

THE MUSIC BOX

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Volume 11

Number 6

Summer 1984



Centre International de la Mécanique D'Art, Saint-Croix.

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



Christies South Kensington

More choice. More categories. More often.



For details of
MECHANICAL MUSIC
SALES
contact
Christopher Proudfoot

No buyer's premium at Christie's South Kensington.

CHRISTIE'S SOUTH KENSINGTON

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

THE MUSIC BOX

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

OFFICERS OF MBSGB AND THEIR DUTIES

- PRESIDENT: **Jon Gresham**, Westwood House, North Dalton, Drifffield, North Humberside.
- VICE-PRESIDENT: **Stephen Ryder**, 495 Springfield Avenue, Summit, New Jersey 07901, USA.
- SUBSCRIPTIONS SECRETARY: **Ted Brown**, 207 Halfway Street, Sidcup, Kent DA15 8DE, England.
- CORRESPONDENCE SECRETARY: **Roger Kempson**, 32 Woodleigh Gardens, Whitchurch, Bristol BS14 9JA, to whom all general and policy matters should be addressed.
- MEMBERSHIP SECRETARY: **Reg Waylett**, 40 Station Approach, Hayes, Bromley, Kent, BR2 7EF, to whom all applications and queries relating to new membership should be addressed.
- MEETINGS SECRETARY: **Alan Wyatt**, The Willows, 102 High Street, Landbeach, Cambridge, CB4 4DT.
- TREASURER: **Bob Holden**, The Firs, Pool Meadow Close, Solihul, West Midlands, B91 3HS.
- RECORDING SECRETARY: **Sue Holden**, The Firs, Pool Meadow Close, Solihul, West Midlands, B91 3HS.
- AUDITOR: **Stephen Cockburn**, Marshalls Manor, Cuckfield, Sussex.
- EDITOR: **Bob Leach**, 31 Perry Hill, London, SE6 4LF. Responsible for the editorial content and production of all our publications.
- ARCHIVIST: **Keith Harding**, 93 Hornsey Road, London, N7 6DJ, to whom all contributions to the archives should be sent, and at whose address the archives are housed.
- AUCTION ORGANISER: **Roger Kempson**, 32 Woodleigh Gardens, Whitchurch, Bristol, BS14 9JA. Responsible for the organisation of all auctions at Society meetings.
- ADVERTISEMENT MANAGER: **John Powell**, 33 Birchwood Avenue, Leeds, 17, West Yorkshire, LS17 8DJ.
- COMMITTEE MEMBERS: **Christopher Proudfoot**, c/o Christies, South Kensington, London SW7 3JS.
Ken Dickens, 148 Harrowden Road, Bedford, MK42 0SJ.
Reg Mayes, 171, Barnet Wood Lane, Ashted, Surrey, KT21 24O.

CONTENTS

SOCIETY AFFAIRS	231
INTRODUCTION: to mechanical production of music	235
BELLS: Chimes and Carillons, Part 2. <i>Sent in by J. G. Fox.</i>	241
ORGAN CLOCK: An interesting Organ Clock. <i>Ian Alderman</i>	248
MUSIC BOX: Musical Box Oddments. <i>H. A. V. Bulleid</i>	249
AUTOMATA: The Tight-Rope Walker. <i>A. J. L. Wright</i>	252
DISCS: Gilbert & Sullivan discs. <i>Dr. Coulson Conn</i>	257
SYMPHONION: Symphonion Repair. <i>John Powell</i>	258
PIANISTA: 1901 Thibouville-Lamy Catalogue, Part 3. <i>H. H. Strenger</i>	263
PLAYER-PIANO: Triumphauto Ltd., London. <i>Sent in by Roger Booty</i>	267
SOUND RECORDING: In South Africa; W. Hecht. <i>Sent in by S. Rubens.</i>	270
BOOK REVIEWS <i>Ian Alderman</i>	273
LETTERS TO THE EDITOR	276
CLASSIFIED ADVTs.	277

BACK NUMBERS, obtainable from; Roy Ison, 3 Greestone Place, off Minster Yard, Lincoln, England.

ALL MATERIAL IN "THE MUSIC BOX" IS COPYRIGHT. NO REPRODUCTION WITHOUT WRITTEN PERMISSION OF THE EDITOR.

SPECIALIST DISC BOX REPAIRS



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

★ Note new address ★

Parkview, 72B Glengate, Kirriemuir, Angus,
Scotland DD8 4JG

Telephone Kirriemuir (0575) 73781

All aspects of work on cylinder boxes undertaken.

