

THE MUSIC BOX

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Volume 11

Number 3

Autumn 1983

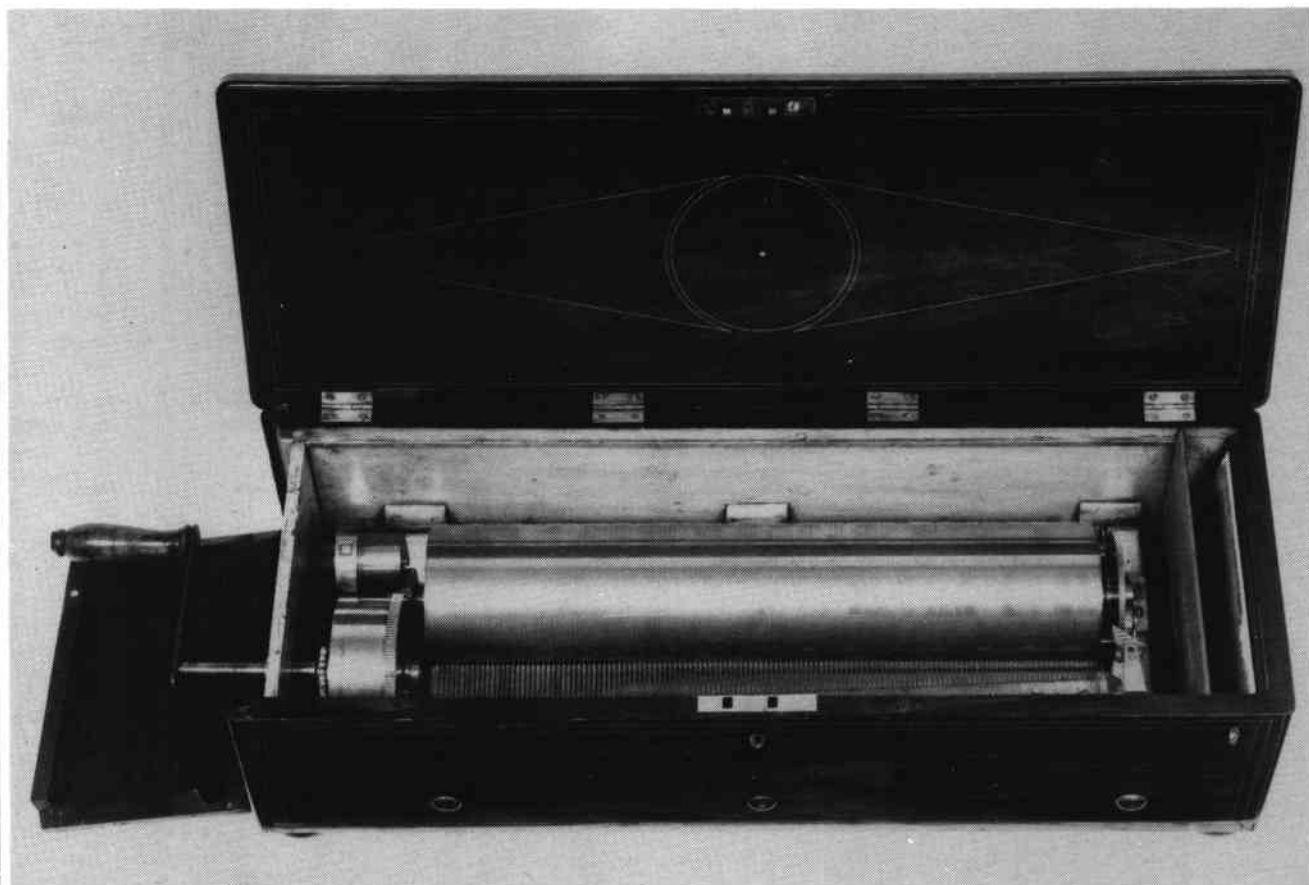


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THE MUSIC BOX

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

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CONTENTS

SOCIETY AFFAIRS	102
MUSICAL BOX ODDMENTS 19.	
<i>H.A.V. Bulleid</i>	106
ROLL YOUR OWN MUSIC	
<i>Nicholas J. A. Simons</i>	110
MECHANICAL MUSIC AT MARGATE	
<i>A.R.E. Baldry</i>	114
112-KEY GAVIOLI DEBUT	
<i>Shane Seagrave</i>	116
J. M. DRAPER'S ORGANETTE WORKS	
<i>Roger Booty</i>	118
THE ORGANINA	
<i>Roger Booty</i>	119
MUSIC ARRANGING FOR CLOCK AND BOX.	
<i>Sent by Peter Schuhknecht and translated by Judith Howard</i>	123
REVIEWS	
<i>Ian Alderman</i>	134
DEBUSSY, AND DUO-ART MUSIC	136
LETTERS TO THE EDITOR	138
CLASSIFIED ADVTS. and announcements	140

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

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FRONT COVER

The Bird Man; flute and bird-call movements, with musical box. A-109; height 41". Paris, France, mid-19th century. The flautist, in 17th century costume, plays, and the nightingale answers, followed by a tune on the musical box. The automaton was made by G Vichy, the bird movement by one of the Bontems. A most unusual and very fine piece.

On 7 May 1983 **Murtoth Guinness**, of New York, invited Committee Members and London Members he knows well (Murtoth is MBSGB member No 72) to celebrate his 70th birthday at the Berkeley Hotel, London. American and other friends were also present.

For some of the time Murtoth cradled a hand-held cassette recorder playing music from items in his famous collection. In the preface to the illustrated brochure describing his collection **Murtoth Guinness** writes: "From time to time friends share with me the pleasure of hearing and seeing my collection of mechanical musical instruments, automata, and toys. I say 'hearing and seeing' advisedly because truly, part of their interest is in hearing their selections, part in watching the animated figures perform, and part in examining the ingenious mechanisms of these instruments and in admiring the artistry of the cabinets. To appreciate this collection fully, it must be heard as well as seen".



Murtoth Guinness.

Mr Guinness pays tribute to those who have collaborated and helped:- "**Louis B Warren** has made excellent suggestions as to the care of the collection and the preparations of the brochure. I am deeply grateful to **Robert M Lunny** for compiling the data in the essay. My fellow members of the Musical Box Society International, whose visits I always enjoy, deserve special mention. I am indebted particularly to **Helen** and **Howard M Fitch** and the late **Hughes M Ryder** for their friendship and expert advice, and to



Alan Wyatt, Sue Holden, Murtoth Guinness.

Stephen and Jeremie Ryder for reading the text. For her help in preparation of this Keepsake I thank my secretary, **Edmée De M Slocum**".

Murtoth Guinness has given permission for us to reproduce a picture from his brochure on our front cover: *The Bird Man*.

We all wish a long, happy and healthy life to our host of May 7, 1983.

The Summer Meeting, in London. June 11, 1983.

Nearly 100 attended, and everything ran smoothly thanks to the co-operation of our **Alan Wyatt** and his team, and the Press Club's **Mel Solomon** and his staff.



Mel Solomon.

There were overseas members from America, France, Holland and the Netherlands.

The first speaker was **Robin Timms**, lecturing on "Arranging Music for the Polyphon". His young assistant was **Tim Leach**. Robin's keyboard dexterity illustrated the ornamentation and other musical devices used by the arranger, and it was refreshing to hear the arrangement played on the piano and then hear it transcribed on to the polyphon disc.

Peter Whitehead then gave an illustrated talk on the piano restoration work done by Canon Wintle. The swivel chairs at The Press Club proved their usefulness because it was possible to have the lecturer at one end of the room and the slides and films at the other. **Graham Whitehead** operated the projector. **Dr Coulson Conn**, USA, thought the two were related, but they aren't.

Of more importance is the fact that Dr Peter Whitehead ably showed us the historical value of the dedicated work by the musical Canon.

The Evening Standard referred to him as "Rector of the Organ Grinders' Mecca", and a *Country Life* (c 1953/54) article contained a picture of Canon Wintle pinning a barrel. Peter mentioned at the end of his talk that the music selected by Canon Wintle had a strong patriotic flavour.

After lunch **David Tallis** gave a lecture on his collection of "Musical Snuff Boxes", beginning with a *Don Giovanni* overture played by an 1815 tortoiseshell box.

The third box we listened to was made of silver, by a Birmingham firm, but the movement was Swiss made.

David illustrated by slides the difference between "comb and cylinder" type movements, and the "radial" type.

The Hey-day of the Snuff Box was the period between 1815 and 1835. It is surprising how much music such a small box can produce, a notable example from David's collection being the Finale from Act One of the *Thieving Magpie*.

The final box in David's collection appropriately played *The National Anthem*.

The last item on the programme of the Summer Meeting was **The Auction**, with **Anne Kempson**, **Roger Kempson**, and **Bob Holden** at the table, **Christopher Proudfoot** taking bids, and **Jim Fox** and **David Walch** helping.

At the beginning of the auction **Norman Brown** handed me a note which read: "36 pieces brought from Bearsden near Glasgow by ex-Haggis Basher and producer of the Musical Box Society NEWSLETTER. Pieces include Barrel Organs, Snuff Boxes, etc."

SUMMER MEETING, LONDON 1983



Robin Timms.



Lunch: Served by Anne and Lena.



Tina Norris, who came with her parents.



Peter Whitehead



Rapt Audience.



Robin Timms and Leach trio; Tim, Andrew and Eileen.



Swivel Chairs: Alison Biden looks at the slides, Pamela Gulliver looks at Peter Whitehead.



David Tallis.



Robert Burnett introduces his mini micro 'cheep'.

After the Auction Norman handed me a second note: "My 'Junk' realised over £4,000!" Nice work, Norman. And nice commission for the Society.

Our President, **Jon Gresham**, announced the setting up of a *Cyril de Vere Green* Memorial Fund, to help young dental students. Donations should be sent to our Treasurer, Bob Holden. No list of individuals will be published, simply the final amount donated by our Society to the Fund.

Paris Summer Meeting. June 19, 1983.

Jean and **Barbara Marguin** offered me hospitality at their Bourg la Reine home, near Paris, so that I could attend the AGM and Festival of Mechanical Music held in Giraumont, 60 miles north of Paris, at the home of the President of the French Society (AAIMM), **M Marcel Goujon**.

On Saturday evening Jean and Barbara's three children, **Maureen** (16), **Jean-Olaf** (14), and **Marguerite** (6), carried on an interesting conversation in English. Maureen was interested in British Royalty, Jean-Olaf was sad because the French Tennis Champion, Noah, had been injured in Hamburg and would be unable to play at Wimbledon, and Marguerite displayed pictures she had painted. Barbara shared Daphne's views on the aesthetics of mechanical music. Jean played rolls on his player piano, French composers at the request of his English guest.

Jürgen and **Beatrix Hocker** were at the French Meeting, and there were several ideas discussed dealing with co-operation between the Societies. **M Marcel Goujon** chaired the Meeting. **Gustave Mathot**, of Belgium, spoke of his desire to begin a dictionary of mechanical music terminology.

Advertising fees in the French Journal appear to be double what we charge in *THE MUSIC BOX*. Advertisers, Roll up! Roll up!

During the festival **Machon**, chanteuse de rue, et **Philippe Duval**, musician ambulant entertained us accompanied by their orgue de Barbarie.

During lunch on Monday, in Paris, with **Joe** and **Dominique**, we met two other professional singers with mechanical music, **P'Freres Amara**. They accompany themselves from a choice of three instruments: 36 Key Thibouville, 35 Key Limonaire, and 24 Key Thibouville. The firm of "Joe and Dominique" keep the instruments in working order.

Last year I met Dominique at **Henri Triquet's** Museum of Mechanical Music which was then in the Quartier de l'Horloge at the northern end of the Pompidou Centre. Henri has new quarters now, on the other side of rue Beaubourg, at Impasse Berthaud (à la hauteur du 26 rue Beaubourg). The new museum was opened on 13 April 1983 by **M Jacques Chirac**, the Mayor of Paris, and it is open to the public on Saturdays and Sundays from 11 a.m. until 7 p.m. (Tel: 278 49 16). The museum is beautifully laid out and the instruments cover a wide range of styles and types. A performance is given on the hour throughout opening times.

I referred to Joe Moir (Joe and Dominique) as "An American in Paris" but he told me that there is another Yankee in the business in the French capital, one **Bruce Devine**. Joe was born in San Francisco, became a professional

musician (woodwind), and is now happily occupied in his restoration work, aided by Dominique. The workshop and living quarters are at 60 rue Saint-Sabin, 75011 Paris, Tel: 806 08 50; nearest metros; Chemin Vert, or, Richard Lenoir. Pay him a visit.... there's no language problem because being American his English is reasonably good.

We arranged to meet, and hear the **P'Freres Amara** songsters the following evening at the new Les Halles centre (it was incomplete last year).

The Parisian Cabaret of Youth at Les Halles, embracing mechanical music, Jazz, Afro-rhythms, folk music, filled every corner of the complex. Skyscraper cranes formed a backcloth for the uncompleted sections, and as the sky darkened to a moonlit cloudy Paris sky... high on the superstructure, so high no sound could penetrate below, so high that only silhouette remained, a lone negro musician played a tenor saxophone.

Paris's night of music was organised by the "ministère de la culture".

Copyright

Several members of our society, and also one or two in the French society, have asked me to explain the basics of "Copyright".

When submitting an article or picture *always* state which Rights you are giving away.

For example; to a British magazine sell British Rights only. At the end of your article, or on the reverse side of your picture, write "Copyright, J Smith (your name), 1983", and then add "First British Rights Only". This means that the article or picture cannot legally be sold to any other magazine anywhere in the world. After a short period of time, usually six weeks, another British magazine can buy your article if you sell "Second British Rights".

If you want your material to go abroad, then specify which country, for example, "Dutch Rights", "American Rights", "South African Rights", and so on. Magazines in these specified countries will not be able to legally use your material in other countries.

This is a necessary safeguard and it also prevents your material being "Syndicated". Syndication is where an agent, or a large publishing concern, sells an article to, say, forty different countries. Unless you have safeguarded your work by writing "Copyright, YOUR OWN NAME, 1983", then it can be used willy nilly all over the world, and you will not receive forty Royalty fees from forty countries - but somebody else might. An Editor might assume "World Rights" for your material unless you are specific in what you are offering.

When you submit work to authorised magazines of official societies you send your work in in good faith and you trust the editor not to use your material commercially. No money is involved. This is the crucial difference between official society magazines and commercial magazines. The society Editor safeguards your material by writing in his journal words to this effect, "All material in this Journal is Copyright. No reproduction without written permission of the Editor".

Only "quotations", with source reference, are allowed.

The current journal of The Institute of Journalists happens to carry a report of a speech given by the Institute President, Ken Brookes. Ken has been a member of the Copyright Council for a very long time and is one of their experts. The following is a brief report of Ken's talk, reported by Percy Blandford:-

"Copyright is not a subject suitable for much condensation, if it is not to get confused, but these points may be of use to readers who were not at the meeting:

All copy is copyright from the moment it is written.

All photographs are copyright from the moment they are taken.

Ideas are not copyright.

Copyright is the freelance's most valuable possession, so do not sell copyright, unless you have to and are well paid for it, and do not lose copyright by ignorance, accident or default.

Copyright is the right to prevent others using your 'intellectual' property. It consists of many individual rights which you can licence to others such as:

Rights to publish in a book.

Rights to publish in a magazine or periodical.

Rights for a special area.

Rights for a particular period of time.

Copyright in a written work belongs to the author, unless it is produced as part of a salaried job.

Copyright in a photograph belongs to the owner of the film at the time the photo was taken.

Copyright lasts for 50 years after the death of the author."

(Copyright R C Leach, 1983)

Autumn Meeting 9-11th September, 1983

Hosted by our President, Jon Gresham

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, North Bar. Within, Beverley, North Humberside, HU17 8DD.

A substantial reduction on the normal 'Bargain Break' cost has been negotiated with the hotel. Members are strongly requested to

(Cont. on back page, p.140).



