the 7th series of 1 × 1. The interval from one step to another is reached by the addition of a constant, here 7. In the musical scale, we multiply by a constant to move up by one frequency step. This constant will play another role later and will be explained then.

The interval of an Octave has an important characteristic: its frequencies have the ratio 1:2. If a^1 has 440 cycles per second, then a^2 has 880Hz. The octave below a^1 has 220Hz and is called a^0. Let us compare these frequencies:

Name of Note	Frequency	Difference	Ratio
a^0	220 Hz	$a^1 - a^0 = 220$ Hz	$\frac{440\text{ Hz}}{220\text{ Hz}} = \frac{2}{1}$
a^1	440 Hz		
a^2	880 Hz	$a^2 - a^1 = 440$ Hz	$\frac{880\text{ Hz}}{440\text{ Hz}} = \frac{2}{1}$

The differences in actual frequency increase constantly, the higher the notes; the frequency ratios remain the same. In our further discussion these ratios are more important than the actual frequencies.

When two pipes are tuned "pure" against one another, they give out the same frequency, and, to the ear, the notes from both merge into one sound. The wavelengths of both are identical. If I alter the pitch of one pipe slightly, a pulsation results in the volume. Superimposing the cycles of two slightly different wave-lengths causes a slow, regular shift of phase: at one moment the peaks of the waves coincide and strengthen each other; then a wave-peak meets a wave-trough and they cancel each other out. This "beat" or fluctuation in volume becomes faster, the greater the difference in the frequencies of the two pipes, ie the more out of tune they are. If the pipes, strings, bells, or whatever kind of sound-generator, are to be tuned "pure", the tuner must alter the pitch of one until the beats become slower and eventually disappear (become infinitely long). Beats occur not only between pipes sounding the same note,

but also whenever their frequencies are mathematically related by simple ratios. If I have the note a^1 = 440Hz (tuning fork), and tune to this a^2 = 880Hz., then the frequency ratio is 2/1. Beats can occur, because every second wave-trough of a a^2 coincides with the trough of a^1. Thus the tuning of octaves presents no problems.

Other intervals also beat when out of tune. The interval of 7 semitones is called a Fifth; from a^1 this gives e^2 = 660Hz. The frequency ratio

$$\frac{660}{440}\ \text{Hz.} = \frac{3}{2}$$

After three cycles of e^2 and two cycles of a^1, phase-equality occurs, resulting in the disappearance of a clearly audible beat as soon as they are dead in tune. The same happens with the Fourth, an interval of 5 semitones. From e^2 this gives a^2; frequency ratio

$$\frac{880}{660}\ \text{Hz.} = \frac{4}{3}$$

four cycles of a^2 take the same time as three of e^2, and again the ear interprets this interval as: beating = impure (out of tune), not beating = pure (in tune).

Our musical scale, in which the octave is divided into 12 semitones sounding equal to the ear, would be inconceivable without the intervals of a Third, Fourth, Fifth and Octave. But only the division into 12 allows for all the important intervals to be incorporated.

Because of their restricted repertoire, our musical clocks do not need all the 12 steps of the chromatic scale, as for instance the piano does. They have only the notes necessary for C major, plus f sharp. Also, as they do not play together with other instruments, their actual pitch is not important; it can happen that an instrument sounds a third lower than written pitch. They must, however, sound as "pure" as possible in themselves.

Ignaz Bruder (1780-1845), from Waldkirch in Breisgau, left directions for tuning mechanical organs:

"Tune in the following way:
Take c^1 as your starting point. To this, tune c^2, "pure", ie, exactly in the centre so that it does not beat either above or below. Then tune g^1, slightly flat but not enough to beat. Then from c^1, tune e^1, "pure". To test, play the chord on c^1; this should not beat. Now tune d^2 to g^1, one beat too flat. Tune b ^{1} to g^1, sharp but not enough to beat. Tune f#^{2} to b ^{1}, "pure"; similarly tune f#^{1} to f#^{2}. Now tune f^1 to c^2, "pure". Tune a^1 to f^1 and test against c^2; a^1 should beat the same amount against e^2 as against d^1. We cannot tune a^1 any better than this; it would be wrong to tune it "pure" to f^1, as it would then be unusable as a 5th, in either direction. Finally, the fifths d^1 to a^1 to e^2 must beat equally fast, as was already established when testing a^1 against the fourth and fifth".

This quotation is taken from the book, "Orgel – und Spieluhrenbau" – notes (with commentary) of the organ builder Ignaz Bruder (1829), and the development of the barrel organ, edited by Karl Bormann and published by Sanssouci Verlag, Zürich.