Services offered include:-

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

In fact anything necessary to completely overhaul your musical box.

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



Lesley Evans

PLAYER PIANO SPECIALIST

High Quality Grand and Upright Player Pianos
Restored throughout to the Highest Possible
Standards usually available from stock.

We are occasionally able to undertake the
restoration of clients' own instruments. Please
telephone for further details.

A Large Stock of Original Rolls
(88 and 65 note)

Plus the entire range of
**NEW JAZZMASTER AND RAGMASTER
ROLLS**

Always available at Competitive Prices

VISIT US AT LISS

(phone Liss [073 082] 4086 for appointment)
or send S.A.E. for details to:-

P.O. Box 12 . ALRESFORD . HANTS.

Fair Organ Preservation Society

Formed in 1958 and with a world-wide membership.
We issue a lively quarterly magazine and a steam
and organ fixture booklet.

Our Group 'All-Risks' Organ Insurance scheme
has attracted over £900,000 of cover
in its initial 5 years.

Representation at some major rallies.

Brochure from the Membership Secretaries:

**Mr. & Mrs. A. E. Taylor,
93 Pennine Road, Woodley,
Stockport. SK6 1JX.**

Brian Clegg

SHIPDHAM, THETFORD, NORFOLK.

TEL: DEREHAM 820277,

AFTER 7 p.m. WATTON 881449.

Callers by Appointment please.

**NEW DISC BOXES MADE TO ORDER
AND RENOVATIONS UNDERTAKEN**

**DISCS COPIED AND NEW DISCS
FOR ALL MACHINES**

**WE MAKE THE FOLLOWING TO
SUIT YOUR REQUIREMENTS**

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

**DUPLICATED MACHINES FOR
SALE OR EXCHANGE.**

Society Affairs

FRONT COVER

The Association of the International Centre for Mechanical Art (CIMA) was created on November 18th, 1981.

At last, this project which was begun nearly 3 years ago is about to come to fruition.

We think we will be able to open the Centre by next spring (1985). The project is concerned with the preservation and development of the important heritage of many collections of Mechanical Art (Automatons, music boxes, organs etc) and it is hoped to encourage the artistic and mechanical knowledge in this part of the country, which is the traditional home of Music Box manufacture.

CIMA will occupy an area of about 3,000 sq metres, on the site that Hermes Preasalter was previously established.

CIMA will occupy two separate areas – on the one hand there will be a museum, to include a room for static displays – and another room where the public will be able to enjoy a display of working models.

On the other hand, there will be a handicraft workshop, where the public will be able to bring their mechanical toys for repair or servicing. (Mechanical art, cabinet work etc...)

Mr Anthony Chabert was appointed Curator at the beginning of the year – his background is that of engineer, collector and professional restorer of mechanical instruments.

Many amateur collectors and lovers of Mechanical Toys have proposed that CIMA display items from their personal collections at its disposal. CIMA is a non-profit making Partnership and anybody is entitled to become a partner.

The Chairman of the board is, Mr René Matquet, a very representative person.

Work on improving and reorganising the site is about to begin and will be supervised by a specialist architect.

While this project is only concerned with the area of "Le Nord Vaudois" in fact it covers a much larger area due to the growing international interest in the subject.

(translated from the French by Marie-Odile de Silvestri).

The picture on the front cover is one of several sent by the Centre International de la Mécanique D'Art, Saint-Croix, Rue de l'Industrie 3, Case postale, 1450 Saint-Croix, Tel (024) 62 11 21.

Reg Mayes

Reg has retired from his full-time job as adviser to the Prime Minister and with his golden handshake of oil shares in Amman he has gone on a world tour.

Sadly – he will be back in the next issue, so, prepare for another "Reg Mayes reports".

That's why there is no "Reg Mayes reports" in this issue.

Dull isn't it! – we really miss the lad. Hope that wasn't his plane that was hijacked between New Zealand and Hong Kong. **Jon Gresham** will get a telex any hour now, "We have your Society Affairs reporter, Reg Mayes. Pay one million dollars by sunset, or we'll send him back on the next plane!"

Thun

Dr Peter Whitehead sends the following information; The next International Festival of Barrel Organs will take place in Thun, Switzerland, between 18 and 21 July 1985.