BARBARA AND JEAN MAGUIN

FRENCH AAIMM MEETING GIRAUMONT 19 JULY 1983

AAIMM PRESIDENT



MARCEL GOUJON

MUSIC IN THE METRO



LIMONAIRE AT CHÂTELET



BEATRIX AND JÜRGEN HOCKER
WITH GUSTAVE MATHOT



STUDY



ONE OF THE "AMARA FRÈRES",



DOMINIQUE

JOE

ET

MUSICAL BOX ODDMENTS 19

by H. A. V. Bulleid

SOME tune sheets include and actually name composers long out-distanced by time and fashion. Four such appear, among their better-remembered contemporaries, on the tune sheet reproduced herewith. They are, in order....

Michael Bergson, 1820-1898, a Polish pianist and composer. From 1863 he was a professor at the Geneve Conservatory of Music, later becoming a director. He wrote an opera *Luisa di Montfort*, 1843, and many songs and dances including *I Zingari*, *grand caprice hongrois* and *Un orage dans les lagunes*, recorded herewith. It is a very musical storm, taking full advantage of the piccolo.

Hans Christian Lumbye, 1810-1874, a Danish conductor and composer. From 1840 he led his own orchestra in Copenhagen and around Europe in "Concerts à la Strauss", playing his own as well as the Viennese music. His dance music includes the *Amélie* waltz and polka and the (one word!) *Champagnegalop* recorded herewith.

Charles Edouard Lefébure, 1843-1917 was a French composer of very popular very light music. His name is more commonly spelt Lefébvre. One critic described his and similar music as "sentimental melodies, a harmonic scheme of about three chords and the tritest modulations, with runabout passages and twiddles" and quoted as an example *Les Cloches du Monastère*, recorded herewith. It certainly gets a share of twiddles in the piccolo notes.

Zikoff has eluded my enquiries.

This tune card is unusual in several respects, apart from the nationality spread of its named composers. It is rare to see, among the decorative cherubs, flowers and musical instruments along the top, a description of the type of musical box, here given as HARPE-ZITHER ACCOMPAGNEMENT, though of course this merely means that a Zither has been added. Then again it is unusual to find a misleading heading above the tunes, here *Mandoline Piccolo*. This reads like a mandoline box with additional piccolo comb, whereas in fact it is not a mandoline main comb

but the piccolo effect is spread over more teeth than usual and just about earns the label "mandoline".

The tune sheet is printed in red and gold and carries no clue to the manufacturer, nor for that matter to the lithographer. It measures 8½ins by 6¼ins and is secured to the lid by four brass-headed drawing pins which are embossed with lettering GUNTHER WAGNER and H & W surrounding a swan-like bird with raised wings. I am practically certain that these are the original pins because there was no other marking of pins on the tune sheet or on the lid, and in fact the accompanying photograph of one pin shows the original indentation of pin on tune sheet where I replaced the pin slightly too high after restoration.



Embossed tune sheet pin on no. 5255 – GUNTHER WAGNER H & W.

The movement has a 16in cylinder with combs of 60 and 32 teeth and the bottom of the case, the sounding-board, measures 24½in by 8¼ins so the bass notes can be strongly heard. They provide two dramatic moments in tune no. 4. The zither tissue covers all the main comb teeth except the eight lowest notes, but the tubular Nickel-plated tissue housing covers the whole main comb and an inch beyond. There is no ambiguity about the zither placing because it is screwed directly to the bedplate and is not, as is more common practice, held by one or two of the comb screws. The tissue roll is secured via

an iron rod inside the zither housing which is secured by two knurled brass nuts to the hinged zither support. There is no ambiguity about the length of the tissue which is indicated by two iron rods, an eighth of an inch in diameter, soldered inside the tubular housing to compress the tissue to an oval shape and so prevent it becoming too sloppy.

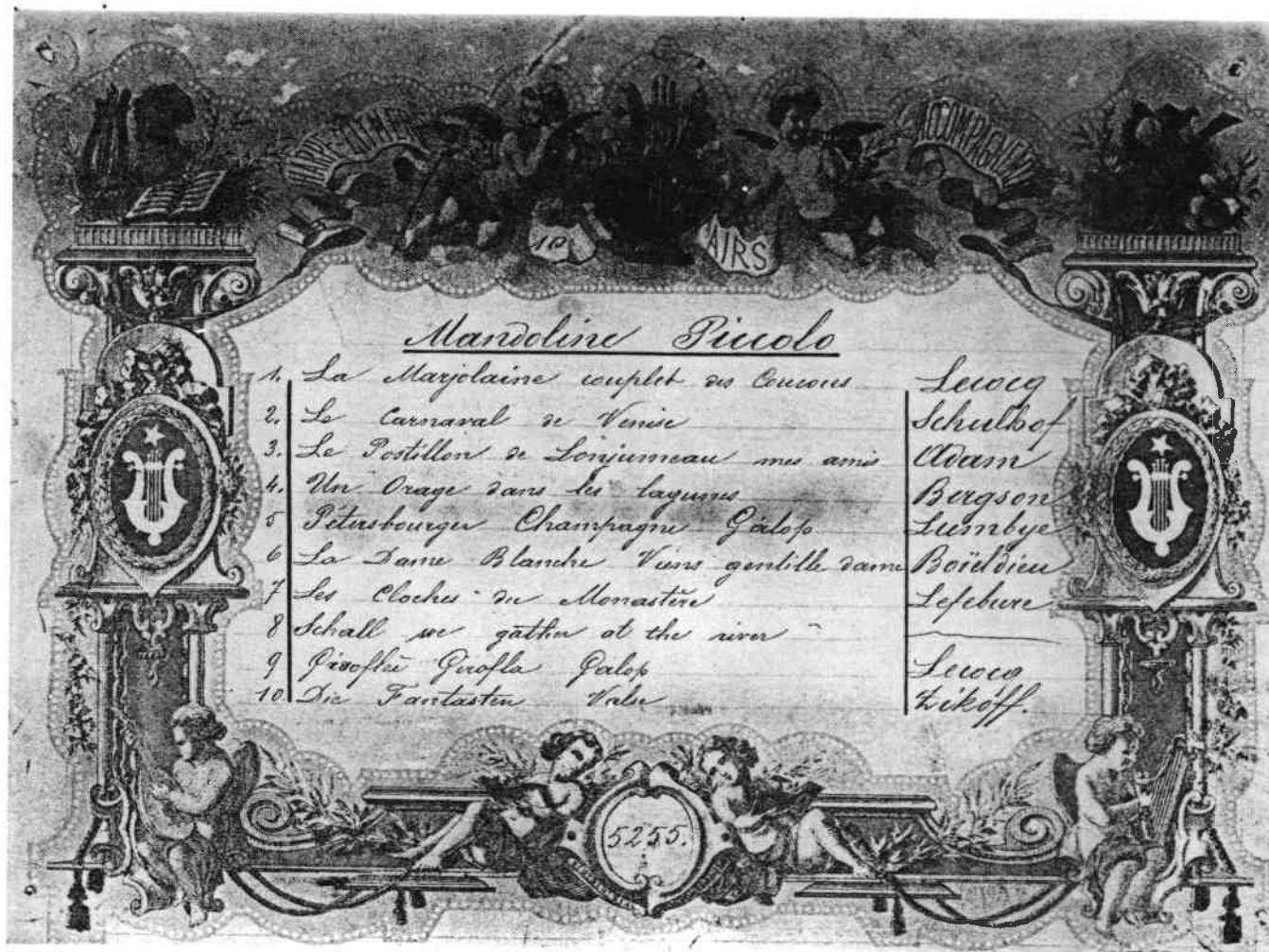
The spring controlling the zither is of unusual design, as shown in the accompanying photograph. The brass wire spring carries an oval brass ball which slides freely in a hole in the hinged support and is sprung towards the cylinder. When the zither is in operation the ball is central in the hole, preventing rattle; when the zither is raised clear of the comb it is held in this position by the ball protruding through the hole and springing inwards. The two small set screws each side of the control knob allow a fine adjustment of the zither setting.

The circle of cardboard inside the main spring housing of this musical box was cut neatly from a printed postcard calling a meeting of the Ste. Croix Town Council for January 13th 1878. I have cleaned and replaced this interesting item! I think one can reasonably assume from it that the movement was made in Ste. Croix about 1880.

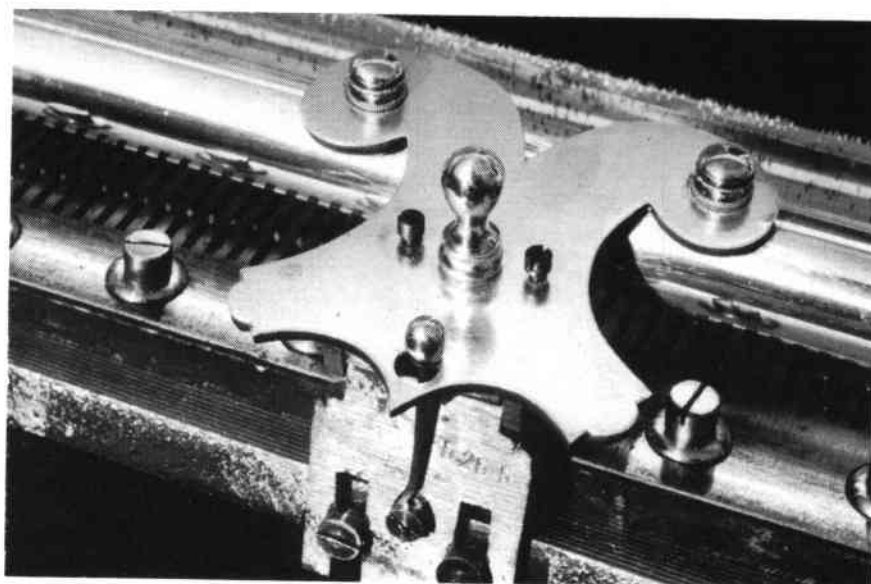
Damper pins

Refitting damper pins is a job which I have found to vary from quite easy to exasperatingly difficult. The easy type is on a coarse ten or twelve-tune comb with well tapered and well fitting existing brass pins which can all be easily removed and re-used. The most difficult is a 3-tune comb with very short and scantily tapered pins, particularly when they have been driven in too far to be pulled out and so have to be drilled and new ones made. It is even worse with iron pins which are harder to drill out and are seldom re-usable.

These fine-tooth combs present a double problem – seriously reduced working space between teeth plus



1. Made in Ste. Croix, but unidentifiable, – tune sheet of Mandoline Piccolo Zither musical box serial no. 5255.



3. Close-up of 5255 zither support showing the ON/OFF retraining spring and the adjusting screws at each side of the central control knob. The supporting bracket is screwed directly to the front edge of the cast iron bedplate.

the need to use very small pins at the treble end to avoid lowering the pitch. Small pins can be very difficult to insert and it is rather daunting to be faced with fitting two or three dozen of them. Also, when new pins have to be made it is obviously helpful to know the ideal dimensions. Typical dimensions near the middle of a comb and hints about fitting can be gleaned from the accompanying drawings which for clarity I have made one hundred times full size and with the following dimensions...

damper pin hole diameter	0".022 (0.56mm)
damper pin maximum diameter	0".022 (0.56mm)
damper tin paper	10% (i.e. 1 in 10)
damper pin length	0".100 (2.54mm)
damper wire width	0".012 (0.30mm)
damper wire thickness	0".003 (0.08mm)

The overleaf drawing shows how the entry diameter is reduced from 0".022 to 0".017 when this damper wire is inserted. This is one reason why small damper pins are hard to re-use, previous damper wire often

being narrower and therefore causing less restriction. The top right drawing shows the effective diameter at about 0".019 after the pin has bent the damper wire to conform to its diameter. It follows, as shown on the lower drawing, that the maximum pin diameter need be no more than about the hole diameter. The minimum diameter of the pin must obviously be comfortably less than 0".017 for easy insertion; alternatively the minimum diameter can be kept at 0".017 and a small flat filed on the top of the leading end of the pin.

Some early movements had sharply tapered pins, tapering from a pointed end to about 0".025 diameter in about an eighth of an inch. This is a taper of one in five, easy to insert but less reliable for gripping the damper wire, particularly in re-use. I think the ideal taper is about 1 in 10, so a typical pin would taper from 0".022 to 0".012 over its tenth-of-an-inch length. With 0.08 damper wire it would protrude about 0".022 which is adequate at the easier treble end and leaves scope for cutting off part of the thin end of the pin if necessary to raise the pitch of a tooth. But note that, if pin diameters are identical, a variation of 0".001 on hole diameter (which is not uncommon) changes the protruding length by 0".01.

The large scale drawing also shows how the pin grips the damper wire by its edges only, as it forces the damper to follow the pin radius which is smaller than the hole radius. This is in fact helpful as it reduces the stress on the wire when it is bent upwards before shaping. Even so, a sharp bend upwards will cause cracks at the edges, and the stress raising at these points explains why old dampers so commonly break off just there. If a new damper is accidentally bent sharply upwards during fitting, it is certain to crack and should be replaced.

To minimize these stresses and to aid insertion, damper wire should obviously be as narrow as practicable, and I think the ideal width is between 0".009 and 0".010. Current supplies are around 0".012 and 0".013 which is undoubtedly too wide and has the further two disadvantages of

impeding pin insertion and being more likely to interfere with the cylinder pins of the adjacent tunes if insertion is a bit inaccurate.

The force needed to insert the pin tightly enough to hold the damper wire firmly depends mainly on the taper; more force is needed with a sharp taper and so light hammering-in is generally necessary. The ring of a tooth is impaired if a damper and pin are slightly loose. The edges of the damper pin hole are sharp and hard, and very often a burr is thrown up on the pin; this burr should be removed before a pin is re-used.

A damper in operation has the properties of a cantilevered rectangular bar, that is to say its stiffness is proportional to its width and to the cube of its thickness. The latter explains why the common range of damper wires, in 0.01mm steps from 0.06 to 0.09mm, is effective, the stiffness increments being broadly constant. Thus for example though the 0.08 wire is only 14% thicker than the 0.07 it is 1½ times stiffer; and again the 0.07 is just over 1½ times stiffer than the 0.06.

L. G. Jaccard, 1861-1939

The Jaccard articles, written in 1938 when their author was 77 and reprinted in recent issues of **The Music Box**, are both fascinating – and tantalizing because they could have been so much better. Jaccard joined the musical box industry in or near Ste. Croix when he was 16, in 1877, by which date as he records most variants of the cylinder musical box had already appeared. Yet, to give just one example, he describes both Mandoline and Tremolo types as having “many prongs tuned to the same pitch”, but fails to make it clear that they are merely different names for the same effect. Of his apprenticeship years he is frustratingly short of vivid detail, and I must confess that I simply do not believe his claim that (in 1877-78) all musical boxes, had all their cylinder pins bent forward, one after the other, in order to place them in their correct position according to musical notation to make the different notes of the chords fall together in perfect

unison. What did he really mean when he wrote that? It is necessary to challenge obvious error, lest it be added to the strings of traditional errors repeated by writer after writer.

Jaccard is at his best and most valuable in recalling the names and expressions obviously long accepted in the musical box trade by the time he joined it. They were so obvious to him that he never thought of explaining their source. In cold fact, all cylinder movements with the spring arbor perpendicular to the bedplate which were first made for snuff-boxes, were simply called Snuff-boxes (*Tabatières*). The others, with spring arbor parallel to the cylinder, were first made for clocks and were called Wall Clocks (*Cartels*). I must say I have not previously seen the latter explained, the French noun *cartel* now being restricted, in its second meaning, to antique wall clocks.

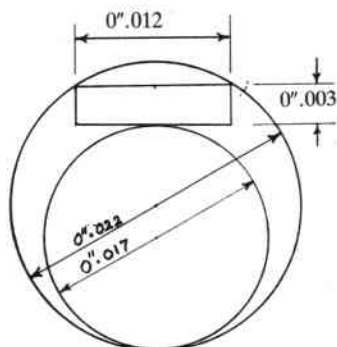
Two other French nouns in the articles possibly merit translating; *Gabarit* means large scale model. And *Manivelle* means (wait for it) crank-handle. No one would accuse these name fixers of letting their imaginations run riot.

Jaccard's interesting statement that “With my father I interviewed many masters of the craft, each a specialist in some particular line of the industry and sought an apprenticeship with one of them....” seems to be definite proof that any detail of a musical box could be obtained from one or other small specialist craft workshop. Presumably one could hire the services of a tune arranger and then order up every detail needed for a new musical box. Such must have been the birth of many of the legion of unidentifiable boxes, – like the nice “Mandoline Piccolo” mentioned earlier in these Oddments.