For ease of reference I have summarised Bruder's directions for tuning in a table, giving also the frequency ratios and the actual frequencies for each note, starting from c^1 = 260Hz. Any notes omitted can be tuned by octave intervals.

Note the sentence, "a^1 to e^2 must beat equally fast as a^1 to d^1" (line sixteen of the Table). For the interested reader I shall now explain why all the intervals cannot be tuned pure. The flute clock to which Bruder was referring had 22 notes. Let us try an experiment: we tune the Fifths $c^1 - g^1 - d^2 - a^2 - e^3$ pure and without beats, ie precisely in the ratio 3/2. Now we go back two octaves from e^3 to e^2 and e^1 and tune these also pure, in the ratio 2/1. If we now try out the Third, c^1 to e^1, this comes out "impure", and beats.

[See Table at top p46]

Now the calculation:
4 intervals of a Fifth give $3/2 \times 3/2 \times 3/2 \times 3/2 = 81/16$.

Two Octaves give $2/1 \times 2/1 = 4$.

To obtain the desired interval-ratio by division:
$81/16 : 4 = 81/64$.

If we expand the frequency ratio of the pure Third, 5/4, by 16, we shall see that this gives 80/64, known as the Third of Didymos, which is unequal to the 81/64 Third of Pythagoras. The tiny interval 1/64 between the two is called the Syntonic Comma. What we heard in the experiment is confirmed by the calculation.

The division into 12 of the chromatic scale does not correspond exactly to the pure intervals. It is a good approximation; but by taking the larger intervals, as we did, as pure and adding the discrepancy to a small interval, it can easily be demonstrated.

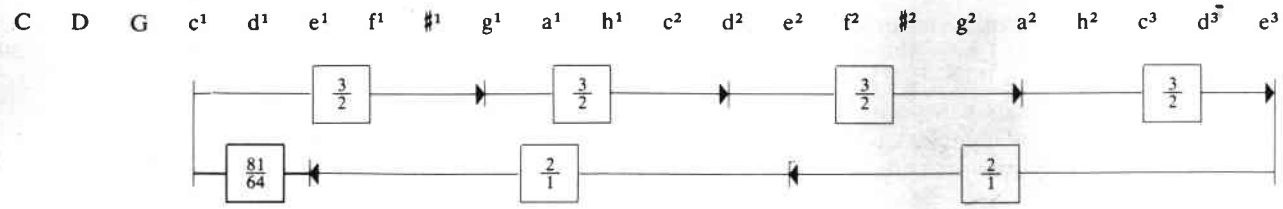
Bruder's suggestion of placing a^1 exactly between d^1 (292.5Hz.) and e^2 (650Hz), means bringing it into the geometric centre:

$$\sqrt[2]{\frac{650{,}0}{292{,}5}} \cdot 292{,}5 = 1{,}49 \cdot 292{,}5 = \underline{\underline{436\ \text{Hz}}}$$

It is not possible to tune all the intervals of a keyboard instrument "pure"; the purer the first steps are made, the more out of tune the last ones will be. Bruder's directions show a sensible adjustment of the Comma.

For keyboard instruments which have all the semitones (church organ, piano etc), there are many such methods of tuning, by which the discrepancy inherent in our scale system is shared out. At certain times, special "temperaments" which we still know today, were common.

The equal division of the Comma between all degrees of the scale is called, after its acoustical property, "Equal Temperament", because in it no interval is pure but all beat equally, except the Octave. In this temperament, music can be played in all keys, as the impurity of tuning is not concentrated intolerably in a few intervals. According to the rules for forming a 12-step geometric series, from which the scale is built up, the frequency ratio for each semitone step is $\sqrt[12]{2}$. $\sqrt[12]{2}$ is an "irrational" number, ie a decimal fraction which never ends and never becomes



No	Remarks	c¹	d¹	e¹	f¹	f#¹	g¹	a¹	b¹	c²	d²	e²	f²	f#²
1	Frequency in Hz.	260	>292,5	325	346,$\overline{6}$	365,63	390	~ 436	>487,5	520	<585	650	693,$\overline{3}$	731,25
2	pure					2/1								
3	flat, not beating			3/2										
4	pure		5/4											
5	test chord, not beating													
6	pure							2/1						
7	one beat too flat								<3/2					
8	pure						2/1							
9	sharp, not beating							>5/4						
10	pure									3/2				
11	pure									2/1				
12	pure						3/2							
13	sharp					>5/4								
14	test fifth below				<3/2									
15	test fifth above									<3/2				
16	nos 14 and 15 should beat the same.				1,49					1,49				

recurring. This figure, rounded to 7 decimal places, is 1.0594631. The frequency of a note is therefore derived by multiplying the frequency of the previous note by this constant factor. eg if one is looking for the fifth above c^1, 260Hz., one must multiply this figure by $\sqrt[12]{2}$, 7 times, as the interval contains 7 steps of a semitone.

$$(\sqrt[12]{2})^7 = 1{,}498307 \approx 1{,}5 \text{ oder } \frac{3}{2}$$

260 Hz × 1.498307 = 389.6Hz instead of exactly 390Hz. This fulfills the requirements of the geometric series, but not the acoustical demand for pure intervals.