Plenty of notice, but, if you want more information contact: T Bieri, Secretary, Verkehrsverein, Verkehrsbüro, CH-3600, Thun, Switzerland.

Hannover

Herr Scholcker sends the following information; The "Drehorgelfestival" will take place between 4 and 6 May 1984.

Not quite so much notice, but, if you want more information contact: Her Scholcker, Geschäftsführer, Geschäftsstelle, 3 Hannover, Friedrichswall 5 (Laveshaus), W Germany.

Report of AGM, 10 June, 1983, – with apologies for delay in publication.

The Annual General Meeting took place at the London Press Club on Friday 10 June, 1983.

The minutes of the previous Annual General Meeting held on 4th June, 1982, were adopted. There were no matters arising there from.

Hon President's Report

The Hon President, **Jon Gresham**, in his report spoke of the sad passing of **Cyril de Vere Green**, a founder member of the Society, who maintained his interest in the Society until his death, and of **Frank Vogel**. Both of these dear friends will sadly be missed by our members.

Hon Treasurer's Report

The Hon Treasurer, **Bob Holden**, in his report mentioned that due to the hard work of the Meetings Secretary, **Alan Wyatt**, all meetings held during 1982 had shown a profit.

The Treasurer proposed that the subscription from 1st January, 1984, for United Kingdom, Australian and European members should be raised to £8, which should be maintained for as long as possible, and that the subscription for United States and Canadian members should remain as it is at present. This motion was seconded by John Powell and carried unanimously.

The treasurer pointed out that if the subscription was not increased from 1st January, 1984, any capital the Society has will be quickly eroded.

Hon Secretaries Reports

The Correspondence Secretary, Membership Secretary, Meetings Secretary and Subscriptions Secretary gave their reports to the Meeting. The Correspondence Secretary, **Christopher Proudfoot**, resigned his post due to a house move, but would still remain on the general Committee.

Hon Editor's Report

The Hon Editor, **Bob Leach**, reported that the members approved of the three part formula of the Journal and that this format would not change, (Society Affairs, series of technical articles, Letters to the Editor). He proposed that the index should continue in its present form, which was seconded by **Ray Ashley** and carried unanimously.

Nominations

The following officers were elected to serve for the coming year. Hon President: **John Gresham**, Hon Vice-President: **Stephen Ryder**, Subscriptions Secretary: **Ted Brown**, Correspondence Secretary: **Roger Kempson**, Membership Secretary: **Reg Waylett**, Meetings Secretary: **Alan Wyatt**, Hon Treasurer: **Bob Holden**, Recording Secretary: **Sue Holden**, Hon Auditor: **Stephen Cockburn**, Hon Editor: **Bob Leach**, Archivist: **Keith Harding**, Auction Organiser: **Roger Kempson**, Advertisement Manager: **Roger Powell**.

Committee Members: **Hilary Kay**, **Christopher Proudfoot**, **Ken Dickens** and **Reg Mayes**.

Graham Whitehead proposed a formal vote of thanks, seconded by **Dr Whitehead**, to the Hon President, officers and members of the Committee for the excellent work during the past year.

Sue Holden,
Recording Secretary.

AGM 1984

The AGM is to be held on Friday evening, 1st June 1984 at The London Press Club, 76 Shoe Lane, London EC4, at 7.30 pm. Nearest undergrounds are **Chancery Lane** (to the north of the club) and **Blackfriars** to the south. The Press Club is on the first floor of the tall building, The International Press Centre, and is about 100 yards from Ludgate Circus, top of Fleet Street, and on the side away from the river.

Summer Meeting

This is to be held on the following day, Saturday 2nd June. List of speakers is being organised by **Alan Wyatt**, and don't forget the annual Auction.

Auction

Roger Kempson and Christopher Proudfoot (repeat).

Members who regularly attend our Summer Meetings will be familiar with the Auction. We hope that the following information will tempt new members to come along and participate. The aim of the Auction is to raise funds for the Society. Ten per cent of the total money received is donated to Society funds. IT IS THE ONLY FUND-RAISING MEETING ORGANISED BY THE SOCIETY. Vendors bring along items on the morning of the meeting (in this case, June 2nd 1983, to the *Churchill Room* at The Press Club, London, from 9 am – NB. the date, 2nd June.) The previous evening, June 1st is our AGM. Viewing takes place during the morning and also during the lunch break. (Will members be kind enough to lunch at the club, please! All part of the goodwill – and also value for money).