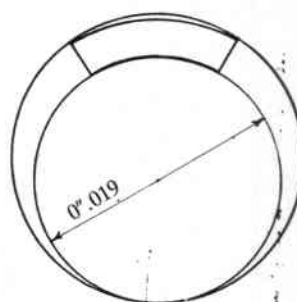
HAVB

April, 1983

(N.B. Research is an essential part of our work. Can anyone supply information about the (very) little known composer, Zikoff? Ed.).

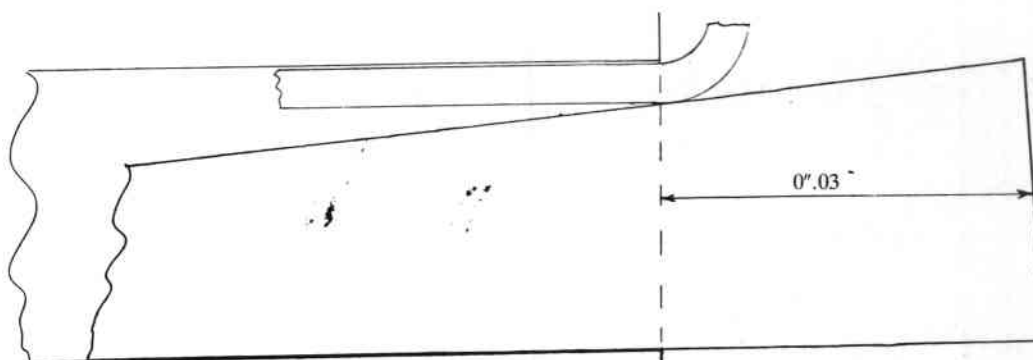


Max. entry diameter of pin = 0".017



Damper wire gripped, at edges only, when pin diameter is nearly 0".019

Sections through pin and damper wire at entry to 0".022 diameter hole.



Section parallel to tooth, showing damper wire and pin in fitted position.

Scale: 100 times full size.

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Specialist in
Mechanical Music
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ROLL YOUR OWN MUSIC

by Nicholas J. A. Simons

THIS article explains the problem of speed build-up in music rolls and gives two methods of accommodating this in the home manufacture of new music rolls, one method theoretical, the other practical. A drawing board and fixtures are then described which are used to draft the finished roll.

Speed Build-up

When a player-piano plays a roll the take-up spool is rotated at a constant speed by the drive motor. This means that as more paper is wound onto the spool its outside diameter increases causing further paper to travel at a continually increasing speed. When a long roll is played this can result in quite an appreciable speed increase which would be noticed by the listener unless allowed for in the cutting of the roll. Allowance is made by increasing the lengths of the notes progressively throughout the roll.

Instruments designed to play rolls overcome the speed build-up problem in other ways. Piano-Orchestrons such as those playing 10 tune rolls (eg. A, G and O styles) use a large take-up spool rotating slowly so the speed increase is much smaller than in a player piano. Weber pianos use a pinch roller rotating at a constant speed with a take-up spool driven through a friction clutch to maintain a small tension on the roll.

The type of roll most likely to be cut as a first attempt by an enthusiast is a piano roll so the problem of speed build-up must be fully understood. The necessary precautions must be taken in the planning of the roll in order to produce a constant-tempo rendition of the chosen tune.

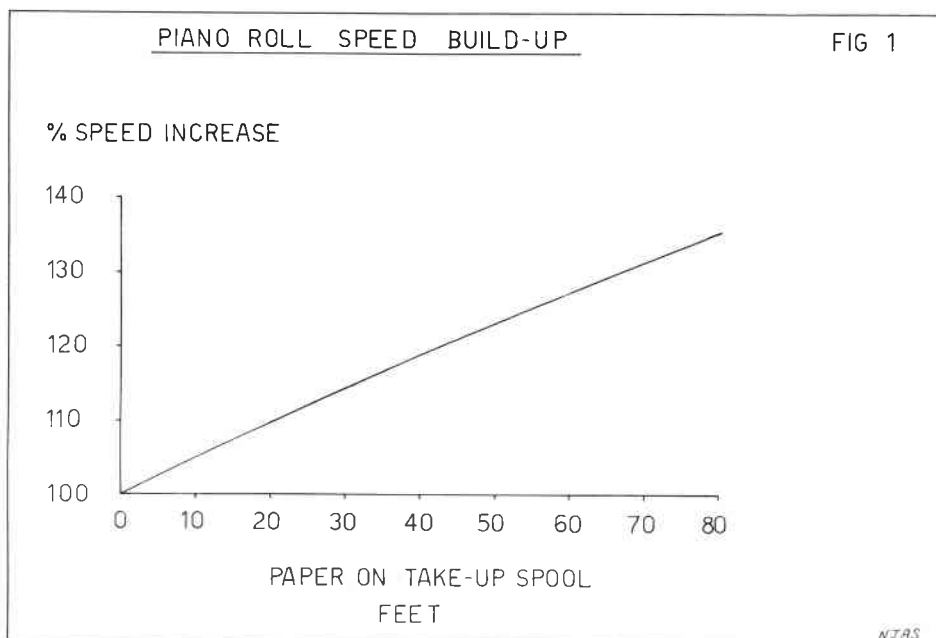
Theoretical Approach

The speed build-up can be determined theoretically from an initial set of measurements. Throughout this study I consider an 80 foot roll of paper as this is the longest blank roll readily available and allows one to cut a long medley or two or three short tunes. I am cutting my rolls for an Orchestron that I am in the

course of building so I aim to produce multi-tune rolls playing for around ten minutes.

By measuring the diameter of the take-up spool empty and again when filled with 80 feet of paper one can produce the graph shown in Fig 1.

in playing time is due solely to the continual speed increase of the paper causing it to be used up more quickly. If a shorter roll were used the true playing time would be a larger proportion of T_0 as the speed increase would be lower. It is now possible to determine at what speed to run the



This shows the speed build-up as a function of the distance travelled along the paper. This is not a straight line but one of steadily reducing gradient. As more paper becomes wound onto the spool and the diameter increases it requires more paper to increase the diameter, and hence speed, by a given amount. This graph could be used directly to determine the necessary bar lengthening when marking the music but further development of the theory can help simplify the process.

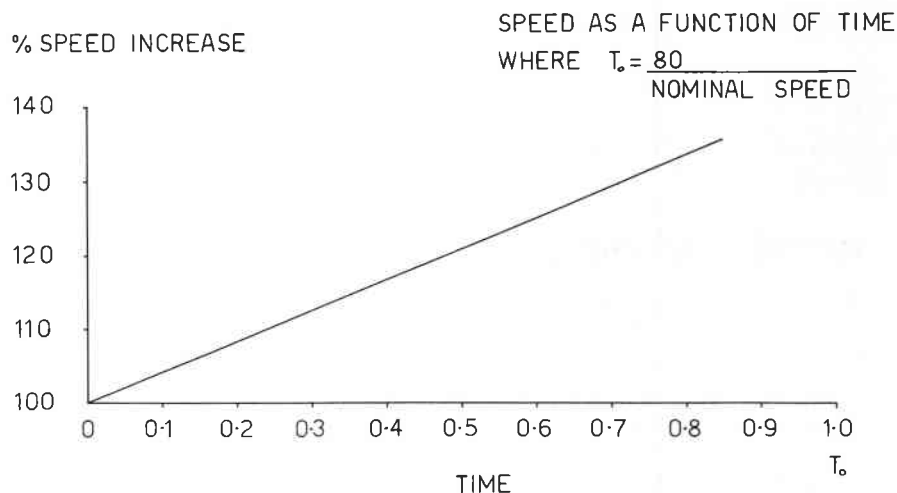
The total time to pass 80 feet of paper can be determined from the graph of the reciprocal of speed against distance. This is not shown here. One can calculate simply the playing time of a roll, assuming no speed build-up, by dividing the length by the initial speed. This can be called T_0 and is shown in Table 1. For an 80 foot roll the actual playing time, T , is given by the relationship $T_0 = 0.85 T$, (determined from the above mentioned graph) and this is also given in Table 1. This reduction

roll in order to accommodate a given duration of music. Consideration must also be given at this stage to the speed of paper required to interpret fast repeated notes if present. A slow travelling roll would have very closely spaced holes for fast repeated notes which may leave insufficient paper between the holes to render separate notes.

Knowing the relationship between time and distance allows one to draw a graph of speed increase as a function of time, and this is shown in Fig 2. Speed is shown plotted against the proportion of time T_0 elapsed, where T_0 is, of course, different for each tempo chosen. The graph stops short at $0.85 T_0$ as this is the duration of the roll as mentioned previously. It should be remembered that the speed increase shown and the roll duration of $0.85 T_0$ are only valid for an 80 foot roll. The graph is a straight line as the speed versus distance relationship is of decreasing gradient whereas the distance versus time relationship is of increasing gradient

PIANO ROLL SPEED BUILD-UP

FIG 2



(due to the increasing paper speed). The resulting speed versus time relationship will be linear.

Fig 2 can now be used to determine the necessary bar elongation throughout the music. From the music tempo the time per bar can be calculated which, with the paper speed chosen, gives the length of each bar at the beginning of the roll. At regular intervals throughout the music, say every ten bars, an elapsed time is calculated and the speed increase read directly from Fig 2. This can be facilitated by replotting Fig 2 on an X axis marked in real time for the roll tempo chosen, that is, T_0 as given in Table 1. The bar length will therefore increase in a series of small steps throughout the piece but the speed changes at these steps will be indiscernable to the human ear. When marking a second or third piece on a roll it must be remembered that the speed increase, or bar elongation, is referred back to a datum at the beginning of the roll. The first bar on the new piece will therefore already be elongated by the relevant speed increase.

Practical Approach

I have devised an alternative method of marking speed time bar lines onto the blank music roll. This consists of playing the blank roll through the player-piano whilst marking it with a pen at equal time intervals. The speed increase of the roll is therefore automatically taken into account. The piano roll-box is fitted with an electrical solenoid operated pen which is driven by an

electronic timer. I must admit to feeling rather uneasy about using electronics to produce a mechanical music roll!

The electronic timer is shown in Fig 3 and consists of a 555 Timer chip. This is very cheap, widely available and requires only the minimum of discrete circuitry. It is designed to be very stable in its pulse length and independent of small supply voltage fluctuations. The output is amplified and drives a relay. The relay is then used to switch the solenoid.

Fig 4 shows the piano roll-box fitted with the marking solenoid. This is salvaged from an old two-tone door bell, is spring loaded and uses the nib of a felt tip pen to mark the roll. The marking solenoid with

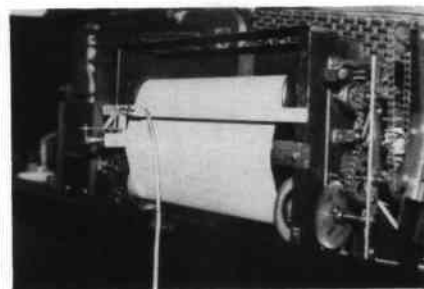


Fig. 4.

its felt tip is shown in close-up in Fig 5. The electronics and battery are installed in a plastic box which also houses an impulse counter to count the number of pulses marked. This is shown in Fig 6.

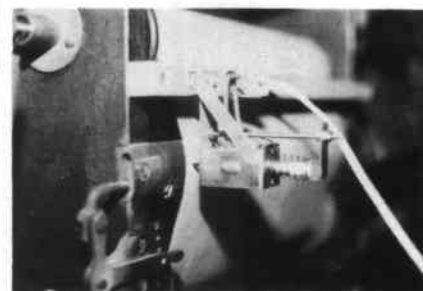


Fig. 5.

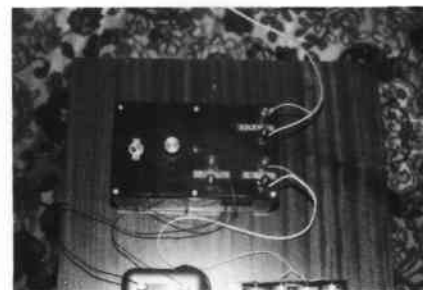
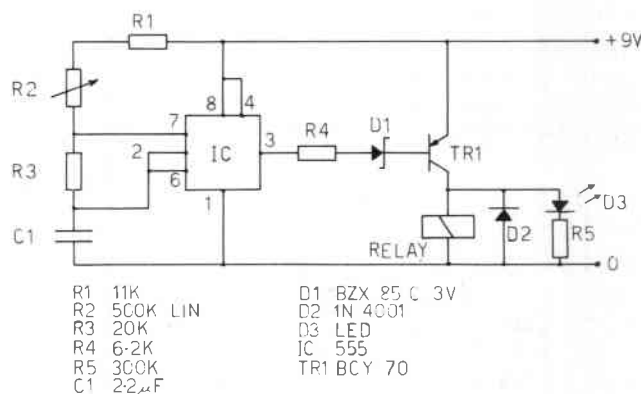


Fig. 6.

PULSE GENERATOR FOR MUSIC ROLL MARKING - FIG 3



To mark a roll the pulser is set at a speed corresponding to one pulse per bar or whatever is convenient. The roll is then pedalled through at the chosen tempo taking care to pedal evenly for the duration of the piece, this being measured by the impulse counter. At the end of the first tune the pulser can be reset to the speed corresponding to the tempo of the second tune, and the counter reset to count through the number of bars in it.

On completion one is left with a blank piano roll marked along one margin with regular ink dashes representing points of equal time. The leading edge of each dash will be the position of either a bar line or half bar line depending on the pulser speed chosen. I have found that there is a small cyclical variation in the spacing due to an eccentricity of the take-up spool. Any small error can be spread out by dividing the marked space for eg. four bars into four equal parts. This will result in a roll with constant timing rather than one which will only play in constant time on the piano on which it was marked.

Music Drafting

Marking the positions of the bar lines, using either of the methods previously described is only the beginning of the long and accurate process of making a music roll. A drawing board must be modified to take the music roll and mark the required note in the correct lateral position.

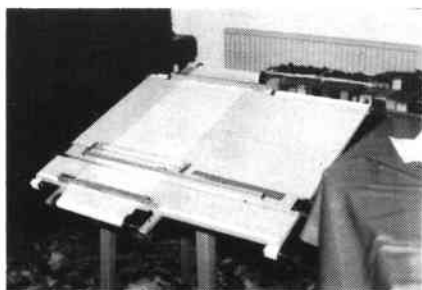


Fig. 7.

My drawing board is shown in Fig 7. This is an A1 sized piece of block-board fitted with a parallel motion. The music roll is placed to the left of the board and is held in position by a pair of hinged clamps at the top and bottom edges of the board. In their closed positions the clamping bars hold the paper against the board by two rubber pads. The

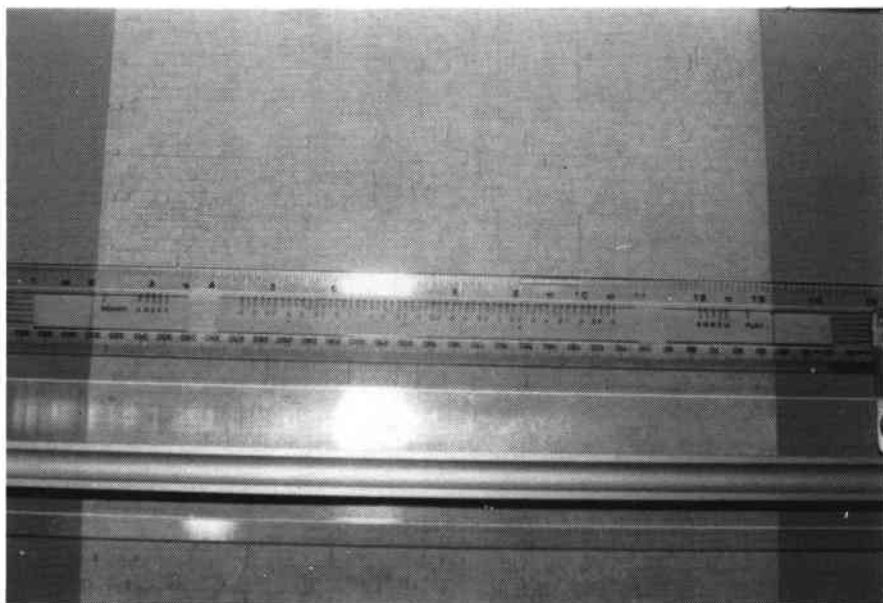


Fig. 8.

paper runs between two spools each held between a fixed and sprung centre fitted with a crank. The sides of the drawing board are made absolutely straight and parallel and the roll clamps positioned to guide the paper parallel to the sides. Side play on the parallel motion is adjusted to a minimum and to provide free vertical movement I have replaced the side clearance adjusting brackets with ball races.