The simple electronic tuning devices which many people use to tune their instruments, give only the equally-tempered tuning. But this is wrong for flute and harp clocks, on both stylistic and technical grounds.

Let us finish by letting old Ignaz Bruder have the last word: "Whoever wants this (ie equal) Temperament, is asking for something that's no good. Surely it's better to sit at table with many varied dishes, so that each time you come to a different one, you have a new source of pleasure. But if they all contain the same, then you might as well provide just one, and have to eat a lot of that".

Footnotes

(1) "Flute Clock" in this introductory quotation is a translation of the German "Flötwerk", a general term for any small mechanical organ. German and English terminologies in this subject are both somewhat vague and pose problems in translation as exact equivalents often do not exist. "Clockwork" can refer to the drive mechanism of the organ itself and does not necessarily imply the presence of a clock; small barrel organs, operated by clockwork, were popular also as independent instruments, sometimes disguised as pieces of furniture ("cabinet organs"), and were not invariably linked to a timepiece. However, as "Flötwerk" is quoted here in the context of an article on the Flute Clock ("Flötenuhr"), it seems reasonable to assume that is the type of small organ referred to in this case.

(2) "Biedermeier" is roughly the German equivalent of our early Victorian period, with an emphasis on the bourgeois life-style of the rising middle-classes. The "late Biedermeier" period referred to would therefore be around the mid-19th century.

FRANK HOLLAND,
"Next year he gets the key of the door,
He's never been twenty-one before!"

THE MUSICAL MUSEUM

Brentford, London

IN tradition with the many music lovers at the turn of the century, we are now privileged to listen to live performances of the truly great pianists. These productions are not recorded on disc or tape, but live sound! Authenticated on player piano rolls, and initialled by the performer as a true and correct reproduction of their small musical talents.

The history of the Musical Museum goes back many years and started when Frank Holland, seeking to publicise the potential of the player piano, together with his own private collection, founded in 1959 the first "player piano group" in the United Kingdom. His passion for the reproducing piano led him on and in 1963, which proved to be an eventful year in his life, St George's Church, Brentford, was available. Here he visualised a permanent home not only for his pianos and the Player Piano Group, but a place where the public could view and listen to these famous instruments. The pace was set, and with Frank Holland's persevering nature, the collection grew – player pianos of various reproducing systems, organs, orchestrions, orchestrelles, music boxes, phonographs, violanos and a mighty Wurlitzer cinema organ from the Regal Cinema, Kingston.

To illustrate the musical ability of the various instruments there are guided tours where a selection of pianos, organs etc are played automatically, and a brief resume given on each one indicating the reproducing system and how it works. There are at least ten different re-enacting pianos on exhibition – the Welte Red, Licensee and Green, the Hupfeld Dea and Triphonola, The Aeolian Duo-Art, the Ampico "A", the Ampico "B", the Artrio, the Recordo etc, etc, as well as expression pianos, regular player pianos and piano players, to say nothing of the purely mechanical pianos and other instruments.

Our performers are many and varied. Percy Grainger, Josef Hoffman, Myra Hess..... all who in their day were recognised as Maestros of the piano. Then – the rolls on the Welte, Aeolian and Wurlitzer Organs bring back the nostalgia of the music from 1900 to the 20's and 30's when played by Max Reger, Marcel Dupre, Jesse Crawford, etc.

The collection is unique – a museum of working musical instruments – all playing! Imagine the genius of those inventors who designed these works of art. YOU! – now have the opportunity to witness music played by those great performers and composers in the way they did before phonographs, radios, amplifiers, hi-fi, stereo! We have 20,000 music rolls listed in our library which cover recordings over many decades. You can take away a piece of musical history in the way of books, brochures and recordings of the instruments available in the museum shop – a souvenir of your visit. Remember! It is your heritage as well as ours.

1983 is the 20th Anniversary of the Museum which will have a special exhibition of photographs and other historic items.

The Museum is open on Summer Weekend Afternoons, April to October inclusive, from 2pm to 5pm for two 1½ hour tours. 368 High Street, Brentford, Mx, 01-560-8108.