The notes are marked using the scale shown in Fig 8. This is mounted to the upper edge of the parallel motion. It consists of a 15inch plastic rule accurately drilled with a hole to correspond to each tracker-bar hole. The scale is easily removed by loosening two thumb-screws and could be replaced by a scale for a different instrument with a different tracker bar spacing. Different widths of paper could be accommodated, up to the width of the paper clamps. Marking is done using a 0.7mm Pentel drafting pencil, which the scale is drilled to suit.

The paper is marked in bars which are then subdivided into the smallest note length appropriate. Dividing a bar of steadily increasing length into

a number of equal parts can be easily achieved by holding the rule at a angle across the bar lines so that the distance is the desired multiple of a convenient dimension. For any note to be marked the Pentel is placed into the hole and the scale moved upwards from the beginning of the note to the desired end. The length of the marked note is often less and sometimes more than that given in the musical notation and depends on the desired interpretation. The length can be determined by listening to the music in one's head or playing on the piano, and in some cases by the more mechanical constraints of repetition.

Eventually the whole roll will be marked and is ready for cutting. This can either be done with a sharp knife or a purpose built tool. I would suggest the latter is less damaging to ones eyes! I use a converted treadle sewing machine which I will describe in a future article.

(N.B. At the time of going to press it is understood that Nicholas is providing a **Workshop** at the September Meeting in Beverley. It will be useful to have either the Journal or a photocopy of this article with you. Ed.).

TABLE 1

Tempo	T ₀ (mins)	T (mins)
50	16.0	13.6
60	13.3	11.3
70	11.4	9.7
80	10.0	8.5
90	8.9	7.6
100	8.0	6.8

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MECHANICAL MUSIC AT MARGATE

by A. R. E. Baldry

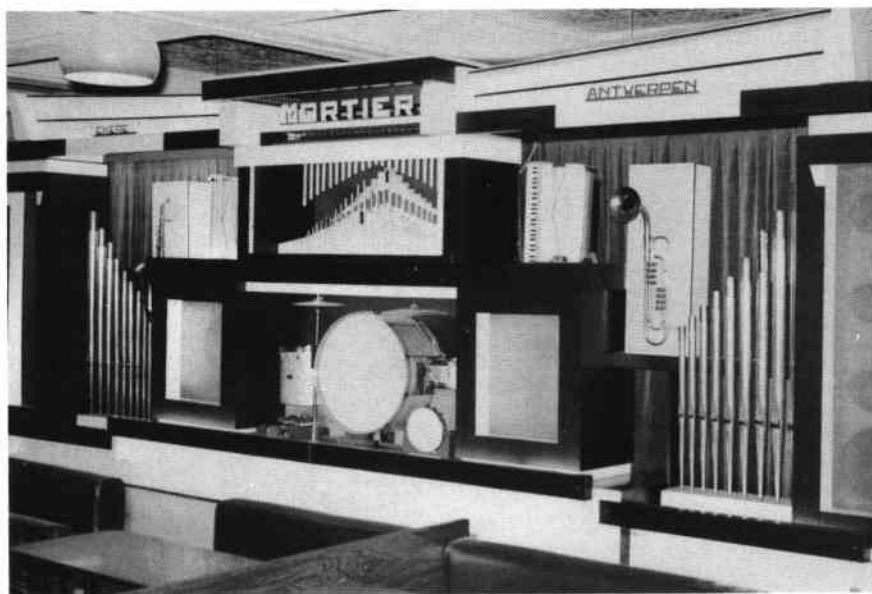
BEMBOM Brothers Amusement Park, the home of one of the most breathtaking attractions in Europe, now boasts the attraction of Mechanical Music.

A modern dance organ has been installed in a restaurant in the Amusement complex. This is the first installation of its type in southern England, a dance organ performing the task for which it was intended. In front of the organ there is a limited space which could be used for dancing but the main floor area is taken up by seating for those wishing to eat and enjoy the music.

The parentage of this organ still remains a mystery, although it bears the name of Mortier, it was built long after this company ceased trading. The organ was built in the late 1960's or early '70's. It is similar to so many organs built by De Cap at this time, being part pipe and part electronic. However there is no evidence on the instrument that De Cap played any part in its manufacture. One must assume that it was built by one of the smaller, less well known builders, possibly the noteur and builder, G. Razerberg.

This 105 key organ is operated by the endless book method. The music being continuously fed through the key frame from a music hopper. The amount of music stored in this hopper allows the organ to play for about one and a half hours, without repeating itself.

At each end of the organ there are two large speaker cabinets which amplify the sound from the electronic part of the instrument which is situated at the back of the instrument and out of sight of the public. The bass cello pipes next to the speaker cabinets are purely decorative, as is the trumpet like instrument which performs no function at all, and the saxophone which, although has wires connected to the valves, does not itself speak. The saxophone being a reed instrument cannot be made to play automatically, as the reed inside the mouthpiece has to be kept moist to produce the sound and there is no way of doing this. The sound of the instrument is usually made by a rank



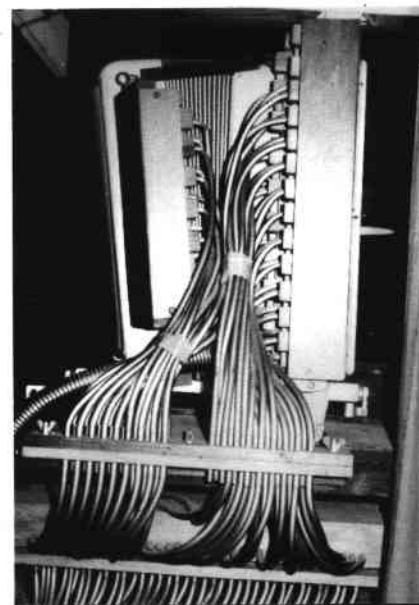
Bembom Brothers 105 Key mechanical organ.

of concealed saxophone pipes, behind or below the dummy instrument when the pipes are played, the corresponding valve on the saxophone is opened, thus creating to the general public the intended illusion. In the case of this organ the sound is created electronically.



One of the pair of working accordions.

The organ boasts two Crucianelli accordions which operate together or independently, as the music demands. The centre cabinet is taken up with a working drum kit and cymbals, woodblock, cowbell and tambourine. Above the drums are two ranks of pipes which bear the



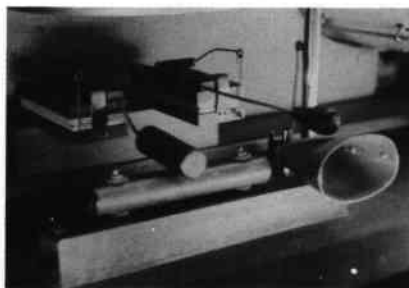
The mechanical side of the accordion.

Mortier trademark. They were probably taken from the remains of a large Mortier organ which had, like so many of the large organs, been chopped down to make several smaller ones. The two Mortier ranks are jazz flute and vibratone. Above these there is a xylophone complete with resonators.

This is just one of a fleet of mechanical organs owned by the Bembom Brothers and placed in their amusement parks throughout

Europe. There is always the possibility that another organ may turn up at Margate in another restaurant within the Bembo complex.

The organ has been put in the very capable hand of Roger Burville who owns the magnificent 101 key "De Kluisberg" Mortier which has been featured in an earlier issue of **The Music Box**. Roger will be looking after the organ and making sure it is in good mechanical order. There were the inevitable teething troubles with the instrument due to the move,



The woodblock and cow bell complete with pneumatic action.

but these are gradually being put right, as and when time permits.

Bembom Brothers also own the 4 Manual 19 Rank Compton Notorman Cinema organ, installed in the cinema in 1935. This organ still plays and is looked after by the Medway Theatre organ trust. It is now the only original installation playable cinema organ in Kent.

My thanks to Mr A Coppin, of Bembo Brothers and to Roger Burville, without whose co-operation, this article would not have been possible.

A R E Baldry.

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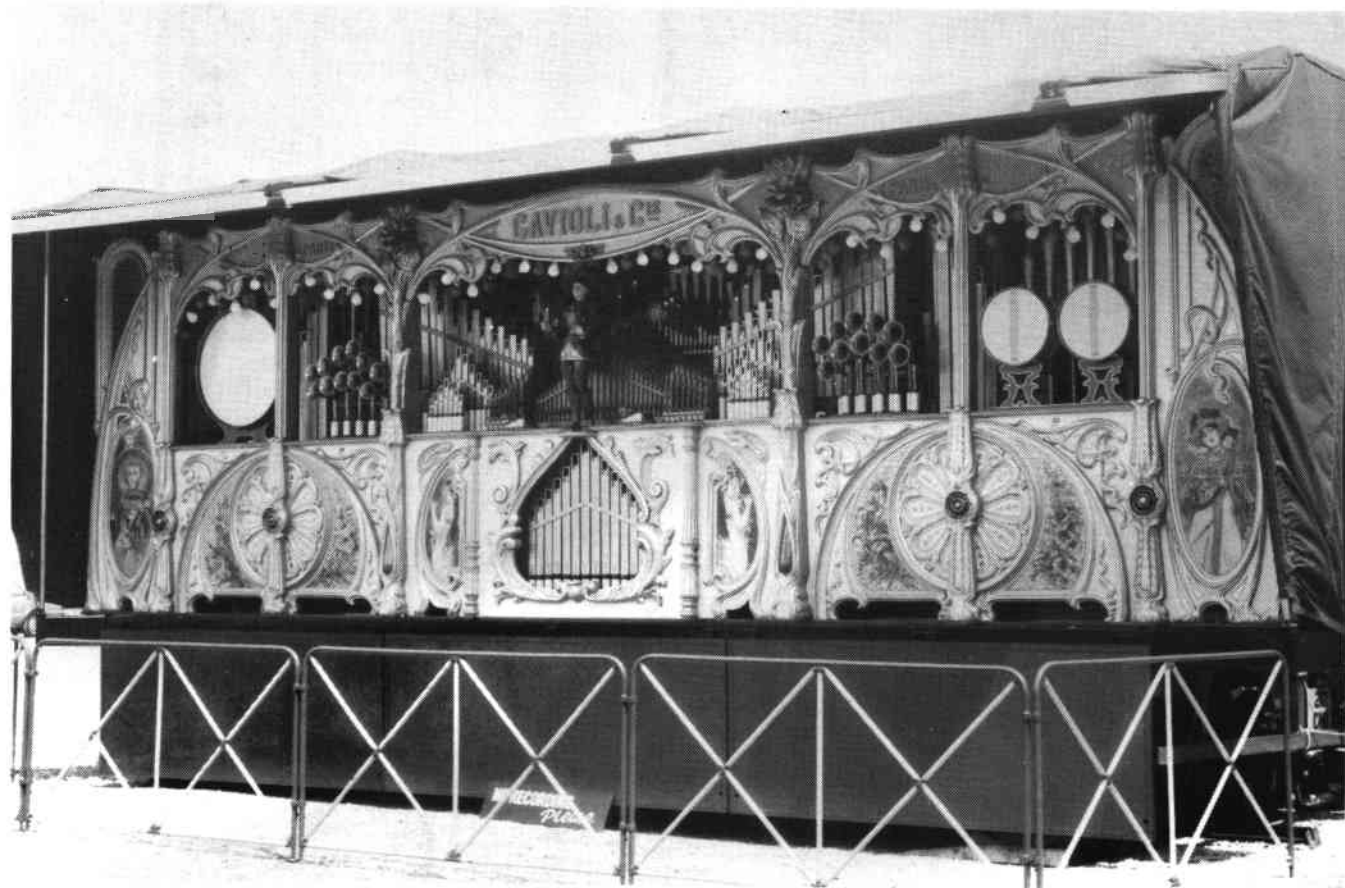
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112-KEY GAVIOLI MAKES PUBLIC DEBUT

by Shane Seagrave



112-Key Gavioli. Picture supplied by Judith Howard.

BELIEVED to be the only 112-key Gavioli fairground organ now in existence, this superbly restored example recently made its public debut at a Steam Engine and Fair Organ rally in Leicestershire. The organ was purchased new by James Crichton in 1905 for his Bioscope Show, and the son of the original owner James Jnr (now in his sixties) was at the rally to hear his father's once prized possession. Restoring the Gavioli was a feat accomplished by Mr George Flynn of County Durham, who spent some 12 years working on the instrument, with the result that the organ looks and sounds as though it came out of Signor Gavioli's famous Paris factory yesterday. Mr Flynn's craftsmanship – widely renowned amongst fair organ enthusiasts – ingeniously

solved a problem that would have given many restorers sleepless nights, that of returning the keyframe of the organ back to 112 keys from the 110-key scale to which it was altered in 1920. But also it was most desirable to retain the ability to play 110-key music books, so by a clever system of interchangeable manifolds both scales can be used. The original heavily sculptured front of the organ was destroyed in the late 1930's and a facade originally designed for a Marengi instrument put in its place.

Sadly, George died in 1981, never having the chance to hear the mighty Gavioli once more entertaining the public, and the organ is now owned by a Yorkshire enthusiast who hopes to have an LP record of this unique organ within the next year.

Shane Seagrave writes:—

MEMBER, **Jim Balchin** of Staines, put an advertisement in his local paper for a 78 rpm juke-box. In due course the 'phone rang and a woman caller asked Jim if he'd be interested in an old nickelodeon. "What do you mean, a nickelodeon?" Jim replied. "Well..." said the woman, "it's got a huge wooden barrel in it and..." – "Where do you live?!" exclaimed Jim. "I'll be round straight away!"

The caller, it turned out, was a gypsy whose family had settled down to become car breakers. Quite how they came in the possession of a Belgian, spring-driven, café barrel

piano never became clear, but the wreck Jim hauled home finally, through his first class restoration skills and enthusiasm, became a very fine specimen indeed. Housed in a whitewood, stained mahogany, mirrored case, the piano has 48 notes plus 20 extra hardwood hammers designed to give a mandolin effect.

The barrel plays 10 tunes, arranged quite beautifully, but only one of which has so far been identified – “Why Did I Kiss That Girl?” – a 1920’s music hall comic song, popular both in Britain and Belgium.

Many parts of the “piano-organ” were missing, including the brass winding handle and the mirrors, but were all faithfully replaced by Jim.

As with so many of these instruments, no maker’s name can be found, just a lone serial number on the soundboard – 2096. However, the case bears the plaque of Victor Jeurissen of Brussels, and if any members can throw light on the man, both Jim and I would be pleased to hear from them.

Jim’s talents don’t only cover restoring instruments; after finishing the café piano he has turned his hand to building paper-roll organs from scratch!

His first attempt was a 25-note reed organ, playing on a suction system using rolls not far short of the width of the case, and they have been arranged by Bob Minney of Luton. The “melodion”, as Jim calls it, plays reminiscently of a meloton and very nicely, too.

Moving from reeds to pipes, the latest addition to the Balchin collection is a 20-note organ built on the lines of the Hofbauer type. The paper roll is contained in an airtight box into which air is fed under pressure from the main wind supply – a double-acting bellows. When a hole in the roll uncovers a slot in the tracker bar the air can travel directly to activate the primary mechanism – the puff-board – thus eliminating the need for a secondary action. This system is not a new idea, having been thought of by Gavioli and used on some of his 112-keyless organs in the early part of this century.



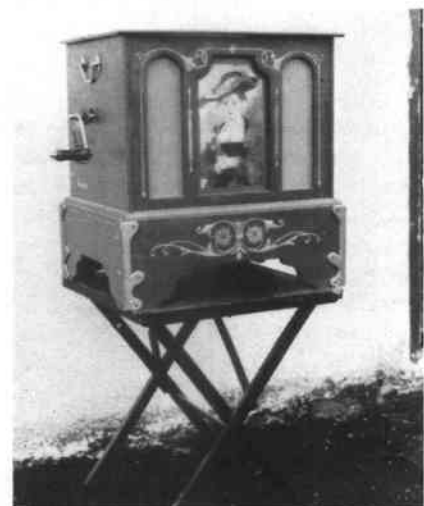
The 48-note piano has 20 additional hardwood hammers, which can be seen to the right-hand end of the barrel, giving a mandolin effect.



Jim Balchin’s prized café piano mounted on a trailer for attendance at rallies in his area.



The 20-note pipe organ, built on the lines of the Hofbauer type.



Jim Balchin’s home-built “melodion”.

J. M. DRAPER'S ORGANETTE WORKS

by R. Booty

THE cover of a 1901 Draper catalogue notes that the company of J M Draper was established in 1878. The first organette, however, was, according to an 1892 newspaper article, made on 8th March 1886. What the company originally made I do not know but it seems probable that if the business was started in 1878 it was by James Bartholomew Draper who at the time was a brass finisher by trade. J B Draper was most likely the brother of Joseph Mark Draper after whom the company was named. J M died in 1897 with the business being taken on by his son, Joseph Ernest Draper.

The first works were set up at 35 Clayton Street, Blackburn. These proved too small even after further rooms had been added and 1891 saw a move to River Street Mill, Higher Audley Street, Blackburn and at this address was established the, J M Draper Organette Works, which were proclaimed, "The largest organette works in the world". This seems an exaggerated claim, in Great Britain the largest maybe, with only Maxfield & Sons of London as a close opposition, but the world, like much of Draper's extensive advertising, true ballyhoo! However the stay in Higher Audley Street proved to be fairly short with the next address, from 1903, being Copperfield Street, Blackburn. What was to be their last address, 108A Audley Range, Blackburn, was moved to sometime between 1909 and the demise of the company about 1935.

When Joseph Ernest took up the reins he diversified into manufacturing photographic apparatus and poultry appliances and after the disappearance of the organette just before the First World War it was the poultry appliances which saw the company through to its end. The 1901 catalogue – it was a photocopy in the Society Archives which I saw – was 72 pages long and placed Draper more as a general dealer, the list of articles for sale including, watches, musical instruments, phonographs and gramophones, jewellery, sewing machines and cutlery. Still at the top



A 14 note, 28 reed, "Orchestral Organette". The reed block and stop arrangement on this instrument was the subject of Joseph Mark Drapers only successful patent application, no 12,670, on 19th September 1887.

of the list though were his entirely own make, except for the reeds, organettes, the "Orchestral", the "English" and the "Jubilee", while a total of 941 tunes were listed for them, ranging from "Rock of Ages" at 3d. to "Caledonian Quadrilles" at 10s.

I now come to a chance to make a long overdue correction to an article on 14 note organettes which I wrote for the Music Box, Vol 9 p124-5. The instrument I named a "Victoria" is in fact a model of Drapers "Jubilee" organette. The "Victoria" was a very similar style instrument of American manufacture by John McTammany, see Bowers' Encyclopaedia p741. Bowers also states that organettes were manufactured in England under licensing arrangements with McTammany. It seems probable

these arrangements were with Draper and covered mainly the "English" and "Jubilee" instruments as the "Orchestral" was the subject of a patent by J M Draper.

I also noted in my article a 14 note Orguinettes carrying the label of "The National Fine Art Association, Warehouses, Farringdon Rd", and they were there from 1881 to 1884 and were previously at 41 Castle Street, EC, from 1878. Also at Castle St and Farringdon Rd in the same years was John G Murdoch and as he was trading both before and after these years it seems quite possible "The NFAA" was set up as a subsidiary business by Murdoch.

My thanks to the District Central library, Blackburn, for supplying the information on Draper.

THE ORGANINA

by R. Booty

RECENTLY, society member Joe Pettitt had a fine model of a Cabinet Organina in his shop at Battlesbridge in Essex.

The Organina was largely the invention of Oliver H. Arno of Wilmington, Massachusetts, U.S.A. Between Jan. 1878 and Dec. 1882 Arno, sometimes with others, applied for eighteen patents in the States, all of them on mechanical music and many relating directly to the Organina, indeed no. 239,213 of March 22nd 1881 seems to cover the instrument completely with a total of fifteen claims. This however was for the earlier method of playing the notes, as illustrated in Bowers Encyclopaedia, and this differs from Joe's instrument seen here. Much was made of the method of sounding the notes as can be seen from the "Points of Superiority" reprinted herewith.

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1. The music sheets themselves are smaller and much more durable; a *great desideratum*.
2. The paper music sheet used in our instruments is not *itself* a series of valves acting directly on the air ducts or reeds, BUT it is a stencil which manipulates or actuates the automatic fingers, which in their turn, *instantly* open regularly constructed valves, as in both church and cabinet organs, with the precision, dexterity, and almost the expression of the human hand, and in *more perfect time* than is possible from human fingers.
3. Important. The music sheet in our instruments acts (as explained) as a stencil, and not as a series of valves communicating directly with the air ducts or reed cells, and consequently it is not possible for particles of dirt to be drawn along by the moving music sheet and down into the reed cells, preventing the reed from sounding, as often happens, *many times in a single tune*, with instruments using paper as a valve.
4. The reeds, which are the most delicate and sensitive part of an organ, instead of being exposed and subject to damage from dirt drawn in from the music sheet, and in various other ways, as they are in organettes, & c., are in our instruments removed far from the music sheet and securely enclosed, exposed only by the action of the expression swell, and always covered, if desired, by the slide-valve itself.
5. Our instruments have a most ingenious and effective Mechanical Action, by means of which automatic fingers are made to open and shut regular valves, just as the human finger does. Compare this with the manner in which

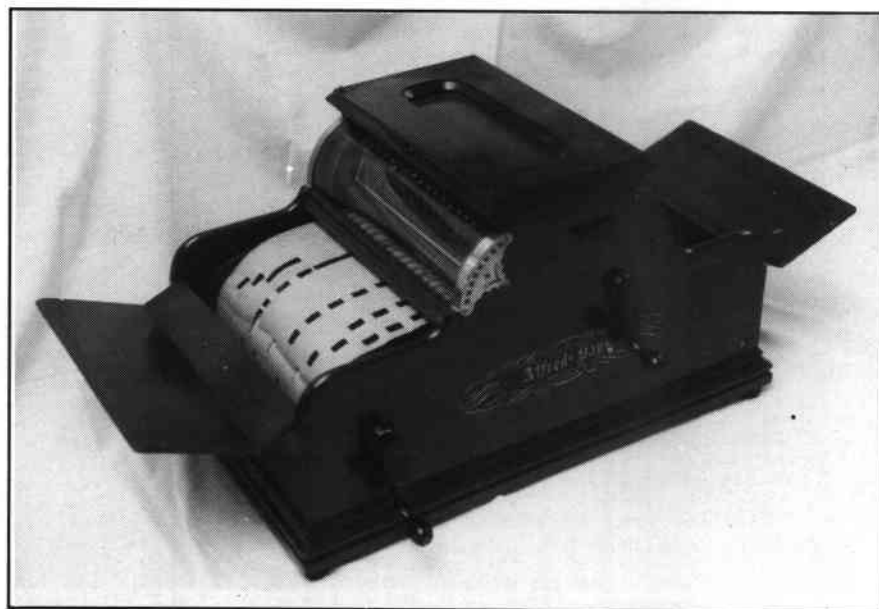


Fig 1. A Cabinet Organina. The left hand side handle is for rewinding the music, the right hand one operates bellows, music drive, and friction drive to the take up spool. The small lever just visible above this handle lifts the keys and the pressure roller up from the music to allow it to be rerolled. The recessed flap at the top of the case is labelled, "EXPRESSION".

the tune is produced by instruments using paper as a valve, (organettes, & c.) where the paper strip containing a series of holes is drawn over the reeds which produced sound while the slit in the paper is passing over their openings. A similar comparison exists between a mouth harmonica and a cabinet organ, the conditions being about the same.

6. We are able in our system to compose in a shorter length of music strip, than in paper-as-a-valve systems, and as all the music is sold by the foot, a saving in price as well as space is effected, and a much neater and more lasting music sheet is produced.

7. Our reeds are of special design, size, and voice, made expressly for the instrument, and not ordinary organ reeds which are ill adapted to such a purpose.

8. Our instruments are all tuned twice, several days intervening, which only will ensure perfect chords.

9. The handsome curved plate-glass panel in the front of our instruments not only adds greatly to the beauty and attractiveness of the case, but it greatly improves the sound, by acting as a sounding-board, and also exposes to view the very interesting mechanical action of the automatic fingers and sliding valves.

10. The design of our instruments, their handsome decorations, glass and nickel trimmings, graceful shape, etc., etc., class them as a beautiful parlor ornament – not an uncouth toy.

From a pamphlet, aimed at the American market, that is owned by Paul Wilkinson and was reprinted in the MBSGB Bulletin, Vol XX No 3. Reprinted here with thanks to the Bulletin editor.

Although the Organina was sold widely, being available in France as well as here and the States, very few organs seem to have survived in Britain. Until seeing Joe's model the only one I had previously heard of was one without the spools, the music being loosely rolled or made into loops in the same style as the more common fourteen note instruments. This model was labelled, "The Musical Marvel". The model shown here, Fig 1, is a "Cabinet Organina" and it carries the name of "The American Automatic Organ Co." Arno assigned most of his patents to that company but Bowers suggests that the Organina was the product of the Massachusetts Organ Company. Maybe an American member could resolve who the manufacturer was.

The Organina has sixteen notes, tuned;
A B C# D D# E F F# G G# A B C# D E F#

The cabinet measures 21½" long, 12¾" wide and 13" high. The early rolls were made from linen backed paper but the 9" wide roll with this instrument is made from a thick paper, pale green in colour. The tunes on the one 63' long roll were; Killarney, Ye Banks and Braes O'Bonnie Doon, A Violet from Mother's Grave, Come where my love lies dreaming, Coming thro' the rye, Believe me if all those endearing, Tara's Harp, Old Folks at Home.

The earliest advertisement I have discovered for the organina dates from August 1883, which was very soon after its introduction into this country.

The Organina

BY FAR

The Best Automatic Musical Instrument

In the world. Will play any tune, Sacred or Secular, or Set of Quadrilles, equal to a Piano. Anybody can play them, as no musical knowledge is required.

Prices from 30s.

SOLE AGENTS FOR EUROPE & THE COLONIES:

J. WOOD & CO. Finsbury Square, London.

It notes that, J Wood & Co are, "Sole Agents for Europe and the Colonies". Wood was still selling the organina, or at least the music for it, in the spring of 1885, when he offered; "OrguINETTE Music – all the latest tunes. Price 1½d per foot. Organina music. OrguINETTE 30s. Lists free. J E Wood, 1 City Road, Finsbury Square, London". Despite his claim to be the sole agent etc., the following Musical Opinion, for September 1883, carried an advertisement from Thibouville-Lamy & Co at 10 Charterhouse Street, offering, "The Organina. The Latest and Cheapest Musical Marvel. Sole Agents for Great Britain". The organina illustrated in the advertisement is similar to the one shown here without spools, and is not to be confused with Thibouville-Lamy's own organina introduced in early 1888 and pictured on p174, Vol 10 of *The Music Box*.

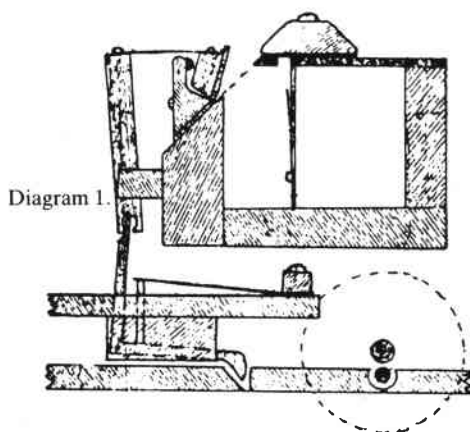
The transfer label on the cabinet model shown here carries the legend, "Manufactured expressly for Alfred Hays. 4 Royal Exchange Buildings and 82 Cornhill". Hays set up business about 1870, apparently had a New York branch, and, I believe, the company is still operating in

London today. They were at the two addresses noted from 1873 to at least 1900, so it is difficult to judge from then when the instrument was sold but my own guess would be between 1885 and 1890.

The Organina. An 1884 description.

In the last quarter of the nineteenth century many men, who were in the financial position to do so, dabbled in the mechanical sciences, and they were helped along by the writings of other amateur, and some not so amateur, mechanics. One wrote what he thought was sufficient descriptive detail of the organina to give the competent man enough knowledge to produce an instrument himself. The following is formed from the more relevant details of the article.

"The 'Organina' is a suction instrument, and the mechanism is such that the dropping of the points of certain levers through the perforations in the tune-strips jerks open the valves covering the air inlets, these valves being placed at the ends of the cells or tubes, in the sides of which the reeds are placed. This enables the valves to be made smaller than if they covered long slits, or openings, parallel to the reed, as in a harmonium, and renders this part remarkably compact".



"In Diag 1, a section of the valve and lever mechanism and the parts connected with them, it will be seen that the levers acted on by the perforated papers are L-shaped, pivoted at the angle, and that the vertical arm of the lever engages with the lower end of an upright lever pivoted at about ⅓ of its length from such lower end. The effect of this is that the upper end of the upright lever moves to and fro twice as far as the horizontal arm is moved up or down

by the rising and falling of the projection at the end of it. The projection, when a perforation comes under it, drops about ⅛in, therefore, the top of the upright lever is thrown back about ¼in or rather more. The top of the upright lever is connected by a strip of morocco leather, with the little valve which is set (at an angle of 45°) on the end of the reed-cell. This strip of leather must be quite slack when the valve is closed; in fact, it must arch up and so act as a kind of slight spring to push the valve to its seat".

"This is an important point in all these instruments: the lever must never be directly connected to the valve; otherwise slight variations in thickness, or any irregularities in the strips of paper, will affect the valves, and cause leakage, and probably allow wrong notes to sound".

"The L-shaped levers are of brass ½20in thick. The upper end is hammered out a little, so as to make it broader where it works in the tail of the upright lever, and prevent it wearing into the latter. The upright levers are of fine-grained white wood (apparently lime tree), and are ¼in broad (as seen in the figure) by ⅜16 thick; they work, and are kept in position, in notches cut out of the longitudinal strip (shown in cross section), and are pivoted on a brass wire let into a groove (a fine saw-cut) in the top of this strip".

"The brass levers work in slots cut across the wooden strip from which they are seen projecting, and are pivoted in a similar manner to the upright wooden levers. They are pressed down by means of the flat brass springs, resting on the top of the vertical pins".

"We now come to the valves. These are of white wood, faced with leather, which also serves as a hinge, being held down by the strip screwed to the front of the wind chest. This strip is notched out to allow the valves to open to their full extent, where they are stopped by a slip of cloth running along the top of the strip".

"It will be seen that the organina is one of the most compact instruments of its class, for, though it contains 16 reeds, the paper is but little broader than that used for the organette which only contains 14. To save space I have not shown the arrangements for working the "suckers",

but I have given the position and size of the "feed-rollers". These are mere iron rods $\frac{3}{16}$ in diameter, of which the upper one is covered (except the middle third of the length) with indiarubber tubing. The upper one also carries the brass gear wheel (shown by the dotted circle), into which gears another wheel of half the size on the crank axle, the latter axle carrying also the external winch handle. I find that each turn of the handle advances the paper $\frac{3}{8}$ in".

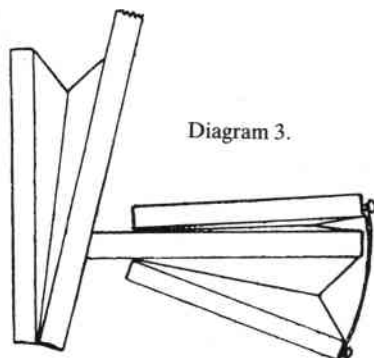


Diagram 3.

"In Diag 3 I show in outline just the mode of connecting together the "suckers" and the reservoir. There are four suckers, two above and two below, each upper and lower pair being connected together by the curved brass band, and, therefore, working simultaneously, but alternately as regards the other pair".