RECOMMENDED CONCERTS AT FRANK'S MUSEUM INCLUDE:

FRIDAY, 1st July, 1983. "20 Years at Brentford".
FRIDAY, 15th July, 1983. Palm Court Music. Pianola and other Player-pianos.
FRIDAY, 29th July, 1983. Chopin and his contemporaries.
FRIDAY, 26th August, 1983. Busoni the pianist.
FRIDAY, 23rd September, 1983. "Out of the Attic". 78's, lantern slides, films, and – plenty of nostalgia.

These and other "Friday Night is Music Night" concerts are 7.30 for 7.45 p.m.
Admission – £1.
Application for tickets by post, enclosing sae, to:
The Musical Museum, 368 High Street, Brentford, Middlesex, TW8 0BD. Telephone: 01-560-8108.

Letters to the Editor

5 April 1983.

Dear Sir,

AS far as I can tell, the list of new members published on page 211 of Volume 10 ending with No 1804 was followed by a new list on page 49 of Volume 11, beginning with No 1829. This seems to indicate that I and several other new members have not been announced.

yours sincerely,

Les Syson, BA.

Yes; Leslie Syson (a designer and craftsman in wood, living and working in Congleton, Cheshire) is right. My apologies; and here is the missing section of the New Members list:–

1805 R E A Dawson, Blackpool.
1806 A C Yule, Aberdeen.
1807 D Pell, Daventry.
1808 Dr R P R Dawber, Oxford.
1809 D J Riches, Feltham.
1810 D B Singleton, Shoreditch.
1811 H Lapworth, Nuneaton.
1812 F E T Pratt, Tamworth.
1813 Gloria F Crossley, Kenilworth.
1814 D A Dudman, Pulborough.
1815 J Fawcett, Latcham, Mdx.
1816 André Ginesta, Switzerland.
1817 Anne Knoll, Wirral.
1818 Mr & Mrs P King, Australia.
1819 T J Verhoeven, Holland.
1820 M J Savins, Wales.
1821 Dr N Rudolf, London.
1822 R S Beresford, Arundel.
1823 Daphne Leach, London.
1824 P C Allen & R H Wainwright, London.
1825 A Sonneveldt, Holland.
1826 Ray Ashley, Catford.
1827 Leslie Syson, Cheshire.
1828 P B Hassall, Solihul.

14th March, 1983

In hospital

Dear Mr Leach,

"MUSIC BOX" just received. Excuse my scrawl; I am in bed at a most peculiar angle. I am in the hands of the vet at present. How difficult to stop when accustomed to piloting a tiny business, at full throttle, and non-stop for many years.

Sincerely,

Harold Smith.

(Members wishing to write to Harold can do so, c/o Saddington Hall, Saddington, Leicester, LE8 0QH. I'm sure we all hope that Harold is now lying comfortably and is out of that "most peculiar angle". Ed.)

from Paris

Dear Robert,

YOUR good letter of 20 Jan in hand. As you have been a very good boy here are two more cards. Have any of your members any postcards on RED CROSS or SCOUTS, please. If so, would they like to send them to me; Claude P Marchal, 2 rue Georges-Leygues, F 75016, Paris, France.

I will not be fit enough to attend the THUN Festival, but might be well enough to greet you in Bullet (Switzerland). At the end of May I have three weeks convalescence near Paris.

All the best,

Claude.

22nd March, 1983

Mozart and the K608

Dear Mr Leach,

I WAS highly amused and delighted at those two very informative articles on Mozart's *Orgel stück fur eine Uhr in F min,* K608, because the Glyndebourne performance referred to is ten years too late.

Let me elaborate; whilst on leave from the Band of the Royal Hussars in Tidworth I worked on Brian Oram's *La Cascade* Fair Organ at Hungerford Steam Rally, in **JUNE 1970.**

It was a glorious summers day and during the afternoon a party of Fair Organ enthusiasts from Yorkshire asked if they could record the organ.

We agreed (a donation to Cancer Research being given) and we started with a couple of marches. During the second march, Brian and I decided that these good people ought to be educated in the finer points of organ composition.

So, for starters we put on *Tune for Flutes* by John Stanley, followed by *The Arrival of the Queen of Sheba,* Handel. J S Bach was represented by the *Giant Fugue,* and the *coup de grace?* Mozart's *K608.*

Since that day in June 1970, K608 and other classical works have been played at church services, steam gatherings, and public concerts all over the country and on the continent. I remember the *K608* being played during our 1979 tour of Southern Germany, beginning with a performance of *K608* in the main square at Bonn, in a temperature of 90°F. Even the statue of Beethoven had a warm smile. Stuttgart and Koblenz also had the pleasure of a mechanical performance of *K608.*

Brian Oram had set the piece for the 80-key *La Cascade* in 1969 and it was cut by Arthur Prinsen in the same year.