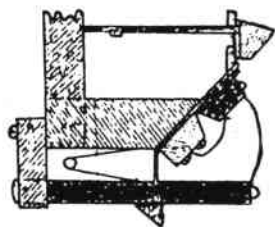
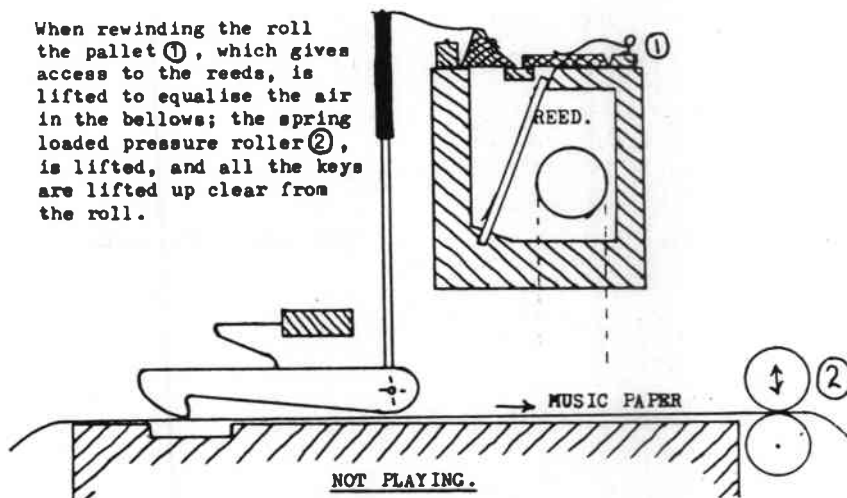


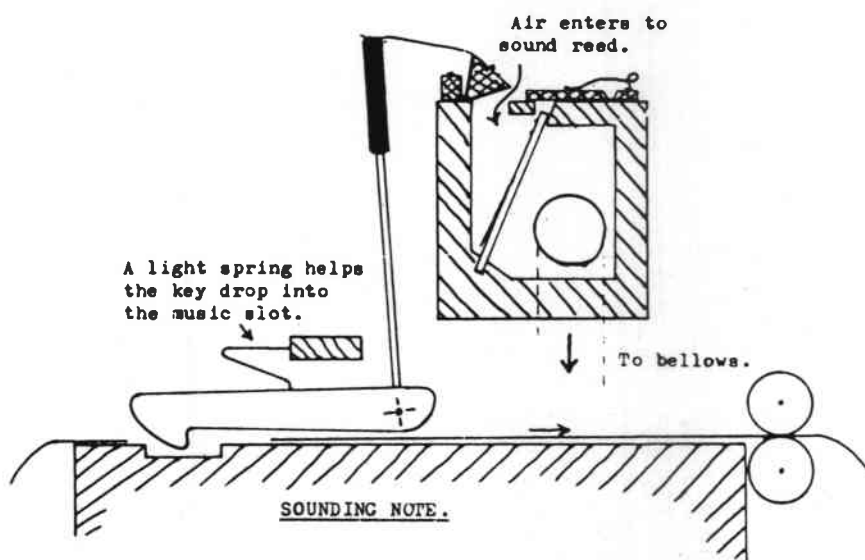
Diagram 2.

"Diag 2 is merely a simplification of the mechanism by using one set of levers instead of two. Many similar modifications could be made, especially if designed to suite pressure instead of suction. Lastly comes the question of scale. The best rule is to use as complete a scale as possible, and as many reeds as possible. I will assume that we start with the scale of the organina. This commences with a B flat below "middle C", and runs thus: B flat, C, D, E flat, E, F, F sharp, G, A flat, A, B flat, C, D, E flat, F, G".

When rewinding the roll the pallet ①, which gives access to the reeds, is lifted to equalise the air in the bellows; the spring loaded pressure roller ②, is lifted, and all the keys are lifted up clear from the roll.



ACTION OF THE CABINET ORGANINA - this differs from the action shown on P.764 of Bowers encyclopaedia.



The diagrams that accompany this description do in fact show what is obviously a third variation on the method of opening the valves, I do not consider though, that enough details were given for someone to make their own organina. In later notes the writer stated that his organina carried three patent dates, 1881, 1882, 1883, and the name of the "American Automatic Organ Company". He arranged music which he cut from a stout drawing paper but noted that the music you bought was, "lined with a kind of thin muslin", and that it was patented. It was also generally agreed that, apart from a slight lack of wind, the keyed organina produced music, "superior to that of the organette as the notes speak promptly, and are minus of that drony speech so prominent in the action of the organette", which used paper as a valve. It seems possible though, that despite all this praise, the organina was not long on the

market, perhaps disappearing as early as 1890, maybe it was eclipsed by pneumatic instruments like the Celestina and Seraphone and the many 14 note instruments at the cheaper end of the market.

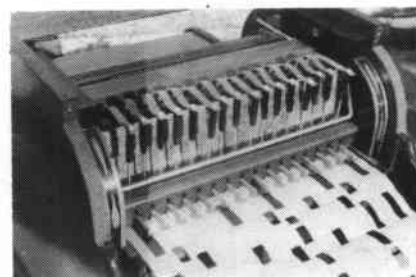


Fig 2. With the curved glass and top of the case removed the keys become more visible. As the bellows are below the music and the reeds are above it, the air has to be directed down through ducts at either side of the music. Behind the row of pallets at the top is a label which reads, "Patented Aug. 2nd 1881". This must refer to Arno's U.S. patent no 245,113, which was for a pressure operated paper as a valve organette whose only resemblance to the organina was in the layout of the bellows.

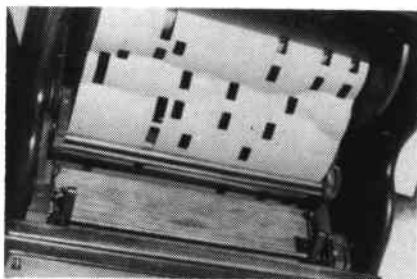


Fig 3. At the left is the gear that transmits the drive from the crankshaft up to the rubber covered roller which pulls the music paper through with the help of a spring loaded roller pressing down on top of the music. At the right is just visible the belt that drives the shaft for the friction drive to the take up spool.

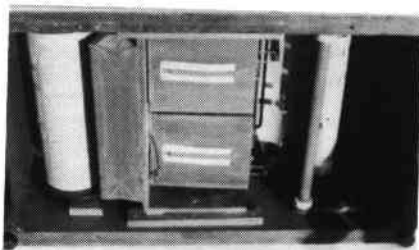


Fig 4. The underside. At left is the music spool, next the reservoir then two of the four exhausters. The long shaft with a white rubber ring at either end is the friction drive to the take up spool, the spool ends resting on the rings to give the drive. This friction drive was patented by Arno, US, patent no 245,426, Aug 9th, 1881.



Fig 5. An 1884 print of an Organina taken from an article translated from the french and published in Vol XXIV of the MBSI Bulletin. Used here with thanks to the Bulletin editor.

© Roger Booty, 1983.

Many thanks in compiling this article go to Joe Pettitt for the loan of the Cabinet Organina, David Heeley, Angelo Rulli, the MBSI Technical Bulletin Editor, and Q David Bowers for the information on organettes in his Encyclopaedia.

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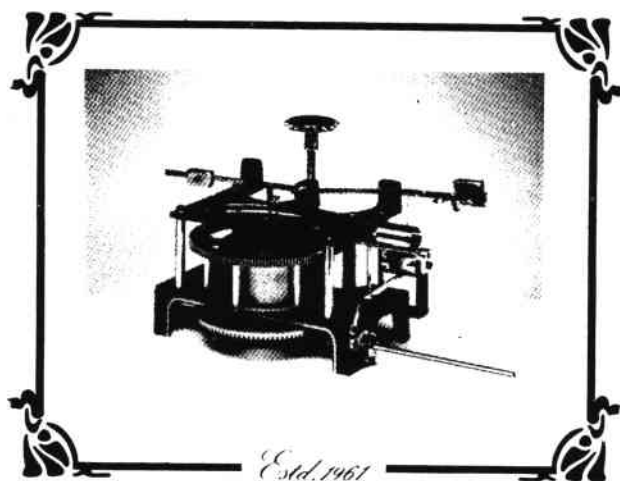
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DIFFERENCES IN MUSIC ARRANGING BETWEEN THE MUSICAL CLOCK AND THE MUSICAL BOX

from 'Musikhistorische Gesellschaft, Journal no. 7'

sent by Peter Georg Schuhknecht, Hannover,
and translated from the German by Judith Howard.

A "MUSICAL CLOCK"¹, as is well known, consists of a clock with a musical movement; this can be a glockenspiel (tuned bells), a reed organ, or a flute clock². The flute clock is simply a small barrel organ (or sometimes quite a large one), which can even have several registers. Here one can rarely speak of "series" registration; mostly it is a matter of "parallel" registers, which must be operated by hand³. Very often one finds references in the literature to "terraced" dynamics, through bringing on additional registers. This would mean that the registers must be added by hand during the automatic playing of the barrel. But in practice this is not the case, since the owner sets his flute clock on either "loud" or "soft". Therefore dynamic effects must be obtained by other means than the addition of registers, unless the flute clock incorporates an automatic register change.

We know of two different types of musical box – firstly, the cylinder musical box, incorporating a brass cylinder with metal pins of often less than 0.1mm; the musical programme on the cylinder can be played extremely precisely. A very high speed of repetition can be obtained by duplicating or even triplicating on the comb all the notes or at least those most in demand. In this respect the flute clock is considerably more limited, as it has of course only one key for each note. The disc musical box has similar characteristics to the cylinder box. In this case, the projections on the disc engage in a steel wheel, which in turn engages with the teeth of the steel comb. Here, too, a high speed of repetition is obtained in expensive boxes by duplicating the notes on the comb. This multiple system obviously gives the arranger scope to incorporate particularly lively and charming effects in his notations. In addition, the speed of revolution of the cylinder does not have to take account, as in the organ, of the requirements of

the instrument's wind supply; whereas in the flute clock this would be fatal – if turned too slowly, the instrument would simply "whimper", as the bellows would not be able to supply enough wind. But on the other hand, the flute clock offers the possibility of notating a counter-melody, either on a different register, in "parallel" (preferably with a different tone-colour), or as sustained notes in a lower or higher octave of the compass. In both types of instrument – both being mechanically-playing instruments – *ritardandi* are obtained by appropriate notation. The street barrel organ is played by hand, so the *ritardando* can be added artistically by the player, as long as he always bears in mind the limitations of the organ's wind supply; for this reason the arranger often prefers instead to incorporate any intended *ritardandi* in his notation. References are often found in the specialist literature to unplayable 64th notes (hemidemisemiquavers, ♯) occurring in organ compositions. It may be that the composer wrote this note-value, but it cannot be notated for the barrel organ or flute clock, since:

(1) the organ lacks the necessary speed of repetition,

(2) there is no room on the barrel for such a short note. This is simply a question of mathematics: the thinnest pins I have found on the flute clocks known to me, are 0.3mm; but $64 \times 0.3\text{mm}$ gives 17.2mm for a single bar of 64/64ths; and this does not even take into account the fact that the note-length, when pinned on the barrel, must be shortened by at least half its value – resulting in a bar length of 34.4mm. This would mean that a modest flute clock with 48 bars of waltz time in one revolution, would need a barrel with a circumference of $34.4 \times 32 = 1.10\text{m}$! We all know that the flute clock has a barrel with a circumference of only c40cm. But despite this limitation, their musical arrangements are still

full of charm. A trill in 16th notes (semiquavers, ♯), for example, in March time, is still clearly audible as a trill. In street organs we find trills notated in 12th notes (♯). In addition to features such as the *ritardando*, counter-melody, and trills, arrangements for flute clocks and musical boxes, as well as street organs, often make use of the arpeggio and the glissando. The arpeggio sounds especially charming when used in the form of arpeggiated chords running from a counter-melody into the treble. The glissando is very often used as a substitute for a *forte*, since the chord following the glissando is accentuated. A trill on a predominating note in the treble also has the effect of a *forte*; this effect is intensified even more by notating a double trill – but unfortunately lack of wind often prevents its use on the barrel organ. The mordent is very often used to accentuate a note. A melody in quarter notes (crotchets, ♯) can be enlivened by 8th notes (quavers, ♯) corresponding to the dominant of the chord.

If we compare the following arrangements of the "Grenadier March" in F by Ludwig van Beethoven (born December 1770 – his exact birth date is not known – in Bonn, died 26th March 1827 in Vienna), and "Home Sweet Home", we will see that "Home Sweet Home" has a wealth of runs in 64th notes (hemidemisemiquavers, ♯) and arpeggios in 32nd notes (demisemiquavers, ♯). The indications for accentuation and for the pedal are of course meaningless when pinning the cylinder of a musical box, as the notes cannot be sustained. The same applies to these indications in the score of the "Grenadier March". In the March, we find a notation which can be transferred to the cylinder almost in its original form, except for the run in 32nd notes (demisemiquavers ♯) in the middle section of the piece. Visitors to our annual meeting in Hannover could hear both of these pieces in these original arrangements.

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The "Home Sweet Home" arrangement is found in this form on a concert musical box in the possession of Carlson's museum⁴. The restoration was carried out by Keith Harding in London, from whose archives the setting of "Home Sweet Home" also comes.



Jens Carlson in his museum.

© RCL, 1979.

Footnotes

1. "Spieluhr" – a general term for any kind of musical clock.

2. "Flötenuhr" – this indicates specifically a clock playing a small barrel organ.

3. By "series" and "parallel" registration, the author appears to be contrasting the different systems of registration used in the church organ and mechanical organ respectively. In the former, registers normally operate over the whole compass of the keyboards, and are added to one another (in "series") to build up a "chorus" or to provide sudden "block" changes of tone colour or dynamics between one section of the music and the next (the "terraced" dynamics referred to in the article). In the mechanical organ, by contrast, the compass is usually sub-divided into sections (in fair-organ terms, "melody", "Accompaniment", "bass", "counter-melody", etc.), each with its own register(s), (usually contrasting in tone-colour). All sections can play at the same time, i.e. "parallel" to each other. In the larger fair organs, the "melody" and "counter-melody"

sections would have several registers, which can be changed to provide dynamic and tonal changes, operated by automatic pneumatic registers, and notated by the arranger in the music book. But in the small barrel organs described by the author, scope for such changes was very limited, especially since registers usually had to be operated by hand. The "parallel" concept of registration was almost certainly developed in the mechanical organ to enable it to obtain maximum use and variety from the short compass of notes available, and in this it is indeed very successful: effects obtainable on even a small fair organ would need a conventional organ of 2 or 3 manuals and pedals, and quite often more than one player!

4. Jens Carlson's "Museum der Mechanischen Musik", in the Kohlmarkt, Brunswick.

(N.B. Those of us who heard Robin Timm's talk on "Arranging music for the Polyphon" (Summer Meeting 1983) and listened to his keyboard playing on the piano, will be that much more able to appreciate the skill of the arranger. Ed.)

Grenadiermarsch

Ludwig van Beethoven

125

This musical score is for the 'Grenadiermarsch' by Ludwig van Beethoven. It is presented in two systems, each containing a piano (p) and violin (v) part. The piano part is written in a grand staff (treble and bass clef), and the violin part is written in a single staff (treble clef). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *[p]* (piano) and *[mf]* (mezzo-forte). The first system consists of five staves, and the second system consists of six staves. The music is characterized by its rhythmic complexity and dynamic range, typical of Beethoven's style.

HOME! SWEET HOME!

Op. 72.

S. THALBERG.

AD. 1610.

The first system of musical notation is for the piano. It consists of two staves, treble and bass clef, in 2/4 time. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic. There are various musical markings including *Gres.* (Crescendo) and *p* (piano). The notation includes eighth and sixteenth notes, some beamed together, and rests.

The second system of musical notation continues the piece. It features a *rall:* (rallentando) marking. There are fingerings indicated above the notes (e.g., 2, 1, 4, 3, 2, 1). The system includes markings for *L.H.* (Left Hand) and *R.H.* (Right Hand). Pedal points are marked with *Ped.* and *pp con sordino.* (pianissimo with sostenuto pedal).

il canto ben marcato.

molto legato.

The third system of musical notation features a *molto legato.* (very legato) marking. The music is characterized by long, flowing lines. Pedal points are marked with *Ped.* and ** Ped.* (pedal with asterisk). The system includes markings for *L.H.* and *R.H.*.

The fourth system of musical notation continues the piece. It features a variety of musical markings including *Ped.*, ** Ped.*, *L.H.*, and *R.H.*. The notation includes many beamed notes and rests, indicating a fast and intricate passage.

The fifth system of musical notation is the final system on this page. It includes markings for *Ped.*, ** Ped.*, *L.H.*, and *R.H.*. The music concludes with a final chord and a *Ped.* marking.

N^{os} 1813 & 1814 Musical Bouquet.

The image displays five systems of musical notation for piano, arranged vertically. Each system consists of a grand staff (treble and bass clefs) with various musical notations including notes, rests, and dynamic markings. The notation is highly detailed, with many notes beamed together and specific fingerings indicated. Pedaling is marked with 'Ped.' and asterisks (*). Hand positions are labeled 'R.H.' (Right Hand) and 'L.H.' (Left Hand). The first four systems are in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The fifth system, starting with 'all' *graz*, is in a key with one flat (B-flat) and a 3/4 time signature, and includes the dynamic marking 'ppp'. The notation is complex, with many notes beamed together and specific fingerings indicated. Pedaling is marked with 'Ped.' and asterisks (*). Hand positions are labeled 'R.H.' (Right Hand) and 'L.H.' (Left Hand).

Nos 1813 & 1814.

The musical score consists of six systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The notation is highly detailed, featuring numerous beamed notes, slurs, and pedaling markings. The first system includes a 'pizz' marking above the treble staff and a 'Ped.' marking with a '2' above the bass staff. The second system has a 'Ped.' marking with a '4' above the bass staff. The third system has a 'Ped.' marking with a '2' above the bass staff. The fourth system has a 'Ped.' marking with a '4' above the bass staff. The fifth system has a 'Ped.' marking with a '2' above the bass staff. The sixth system has a 'Ped.' marking with a '2' above the bass staff. The notation is complex, with many beamed notes and slurs, suggesting a fast and technically demanding piece.

N. 1813 & 1814.

Handwritten musical score for piano, consisting of six systems of staves. The notation includes treble and bass clefs, key signatures of two flats, and various musical notations such as slurs, ties, and dynamic markings. The sixth system includes the instruction *leggierissimo.* and *Ped.*

Nº 1813 & 1814.

Nº 1813 & 1814.

Musical score for piano, featuring six systems of staves. The notation includes complex rhythmic patterns, dynamic markings like *ff* and *Ped.*, and various musical symbols such as slurs, accents, and asterisks. The key signature is B-flat major or D-flat minor. The systems are connected by dashed lines, suggesting a continuous melodic line. The notation is dense and detailed, typical of a classical piano score.

No. 1813 & 1814.

This page of musical notation is for a piano piece, featuring six systems of staves. The notation is complex, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature is B-flat major (two flats). The systems are as follows:

- System 1:** Starts with a forte (*ff*) dynamic and a pedaling instruction (*Ped.*). It includes a *grace* note and a crescendo (*cres.*) leading to a *grace* note. A *Ped.* instruction is also present.
- System 2:** Continues the melodic and harmonic development with various dynamic markings and a *Ped.* instruction.
- System 3:** Features a *Ped.* instruction and a *grace* note. A *cl* (crescendo) marking is visible.
- System 4:** Includes a *Ped.* instruction and a *grace* note.
- System 5:** Contains a *Gres.* (crescendo) marking and a *rall:* (rallentando) instruction.
- System 6:** Starts with a *ff* dynamic and a *a tempo.* marking. It includes a *Ped.* instruction and a *rall:* instruction. The system concludes with a *ff* dynamic and a *Ped.* instruction.

The notation is dense with many beamed notes and slurs, indicating a technically demanding piece. The page ends with a double bar line and a *Ped.* instruction.

Brian Clegg

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Reviews

Ian Alderman writes:—

Musical Boxes at the Victoria and Albert Museum. Booklet and Casette.

The V & A have produced a little package designed to whet the appetite of readers here, for whom the musical box is still a "dear reality". There is a small nicely illustrated 36 page booklet which sketches the history of mechanical music from early times to the invention of the phonograph. Perhaps the most appealing of the many good pictures are three showing Tippoo's Tiger.... "It's growls and roars have been recorded" says the book, and I looked forward to hearing this; but wherever the record lies it is not on the cassette which accompanies the book. The booklet offers good initial information and suggests comprehensive further reading, recommending particularly the books of Mr Ord-Hume.

The stereo recording (a mean 20 minutes a side) is a curious offering, one side being devoted to nostalgic readings by professional actors, of well-researched extracts from newspapers, advertisements and so on, charting the rise and decline of the musical box. This is all accompanied by the actual sound of the instruments, irritatingly coming and going. There is also the voice of the winder-upper, who should have been edited out. It would have been better to print these most interesting extracts as I doubt that they will bear repeated hearings. More space could then be given to the music.

Side Two contains less than you might hope for from looking at the book, but what is there is excellent. This excellence seems due to the work of Keith Harding and his team, if I have understood the information given. Eight instruments are presented. They are:— Nicole Frères Grand Format 1870; Paillard with mandoline, bass piccolo, harp and zither, 1875 (this gives a remarkable performance of the Prayer in *Moses in Egypt* by Rossini); Nicole Frères forte-piano 1880; Bremond with bells and drums, a Celestina Orguette 1890 (which gives a doleful and authentic account of "Wait Till the Clouds Roll By"). Listening to this, one is confident that for the Victorian

poor they never will); Symphonion 19⁵/₈ disc 1895; Symphonium Twin Disc 1900 (a jolly rendering of "Chin Chin Chinaman"); and the Eroica Triple Disc Symphonium Clock.

This book and tape, available from HMSO and Government Booksellers as well as at V & A, costs £4.50.

Hooghuys Fair Organ, Shaharazad. Casette Recording.

Often the idea is better than the result, the memory of an event recalls only the idea.

Long paled that sunny sky:
Echoes fade and memories die:
Autumn frosts have slain July.
(Through the Looking Glass).

Thus Lewis Carroll celebrated childhood, acknowledging that in adult life the pleasures of childhood are not all they seemed. Among those fleeting pleasures were the set pieces of the Fairground, where all was music and glittering joy; sweet sticky things to eat, and the possibility, however faint, of winning enormous teddy bears, and all was accompanied by the sound of the showman's organ. In reality, of course, the whole thing was a device to relieve the grown-ups of their money; the rides and sweets made you sick and the sunsights were misaligned.

And above all this, how sour I grow, the organs worked badly and were howling out of tune. Perhaps now the Rally has replaced the Victorian Fair, and we are more used to seeing organs, better kept (but often not better tuned) competing with each other and not the sound of grinding machinery.

As I have a jaundiced view of the Fair Organ, I approached this review with apprehension, and I can say at this point that I am totally converted.

I can tell you little of the specification of the organ presented here, save that it is by Hooghuys, and is named **Shaharazad**; no other information is given. I would guess that it is of a modest size, but any limitations it has seem to have been a stimulus to the creative imagination of the music makers. There are 20 titles offered here, of which one arrangement is by Schollaert, two are by Hooghuys, and three by Prinsen. The remaining 14 arrangements are by MBSGB member Brian Oram.

The music by Prinsen is of good, though somewhat routine quality, quite unsubtle, and perhaps now that organs are most often listened to for themselves, they need not play at "full bore" all the time. However, the first delight was *In The Shadows* where the familiar melody is picked out, staccato against an accompaniment that is happily varied as the tune makes four return visits. I was dreading Leroy Anderson's *Fiddle Faddle*; this piece has seemed fit only for supermarket banality: it is here transformed to a Paganini-like moto perpetuo, and there is an interesting syncopated passage for solo percussion.

But this is nothing compared with the rendering of Chopin's *Minute Waltz*; that can only astonish all amateur pianists who have essayed the piece. No one has made it sound like this before! There is a genuine *Perpetuum Mobile*, the familiar Strauss piece, entirely successful; one wishes it would go on for ever, and in the true Viennese style, it nearly does. But for sheer brilliance the "Dance of the Comedians" from Smetana's *Bartered Bride* has a verve, panache and precision that I didn't know these organs were capable of, including final chords like a full orchestra and good use, as elsewhere, of the not inconsiderable percussion section.

For subtlety of registration listen carefully to the waltz, *Tales From the Vienna Woods*; the familiar tunes come out fresh-laudered, crisp and enticing, complete with nicely judged rubato. The dances from *William Tell* (danced surely by the Swiss peasantry, not the Austrian soldiers?) should be included without shame by the Paris Opera.

And as for the *Badinerie* by Bach, the computer-like accuracy is new and delightful. If you like silent-picture stuff, then *Song of the Dawn* is for you; the syncopations here and in other pieces are beautifully and precisely managed. There are two pieces by Handel. *Silent Worship* is vulgar but lovely, and the *Harmonious Blacksmith* has some happy touches, especially as the registration changes and the bass comes bumbling in where it can. It will make you smile with pleasure.

It is easy to be swayed by virtuosity. Make no mistake, this whole recital is well planned to suit all

tastes and to display the organ in all its moods. It can and does play gently, and at all times sweetly, but the pieces that stay in the memory for sheer technical brilliance must be the *Echo du Bois*, a kind of brass band Fantasia of a lilting theme contrasted with, presumably, bird song; but I warn you, these birds are about to have a rave-up in the woods. If a test for promptness of

speech is wanted, this is it. The cardboard must have more holes in it than a lace doily! Even more amazing must be the version of *Post Horn Gallop* offered here. I am confident that the mail would arrive safely, even though there is a latter-day Fangio at the reins. Repetition is a test of any instrument. **This one gets five gold stars.**

I understand that this stereo

cassette will be available shortly (it will be advertised in these pages) at a cost of £3.75. (See p.113. Ed.)

This is a record of an ideal in reality.

Ian Alderman. June 1983.

(For further information readers can contact; Brian Oram, Diplands Court, St. Mary Bourne, Andover, Hants. Ed.)

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LIST OF NEW MEMBERS

- 1873 Voss, V W, Medford, Oregon, USA.
- 1874 Henley, J, Goudhurst, England.
- 1875 Christiansen, L, Vissenbjerg, Denmark.
- 1876 Winspear, H, Aberdeenshire, Scotland.
- 1877 Leach, C W, Bromley, England.
- 1878 Leach, B J, Forest Hill, England.
- 1879 Raffin, J, Uberlingen, Germany.
- 1880 Vreeland, R J, Cranford, New Jersey, USA.
- 1881 Fowler, F, c/o Hill, Norman & Beard, England.
- 1882 Jupp, E, Farnborough, England.
- 1883 Anderson, S, Lancaster, England.

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

- 0918 Dupon, L, Chicago, USA.
- 1356 Baffer, R A, Maine, USA.
- 1420 Newland, R B, Leeds, England.
- 1718 Biden, A M, Maidenhead, England.



Reg Waylett (long-serving Membership Secretary) and Marie.

"I don't think we'll get to 2000 this year!"

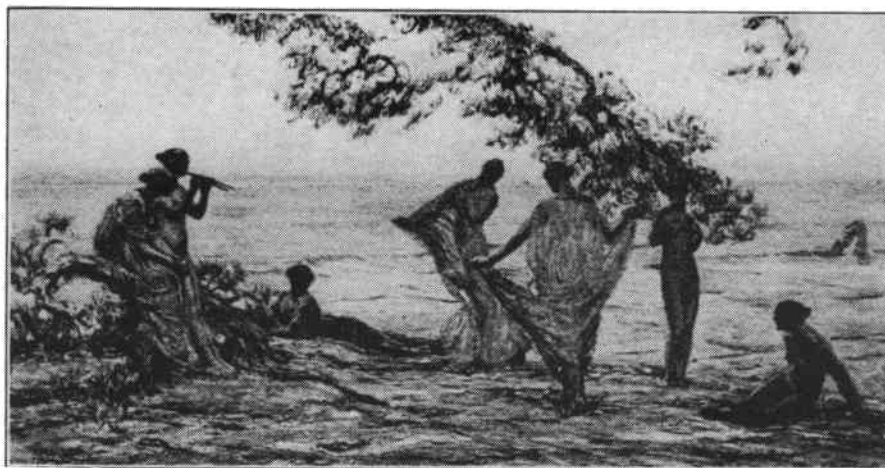
"We will if everyone just gets one new member!"

NOTICE

The attention of members is drawn to the fact that the appearance in *The Music Box* of an advertiser's announcement does not in any way imply endorsement, approval or recommendation of that advertiser and his services by the editor of the journal or by the Musical Box Society of Great Britain. Members are reminded that they must satisfy themselves as to the ability of the advertiser to serve or supply them.

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"DANSE" from "Illustration"

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A YOUNG composer once submitted a new work to Rossini requesting him to give an opinion on its merit. The master after perusing the composition, remarked in his habitual sarcastic way, "I notice in your work much that is beautiful and much that is new, but I am sorry to say that the beautiful is not new and the new is not beautiful." These words might be pondered by all musicians as a guide in their artistic pursuits. Rossini says in substance; Seek only the beautiful that is not borrowed from your predecessors and the new that is not at the same time ugly and repulsive.

Claude Debussy is one of the few who has, in his works, fulfilled the two requirements the attainment of ideal beauty with novelty and originality. He was averse to all the time-honored laws concerning melody rhythm and harmony of form. His melodies are evasive, elusive, like iridescent vapor. Harmonically he obeys no rules; consonances dissonances are blended, juxtaposed without apparently the smallest regard for tone relations. Yet the music of this master lays a spell upon the hearer and opens the door to that dream-haunted domain where even common things are touched with magic. What could be more exquisite than the wonderful little piano piece "Clair de Lune" (Moonlight) recorded for Duo-Art by George Copeland. It is music that seems indeed the silver beauty of a moonlit garden translated into piano tones.

"That melancholy moonlight, sweet and lone
That makes to dream the bird upon the tree
And in their polished basins of white stone,
The fountains fall to sob with extasy."

And there is an exquisite picture in his "Reflets dans L'Eau" (Reflections in the Water). Here we have the

limped beauty of a deep and secluded pool mirroring the tall trees and passing cloud. Hardly a movement stirs its tranquility until an errant wind ripples its surface into a thousand facets rising for a moment to a turbulence that distorts the images of trees and cloud. The wind passes and the pool, tranquil once more, lies under the sun mirroring again the sky and trees. Paderewski and George Copeland have both recorded it for Duo-Art, both are interpretations of haunting beauty.

In his earlier works the "Arabesque" No. 1 and No. 2, and "Danse" there is less of the iridescent wonder of his later pastels but even they possess a loveliness of melody colored with harmonies that bring magic to every exquisite cadence. La Cathedrale Engloutie (The Engulfed Cathedral) is an amazing piece of music based on the legend of the city of Ys. Brittany fishermen will tell you that the ancient city lies under the sea with its walls and towers untouched by time or flood and that as evening falls one may sometimes hear booming from ocean depth's the bells of its great cathedral—strange deep sounds that have an eerie wonder and once heard are never forgotten. That Debussy was deeply moved by the legend is evidenced in the remarkable tone poem in which he gives a powerful and brilliantly impressionistic musical picture inspired by the strange story of the sounding bells of the submerged cathedral.

These are but a few of the works of this unique genius. Drenched as they are in imaginative beauty the seeker after color in music finds nowhere anything comparable to the exquisite pastel tints of this master who moulded tone into a thousand witcheries and having done so, left it the seemingly the supreme expression of what he sought to delineate.

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Clair de Lune (Moonlight)	George Copeland 56859 2.25
Danse	Arthur Rubinstein 63149 2.25
Fille aux cheveux de Lin, La, (The Girl with the Flaxen Hair)	E. Robert Schmitz 6240-4 3.00
Jardins sous la Pluie (Gardens in the Rain)	Robert Lortat 61310 2.50
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L'Isle Joyeuse (The Happy Island)	Arthur Rubinstein 6182-3 2.75
Passepied	George Copeland 61479 2.25
Plus que Lente, La (very slow waltz)	Arthur Rubinstein 6182-3 2.75
Reflets dans L'Eau (Reflections in the Water)	I. J. Paderewski 7186-6 3.50
Reflets dans L'Eau (Reflections in the Water)	George Copeland 61549 2.25
Reverie	Ernest Hutcheson 59180 2.50
Soiree dans Grenade, La	Harold Bauer 6599-4 3.00
Soiree dans Grenade, La	E. Robert Schmitz 6215-3 2.75
Toccata	Percy Grainger 6409-4 3.00



Caricature of
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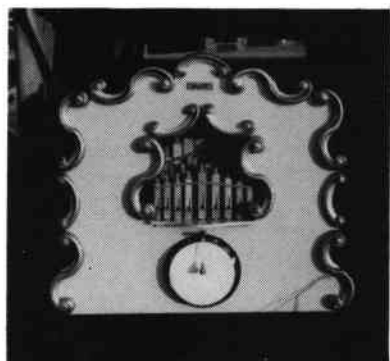
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Letters to the Editor

Before reading **Ronald H Hall's** letter consider the light-hearted background:-

Roger Booty sent in one of his regular contributions and it contained the sentence, "The barrel organ was restored by Bishop of Ipswich".