Although the instrument is not a barrel organ as such but the usual "book" organ, it can only be described as a mechanical organ. So, were we first? who knows! I think we were.

Yours sincerely,

Kevin Byrne
Bath.

from Brian Oram

20th March, 1983

(1st letter abbridged)

Dear Robert,

(a propos) pages 44 and 45, Volume 11, which are historical drivel.

1. Judith Howard took a recording of Mozart K608 some years ago from the mechanical organ *La Cascade,* an instrument of doubtful parentage, which uses concertina card music. K608 was noted and cut to my order by Arthur Prinsen not less than fourteen years ago.

2. According to my Dutch informant K608 is regularly played on a barrel organ in Vienna, but here I can stand to be corrected because I personally have not investigated the matter.

3. The work has been recorded on WST 103 on the Walcker organ in the Klosterkirsche at Murrhardt, West Germany, and played by Elizabeth Ullmann.

4. I have a very bad tape of a BBC wireless production of either late 1946 or early 1947 of which K608 forms part of the music played by the barrel organs, and this production induced me to purchase the organ arrangement of the music, which was subsequently transcribed as in 1 above.

5. I feel that Mr Fowler would have been better advised to have been more circumspect in his pronouncements, particularly when not only Ian Alderman but others on the Continent of Europe have set K608 for mechanical organ.

6. So far as I personally am concerned K608 is played about six times during the summer season in public in this country when the organ *La Cascade* is on the road. The same organ has also played K608 in Dublin, Bonn, Koblentz, Heidleburg, and Stuttgart in public.

There are these days too many so called "authorities" whose pronouncements are wildly inaccurate. That they have been able to attract a Publisher and are able to scatter words in an order acceptable for publication does not entitle them to be considered as authorities or give them *carte blanche* to utter statements which can easily be checked by anyone however incompetant.

Yours sincerely,

Brian Oram.

P.S. As an addendum the Ellen Dynamic Action surely can not be classed as "mechanical".

(2nd letter from Kevin. 2nd April, 1983)

Dear Robert,

Thanks for the letter, glad it was of some interest. By now you will probably have received Brian Oram's letter reference the K608. He also throws light on an even earlier performance some time in the late 40's, I'm not sure.

In June 1970 I well remember that as we did not have any means of electricity at Hungerford, either from mains 240 or steam engine 110 dc we had to generate our own, which meant undoing the prop-shaft of the organ truck, jacking it up, and bolting it onto the dynamo so that the organ could play. Therefore, not only did we have K608 for barrel, but for barrel organ D800 type Ford engine and ominous clunking noises! The organ stank of diesel fumes all day. Phew!

I have photos of the various places in Germany mentioned in my first letter. (These will be supplied later if Kevin will send them. Ed)

They are in colour but they should print OK.

Let me know about the pictures,

Cheers,

Kevin.

10th February, 1983

from Switzerland

Dear Robert,

AS a last minute contribution for the journal I send some information about the THUN Festival in July, 14th to 17th:–

THURSDAY July 14th:
Get together of the active players at the curling hall in the evening.

FRIDAY, July 15th:
Gala Concert – a selection of instruments at the curling hall.

SATURDAY July 16th:
Instruments playing in the streets until 10 pm.

SUNDAY July 17th:
A spin on the lake of Thun on a ship of the BLS fleet (like last time – but hopingly with sunshine).

More than 140 participants have entered – a guarantee for success!

"Hank" Waelti,
Utzigen, Switzerland.

from Switzerland

THE picture of Schloss THUN mit Stadtkirche is sent by Hank Waelti, Rainweg 21, CH-3068, Utzigen, Switzerland. (see p.71).

Dear Robert,

THANK you for your letter of 15th March. I have a partial photograph of *La Cascade* taken at Heidleberg in September 1979 with two frauleins draping the front, and Kaufhoff banners thereon and, from recollection, a Union Jack. This should give proof of being in Germany at least! Would you like a copy?

The MOOS AGM in Belgium was a great success. Lan and I are shortly off to Amsterdam on another organ club visit. Church organs this time.

According to Beecham: "A musicologist is a man who can read music but can't hear it".

We may go to Switzerland, but July is a difficult month with the organ, and we may not be able to go.

All the best,

Yours sincerely,

Brian.

from Frank Fowler (of Hill Norman & Beard).

7th April, 1983.

Dear Robert,

THANK you for yout letter of 5th April together with the application forms for membership – these have been duly sent off and I am very pleased to think that I shall have the opportunity of joining the ranks of MBSGB.

I am most interested to find that we are getting information about the K608. Joanna (Joanna Fraser, the concert organist) is already in touch with your Ian Alderman over some of the musical aspects of the performance.

We look forward very much to the May issue.

with all best wishes,

Yours sincerely,

Frank.

(Hill Norman and Beard, by appointment to H M the Queen. Organ Builders. Founded 1775 by John Snetzler).

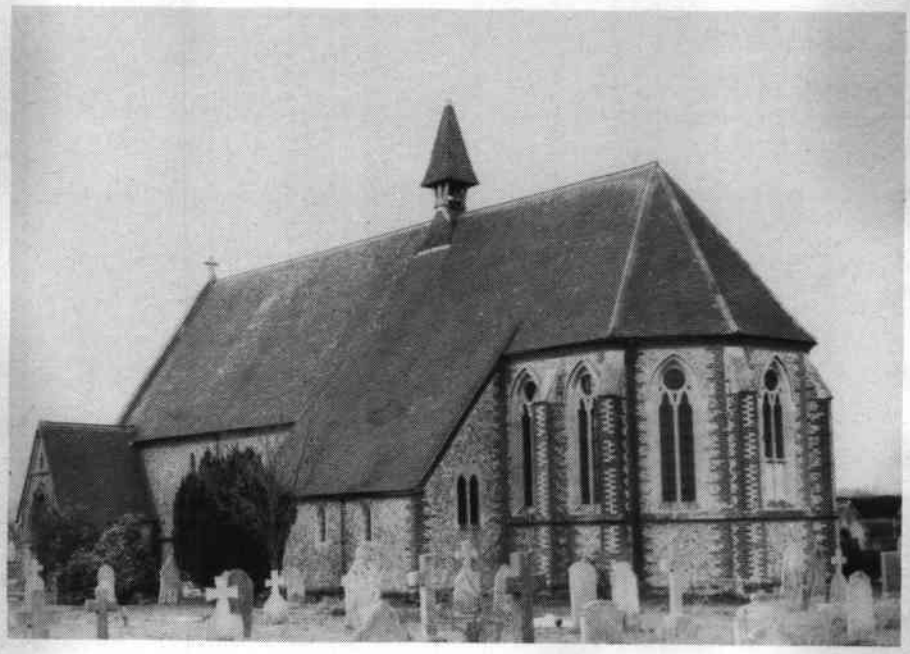
from Joanna Fraser

18th March, 1983

Dear Robert,

THE article that you wrote on the Glyndebourne performance is most interesting and I am looking at some detail that Ian Alderman sent to us regarding ornamentation in the Mozart.

Most of our concert performances are away from London at the moment, but we are going to be at the St Alban's International Organ Festival at the Abbeygate Theatre, St Alban's, on Saturday afternoon 2nd July at 3 pm, where we are going to do a slightly shorter Glyndebourne type programme including the performance of the Mozart 608 on "the magic box".



Clive and Enid Jones' Museum.

Many thanks for your encouragement, kind remarks and kindness. I hope it will not be too long before we have the chance of meeting again.

Yours sincerely,

Jo.

2nd April, 1983

Dear Mr Leach,

PLEASE could you publish the following "news item" in the next number of THE MUSIC BOX.

A NEW MUSEUM IN CHICHESTER!

Clive and Enid Jones are opening their new Museum of Mechanical Music in May. They have purchased a redundant Victorian church in which to house their very varied collection. The church should prove to be ideal accoustically, is very spacious and attractive, in perfect structural order, and has ample car-parking space. Instruments on display include a range of cylinder and disc music boxes, organettes, street pianos, barrel organs, orchestrelles, a Weber Unica Orchestrion, Belgian Dance Organ, reproducing pianos, and many others – all fully restored and playing for the visitors' enjoyment. Clive will also demonstrate Magic Lantern slides, phonographs, early gramophones and stereoscopic viewing machines. Enid's collection of Victorian dolls will also be displayed in the Museum.

They extend a warm welcome to all fellow members of the Music Box Society – and on production of this copy of the Magazine the entrance fee of £1 will be reduced to 75p!

The full address is "Museum of Mechanical Music, Church Rd., Portfield, Chichester. Tel: Chichester 785421 (300 yards from the Chichester Motel). Open EVERY DAY until September 30th. (weekends from October to March 31st). 10 am – 6 pm.

Yours faithfully,

Enid Jones.

Clive & Enid Jones
16 Penny Lane,
EMSWORTH,
Hants.

3rd March, 1983

The Editor,

THIS might amuse some members of the Society,

with compliments,

Roy Mickleburgh,
Bristol.