In my editorial wisdom I altered this to read, "The barrel organ was restored by the Bishop of Ipswich".

Roger replied; "I have a small complaint.... but I'm having it treated!! Top of centre column p177 (Christmas Edition 1981) in my article you unfortunately added a little three letter word spelt, "t h e". I'm afraid that "restored by Bishop of Ipswich" was correct. Although I cannot say whether the Bishop of Ipswich, if there is one, repairs barrel organs, I would imagine he doesn't, but then again you never know!"

Well, now we do know - consider the following letter:

Dear Mr Leach, (1st July, 1983)

I thought you might like to hear of a further instalment of the "Bishop of Ipswich" correspondence. A mutual friend, Mrs Rosemary Howard, showed copies of the original contributions to the Bishop of Edmundsbury and Ipswich, the Rt. Rev. John Waine. I append a copy of his reply. He has given his permission for publication in **The Music Box** if you so wish,

yours sincerely,
Ronald H Hall

The Bishop's House,
4 Park Road,
Ipswich, IP1 3ST.
14th July, 1982.

My dear Rosemary,

Now you know all about my "moon-lighting"- let me know if ever you want your barrel organ repaired!

with all good wishes,
yours sincerely,
Bishop of Ipswich.

In a long and complimentary letter **Keith Harding** writes one paragraph which justifiably takes me to task.

Dear Bob, 3rd June, 1983.

I must also say that I think jokes about the spelling of members names are in poor taste. Tony Ciuffini was our house guest, and you could easily have asked me how to spell his name or looked it up in the list of members.

yours sincerely,
Keith.

Keith is quite correct to criticise me on this score. Even though it was an error and not an intended joke the mistake is one I very much regret making and I do hope that Mr Ciuffini and Keith will accept my sincere apology. (RCL Ed.)

Space in this issue of the Journal prevents me from using all the material Keith has kindly submitted, but a selection of the remainder will be published in the next edition of the Journal.

Dear Sir,

Please may I, through the courtesy of your columns, ask the help of our fellow music box enthusiasts with our important research project concerning the work of Nicole Frères?

For more than twenty years we have been collecting details of musical boxes made by Nicole Frères, including the Serial number, and the list of tunes played, with its associated gamme number. I would be most grateful if your readers would be kind enough to send us details of every such musical box by Nicole Frères they either possess or come across, together with, if possible, dimensions of the cylinder, and any other interesting information such as the type of box, whether it has more than one comb, and if there is any indication as to date. Needless to say such information is treated with absolute confidence and in fact the recording of a box on our lists provides an additional safeguard to its rightful owner should he be so unfortunate as to lose it.

We hope eventually to be in a position to publish a catalogue of Nicole Frères programmes, but already we are able to provide a very useful service to owners of boxes which have lost their original tune cards. If they quote the gamme number, which may be found scratched, not stamped, on the left hand end of the cylinder and on the bottom tuning weight, there is a good chance that we can supply the programme from our records, together with a reproduction tune card of suitable dimensions, which can be written up if required.

We have already succeeded in verifying John Clark's list of Serial Numbers and their dates, which is substantially correct, with a few variations, and we have extended it much further back in time. We now know that Nicole Frères did not start with the Serial number 20,000 as stated by Clark, or even 18,000 as stated by a later writer. The earliest boxes by this maker appear to have been snuff boxes, often in tin boxes painted and decorated with transfer printing, though some cartels have been found with Serial Numbers around six thousand. The earliest gamme numbers appear to have been used in the 14,000 series. Soon after 48,000 the Company seems to have got into trouble and been taken over by Charles Brun, who transferred it to Ely Place, London, as I have described in an earlier article in **The Music Box**. The latest Serial Number I have so far collected is 53,440. There are still some gaps in our knowledge. For instance, as gamme numbers go up to 5,409 in our records, and there are approximately 40,000 Serial Numbers available for boxes which would have had gamme numbers, we would have expected our records to contain about seven times as many Serial Number cards as Gamme Number cards, but the ratio is only about two to one instead of seven to one. Does this mean that only about one third of the available Serial numbers were used? If so, we have not so far been able to identify a pattern of gaps as might have happened if whole batches of Serial Numbers were allocated to particular types of movement, or production runs.

An article by Cyril de Vere Green established that the Nicole brothers were not, as

wrongly stated in some books, François and Raymond, but Pierre Moïse and David Ély, François and Raymond being completely independent, and apparently not closely related. In an earlier article I have also shown that "F Nicole" stamped on combs merely stands for the earlier form of the Firm's name, "Frères Nicole".

I would once again draw attention to the fact that some unscrupulous dealers re-case musical movements for commercial reasons, or take good movements from such items as picture or automata and case them in old boxes by other makers. Such marriages can sometimes be detected because the Serial number stamped on the bedplate should be the same as the Serial Number stencilled on the underside of the soundboard but isn't. If the number does agree, be very careful to make sure that it is stencilled, and original. Having exposed this malpractice once before in the pages of **The Music Box**, I have recently seen boxes with fake Serial Numbers painted on the soundboards, so beware!

The success of our research into the history of Nicole Frères has largely depended so far on the kind co-operation of our many friends all over the world who have sent us information, and its future depends on you. I shall look forward to hearing from you.

Yours sincerely,
W. K. Harding.

Monsieur, le 22 Juin 83.

Excusez moi de vous écrire en Français; je n'ai personne ici pour écrire anglais.

Comment allez-vous?

J'ai ici un orgue 57 Gavioli sans registrés, sans autonates 600 de cartous; en état de marcher pour 120.000 F Français. Il n'est pas à moi; c'est un ami qui le vend; si vous êtes amateur je puis vous aussi un 40 touches lessoine (tres bon orgue) a réviser pour 55.000 F.

Voulez-vous me dire ou je peux voir une grande fête joraise en Angleterre?

Avec les beaux carrousels que nous n'avons plus ici.

Je vous quitte amicalement a votre service,

COLEAU MARCEL,
191 RUE BERTHELOT,
BEAUVOIS-EN-CAMBRESI'S,
59157,
FRANCE.

(Note: This letter was hand-written so there may be mistakes in the above French. Any member who can do French-English translations will be welcomed on to the Editorial Staff. c'est vrai! Ed.)

Dear Robert, 4th June, 1983

As soon as the last edition of the Music Box had been delivered, I had telephone calls regarding the Mozart K608 from which I infer that my mind is a cess pit of miscellaneous musical information.

One of the comments which has been made is on my PS of 20th March regarding the Ellen Dynamic Action. This remark I hope will bring forth argument, and counter argu-



The mechanical organ "La Cascade" at the Centenary celebrations of Kaufhof, the W German multiple department store, taken at Heidelberg.

© Brian Oram.

ment for it was for that reason that I included it purposely as a PS... Spanners into the works putting of it may so be, but without discussion one can become confussed.

This leads me to my next point. There are those who contend that certain music must be played in such and such a manner without having known the Composer or the manner in which the composition was considered. No one knows whether or not Mozart approved of the pinning of the barrel for K608 in the original instance. One suspects that Mozart would have been very happy that he obtained a few phennings for the work and cared little for the audible result.

It seems to me to be most inadvisable for the Establishment of Music to make utterances unless they have the original score with which to make their pronouncements. Most ornaments were inserted in the 19th Century by Musicologists who wished some claim to fame. The result is that we have a hotchpotch of musical muddle particularly regarding ornaments and the Rules of Music. There are many instances where J S Bach would have broken the "Rules", they not having been written during his life, and wherever I have found these idiosyncrasies I have altered them to suit what I believe to be Bach's own composition. In this I have some German musicians to follow.

I have no doubt that Beethoven would have been shattered with the hugh Orchestra of the present day, but we, who now listen to his Symphonies expect a certain style and not only in the diminuendos but also the crescendos, the rallentandos, and all the other aspects on which the works are audibly created today.

Having elected to join the Distaff side of organ music, and one of the few who set Classical works for mechanical organs, I am gratified that one can give happiness to ones listeners to the extent that the young can and do dance to Bach. I remember one particular

occasion when a Bach Aria was continuously played to a large number of dancing young on Hampstead Heath. If by this means we can bring the Classics to the general public then it is better than the works being played by an organist in a Church whose proficiency is somewhat doubtful or by a competent organist whose musical religion forbids that music should be enjoyed by everyone.

This does not mean that I do not respect other's arguments, but it does mean that I who travel with organs not only in this Country but also abroad have to entertain, and if, by my efforts of setting music, I can bring some light hearted result to the Classical Composers then so be it. It is not realised that every travelling mechanical organ plays to at least 100,000 people every year if it is regularly on the road. This being live music is a very considerable audience.

I am not pleading, but I am telling the Musical Establishment that they should not try to belittle the mechanical organ. Those organisations who use the other for the dissemination of music are also advised that they should use instruments which are in tune and the action in superb condition and not some rag tag job which is out of tune, because they have some holier than thou attitude towards a superb musical instrument.

Not that I have anything whatever against Ian Alderman, I shall re-register certain parts of Mozart K608 using the big reeds on *La Cascade* after it has been rebuilt. This I know will upset the Establishment. Tough. I have a Public to entertain. The Haydn organ clock music I shall not alter for it is delightful without further embellishments even though some have commented that they would like a fuller sound on No 32.

Yours sincerely,

Brian Oram.

10 May 1983

Dear Robert,

Enclosed is the photograph taken at Heidelberg in September 1979.

After the AGM in Belgium my next job is the Youth Action - Great Picnic where I am organising the organs for Cancer Research at Stoneleigh (end of May. Ed.)

La Cascade is still in small pieces. It should be one hell of an organ when completed, with the complete replacement of the action with a two stage system and possibly another rank. I have decided that I shall not fit a piano with the attendant problems of tuning it, although it would have been rather nice to have the effect of a harp, which would have gone right through the scale.

All the very best to you and yours,

Brian Oram.

[N.B. Read of Ian Alderman's 'Conversion' on hearing *Shaharazad*. See pages 134 & 113. Ed.]

20 April 1983

Dear Mr Clarson-Leach,

Just dropping a couple of lines to let you know how much I enjoyed the Spring 1983 issue of "The Music Box" now received.

It was an excellent blend of the technical and the informative. I especially enjoyed the article on Louis Gustave Jaccard and its reference to the Jaccard Jewellery Company here in St Louis. I would like to know when Mrs Arthur Jacot completes her book as I'd like to purchase a copy.

Also enjoyed the letter from my friends Hank and Ruth Waelti with whom I spent several very pleasant days at their lovely home in Utzigen this past summer. He is not only a very knowledgeable and able collector but one of the finest people I have met in my travels.

Keep up the good work. It seems to me that the publication gets better and better.

Very truly yours,

Edgar W Meinhardt.

St Louis Carnival Supply Co Inc,
3928 South Broadway,
St Louis,
Missouri 63118,
USA.

(Note: One or two members have commented on my use of "Clarson-Leach". My son bears the same name, "Robert Clarson Leach. Indeed so did my father. About ten years ago two books were published; *How the Planets Rule the Superstars*" by Robert Leach, and *Music Thesaurus*, by Robert Leach. I wrote one, my son the other. We decided then that professionally I would use the hyphenated form of our name to avoid confusion. Socially, of course, I am "Bob Leach").

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VOLUNTEER REQUIRED

The Society's back copies of the
Journal are currently stored under the
care of Peter Whitehead, who sends the
appropriate ones to new members and
supplies back copies.

At the end of this year the room in
which they are stored must be vacated
and we need someone who would
volunteer to store these and despatch
them as required. It is not a particularly
demanding task but our Journals must
be stored in a dry place and they take up
far more room than might be imagined.

Our Beverley Meeting will provide
anyone considering taking on the task an
admirable opportunity of assessing the
size of the problem as they are currently
stored at Cottingham which is only a few
miles from Beverley and Peter Whitehead
will be pleased to show them to anyone -
without obligation.

REGISTRATION AT MEETINGS

Our Honorary Meetings Secretary has
pointed out the difficulties of making
arrangements for our Meetings when
members fail to register. It is impossible
to make catering arrangements, lay on
adequate transport etc., when he does
not know how many people to expect.

Currently, about 25 people have regis-
tered for the Beverley Meeting. We
believe about 50 members have made re-
servations at the Hotel. If Alan were
only to cater for the 25 that had regis-
tered with him, at least 25 members
would find themselves without lunch on
the Saturday or transport. Please do let
Alan know if you intend being at our
Meetings, it is not your registration fees
in advance he is seeking so much as an
indication of the number of members for
whom he must make arrangements.

BEVERLEY MEETING

9th - 11th September, 1983

Our Regional Meeting at Beverley is
to include a Barrel Organ Festival, as is
customary at our Autumn Meetings.

We shall be supporting the North
Humberside Hospice Project Ltd., who
are holding their flag day in the town on
that day, by playing our instruments in
the pedestrian precinct and other areas
of this historic town from 10.00 a.m. -
12.30 p.m. on Saturday 10th September.

It is hoped that those members who
have supported us in the past by bringing
their Barrel Organs, Street Pianos and
other suitable instruments will again par-
ticipate and that others may be tempted to
join them.

(Cont. from p.104).

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Rooms cannot be held indefinitely.

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The Society Dinner is included in the above
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Registration Fee:-

£5.00 send to Alan Wyatt, Meetings
Secretary.

Christmas Meeting

The Press Club, Saturday 3rd December.

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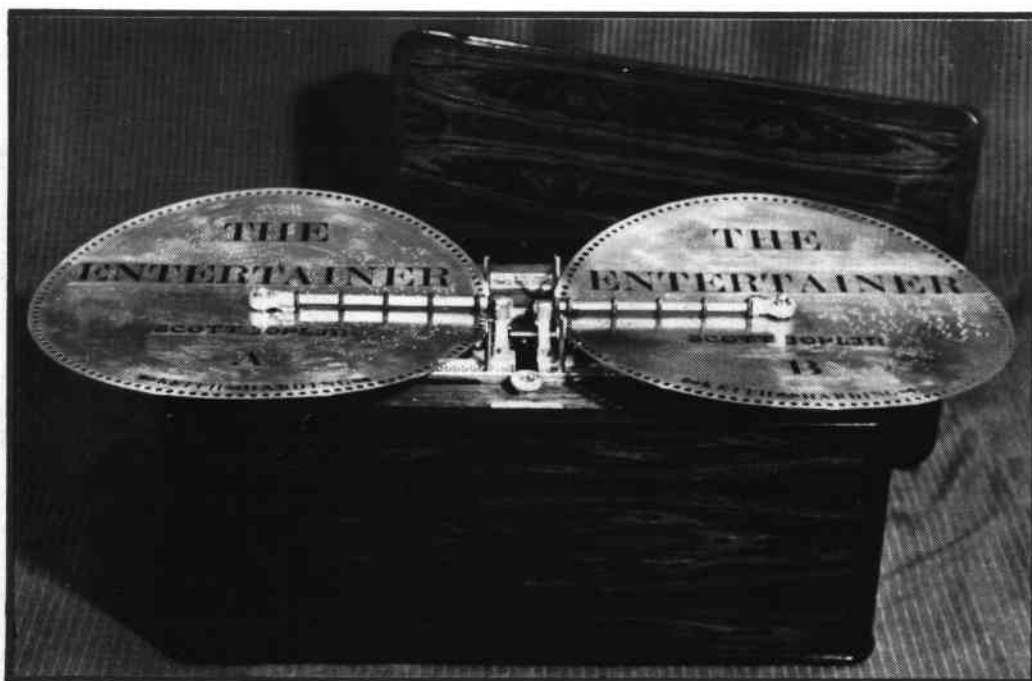
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