28—EVENING POST, THURSDAY, MARCH 3 1983

VOICE OF THE WEST

100 YEARS AGO

An organ grinder's song

THE scarcity of barrel organs 50 years ago (February 17) reminds us of street entertainment a century ago.

In May 1883 the Bristol Magpie vividly described Old Market and Castle Street on a Saturday night including the following delightful little piece of Victorian humour.

"What beautiful tune is that?" asked a gentleman of an organ grinder. "Silfra Tredi Monigo" said the Italian.

The gentleman rushed into the nearest store, resolved to get the music. "Have you got the Italian song, Silfra Tredi Monigo?"

The clerk looked but couldn't find it. "How does it go?"

The gentleman whistled a bar or two and the clerk brought him Silver Threads Among The Gold!

Leonard Nott
70, Oldbury Court Road, Fishponds, Bristol BS16 2JG.

50 YEARS AGO

B J FARROW, of 5, Imperial Road, Redland, Bristol invented "a bell that answers the door," telling callers when the owner is out but also giving the owner the chance to be "not at home" if caught by unwanted visitors.

P.S. According to "The Directory of Popular Music" this song was published in 1903.

Classified Advertisements

Members: 5p per word (**bold type** 7p per word). Minimum cost each advertisement £1.
Non-members: 10p per word (**bold type** 14p per word). Minimum cost each advertisement £2.

CASH WITH ORDER PLEASE TO: Advertising Manager.
John M. Powell, 33 Birchwood Avenue, Leeds 17, West Yorkshire. LS17 8PJ.

LAST DATE FOR RECEIPT OF ADVERTISEMENTS FOR INCLUSION IN NEXT ISSUE:– 15th JULY 1983.

WANTED

URGENTLY wanted: **ORPHENION** Discs 34.5 cm diameter. Will pay good prices or can exchange with other rare discs. Write: Nitschke, Hannover, Steinbreite 55.

WEBER Unika and Weber Violina rolls. Ron Bopp. 3155 McClelland Blvd. Joplin. Missouri 64801. U.S.A.

KALIOPE discs type 176, 20⅝ inch (52.5 cm) wanted to buy or in exchange for other discs. Also wanted 12 bells for this machine. Can anyone give me the right tuning of these bells. Lokenberg H.C.M.J. St. Walburgstr 17. 400, MD Tiel. Holland.

POLYPHON discs required (24½") also 13⅝" Symphonion, can exchange: a few 13⅝ size for sale. P.W. CARTER, Haroldstone House, Crickley Hill, Glos; 'Phone Witcombe 3505.

KALIOPE 9¼" discs – Centre Drive. W. Giles, 55, Hall Lane, Walsgrave-on-Sowe, Coventry. CV2 2AX. Tel: 0203-616867.

FOR SALE

(We're still in business) but with more emphasis on quality. More of the instruments we sell will be restored and there will be fewer badly damgaged ones and "basket cases", but from time to time we'll have good bargains in the lower-grade instruments which need "everything". We do not plan to carry many books, rolls, records, or discs. What discs and rolls come our way will be combined and sold in quantities of 50 or 100 or as they come.

The costs of printing and mailing are too high for us to continue to mail our catalogue's and brochures without charge. We will be pleased to send our mailings to you for two years if you send us U.S. $10 currency or the equivalent in your local currency. You may also send a cheque, but please have it in U.S. dollars drawn on a U.S. bank. Mechanical Music Center, Inc., 25 Old Kings Highway North, Box 88. Darien, Connecticut 06820. Phone: 203-655-9510.

POLYPHON DISCS. 10 inch, 18 titles, Marque Deposee or Marque Fabrique. Offers please to 23 Newhall Gardens, Dundee DD2 1TW Scotland.

58/65/88 Note Rolls huge selection export service. Catalogue 50 pence. Laguna Rolls, Lagoon Road, Pagham, Sussex, PO21 4TH, England.

Advertising Rates in THE MUSIC BOX

Outside back cover in 2 colours
Full page £70
Inside covers. Full page ... £55

Positions inside journal:
Full page £45
Half page £25
Quarter page £15

For Classified rates see back page.

Advertisement Manager;
John Powell,
33 Birchwood Avenue,
Leeds, 17,
West Yorkshire,
LS17 8DJ
England.
Tel: 0532 663341

Deadline Dates for Copy:

Jan 15; April 15;
July 15; Oct 15.

These are CLOSING DATES, and the Journal might be full by then.

Please send in your copy early.

R.C.L.

Approaching the snow-capped mountains beyond Penrith.

A POURING TO REST

(suggested by Scarlatti's music)

by C Denis Pegge

Pouring, pouring, lovely showers.
On and on... varied... repeating.
Listening, we are kept at bay
By what this music has,
What we love but cannot say;
Are held in fast suspension
By a light, a transient light
Rendered by its play eternal,
That is ever pouring
Ever falling
To its rest.

Buttercups and vermeil daisies,
Gilded, tipped and tinted flowers;
Violets blue and white and mauvish.
Scents which fascinate
From the sweet unto the pungent
"Ragged Robin" and
The Foxglove's breath.
Flowers are linked with flowers
Which are always pouring
Always pouring
To their rest.

People too are in these fountains –
Gracious, deep and bright.
Within these ceaseless fountains
Are elements of human life;
A pirouette and dancing,
A smiling and a glancing,
Voices in cascading light.
Until in an instant all this pouring
Is resolved,
Has fallen
Into rest.

Back Numbers

Dr Peter Whitehead now stores our Back Numbers in new premises. The address is:–

Dr Peter Whitehead,
190 King Street,
Cottingham,
East Yorkshire HU16 5QJ
Tel: HULL 847250.

Back numbers still available

Cost including postage:

VOL 1	Numbers 2 3 6 7	£1·00
VOL 2	Numbers 1 2 3 4 5 8	£1·00
VOL 3	Numbers 7 8	£1·00
VOL 4	Numbers 3 4 6 7 8	£1·00
VOL 5	Numbers 1 2 3 4 5 6 7	£1·00
VOL 6	Numbers 1 2 3 4 5 6 7 8	£1·00
VOL 7	Numbers 1 2 3 4 5 6 7 8	£1·75
VOL 8	Numbers 1 2 3 4	£1·75
VOL 8	Numbers 5 6 7 8	£2·25
VOL 9	Numbers 1 2 3 4 5 6 7 8	£2·25
VOL 10	Numbers 1 2 3 4 5 6 7 8	£2·25

American Europe and Far East please add the cost of postage from England. Make cheques payable to "MBSGB".

design/print Thanet Printing Works Ltd., 81 High Street, Ramsgate.

Sotheby's
London

Tuesday 13th September 1983

An Important Sale of Fine Mechanical Musical Instruments and Automata

An Aeolian Orchestrelle Player Organ

including a Pierre Eich Solophone orchestrion, a Hupfeld Atlantic orchestrion, a Dienst mandolin orchestrion, a Mills Violano-Virtuoso, a Bruder barrel organ automaton, a Hupfeld automatic piano, a large piano melodica, a Debain antiphonel piano, a 24½ inch Lochmann original disc musical box on stand, a 15½ inch Regina autochange disc musical box, a four overture Nicole Freres musical box, a fine French poet automaton, a Vichy writing Pierrot automaton and many other interesting and rare items.

A fully illustrated catalogue will be available from 15th August.

All enquiries and catalogue requests to Jon Baddeley

Sotheby Parke Bernet & Co.,
34-35 New Bond Street, London W1A 2AA
Telephone: (01) 493 8080. Telex: 24454 SPBLON G

Keith Harding

CLOCKS AND MUSICAL BOXES

93 Hornsey Road, London N7 6DJ

Phones: 01-607 6181 — 01-607 2672

BARGAIN OF THE MONTH – AN ORGAN BOX

M1614. Twelve tune Paillard "VOIX CELESTE" musical box with 17 key double reed organ, the two music combs of 52 teeth each, with alternate tips, the cylinder measures 38.4 cm. × 5.5 cm. The spring barrel bottom is attractively engine turned, as is the plate under the organ keys. The coloured tune card is new. The original case is rosewood veneered on the lid and the front, which are banded and inlaid with scenes of swans and human figures in coloured woods. Overhauled,

ONLY £1,250

MORE BARGAINS:

M1843. Keywind Nicole Frères 12 air operatic two-per-turn number 34325. Overhauled £1,450.

S1036. Nicole Frères no. 51619 8 air good unrestored £600.

M1838. John Manger & Co. 8 air popular, restored 10 yrs ago £450.

M1807 Monopol 11⅞ overhauled, 10 discs in box. £750.

S1032 6 inch table Polyphon with 1 disc, not going £50.

☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆

Hundreds of books on clocks and musical boxes. Catalogue FREE.

☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆

Musical box spare parts and materials. Catalogue FREE.

☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆

RAFFIN and HOFBAUER street organs, from £1,600.

Estimates, and coffee (or tea or chocolate) absolutely free, as well as lots of fun and lots of good will when you visit Keith Harding in the Hornsey Road. You can even come and stay in our family home nearby.

EUROPE'S LEADING RESTORER OF CLOCKS, MUSICAL BOXES AND AUTOMATA