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

Entry forms are available from the Auction Clerk, and reserve prices can be set by the Vendor. There is a fixed reserve whereby the lot will not be sold until the figure has been reached, and the discretionary reserve, which

allows the Auctioneer to knock down the item at one bid below the reserve set by the vendor. Members' attention should be drawn to the fact that there is no Buyer's Premium at the Society Auction, thus making prices even more attractive.

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

(Items may be brought to The Press Club on Friday evening for safe storage).

Alan Wyatt.

The Sunbelt Chapter, America

The 1984 annual general meeting of MBSI will be held in Houston, Texas, 30 August to 2 September. Sunbelt Chapter will plan and host the affair and we shall urge and welcome, most warmly, attendance by our good friends in MBSGB.

I shall soon submit a brief article, hopefully for publication in the next issue of *The Music Box*, inviting all your members to consider an excursion to the Houston "Funvention". We would love to welcome a large contingent of our British cousins! With air travel at bargain rates these days, perhaps many of you could fit the trip into your budgets.

We shall be running full page ads similar to the enclosed in the MBSI News Bulletin (fortunately at no charge!) and would like to place the same ads in your publication. I do not ask for free space, but a little help on the rates would be most appreciated. Luckily, one of our members is an excellent commercial artist so we can supply camera ready art.

Be sure to put Houston '84 on your own personal calendar. We promise you a good time!

sincerely,
A M Gibson,

Shamrock Hilton Hotel.



ENROL A FRIEND....

MAKE THIS OUR YEAR OF 2000!

LIST OF NEW MEMBERS

- 1909 Jost Mucheyer, Stuttgart-70, Germany.
- 1910 K P J Janse, Amsterdam, Holland.
- 1911 William Walker, St Albans, Herts.
- 1912 C E Hebden, BA (Hons), Winchester, Hants.
- 1913 Michel Bourgoz, L'Auberson, Switzerland.
- 1914 Peter Webb, Guildford, Surrey.
- 1915 W Allan Farrand, Whangarei, New Zealand.
- 1916 Alan Dean, Newton-le-Willows, Lancashire.
- 1917 David Gifford-Hull, Petersfield, Hants.

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

- 0537 Dr N H Gale, Iffley, Oxford.
- 0886 P R Burrige, Axminster, Devon.
- 1515 F C Grace, New York, USA.

Rhine Valley, Germany

Luxury coach tour, 8-16 July 1984. This 9-day tour includes; Brugge, Rudesheim, Baden-Baden, Freiburg, Luxembourg.

£240 per person – staying in 4 star Hotels.

Full details from Alan Wyatt, The Willows, 102 High Street, Landbeach, Cambridge CB4 4DT. Tel: 0223 860332.

Plymouth

Autumn Meeting 7-9 Sept 1984, at The Duke of Cornwall Hotel, Millbay Road, Plymouth PL1 3LG. Weekend Package deal, £39 per person. Plymouth Registration Fee, £5, to Alan Wyatt.

Civic Reception, Society Dinner, welcome by Lord Mayor, Paul Corin's Museum, Saturday morning organ-playing, in aid of Disabled Fellowship or St Joseph's Hospice.

Skilled chatterboxes required

Cri de coeur from Alan Wyatt.

"I would like to have as much variety as possible with topics etc and many more new speakers. Please mention this in the journal. If members will offer to speak, and demonstrate their skills, I would be most grateful.

The same appeal applies to venues for meetings. If any member would care to arrange a Regional Meeting in his area please let me know and I will give every assistance. Alan Wyatt".

Speakers

Alan informs me that Freddy Hill and Pat Gresham have offered to speak at the Summer Meeting.

Barrel Organ Festival, Berlin

Dr Peter Whitehead send the following information:-

5. Internationales Drehorgelfest 1984, in Berlin, 5 to 8th July.

Unter der Schirmherrschaft des Bezirksbürgermeisters von Charlottenburg, Herrn Eckard Lindemann.

Arbeitskreis Drehorgelfest Berlin:

Kurt Niemuth

in Zusammenarbeit mit dem Verkehrsamt Berlin, sowie dem Begirksamt Charlottenburg.

Sollten wir die eine oder andere Anschrift eines Drehorgelfreundes übersehen haben, so bitten wir um direkte Kontaktaufnahme mit dem.

Verkehrsamt Berlin

Frau Christa Mademann

Europa – Center

1000 Berlin 30

Tel: 030 / 2123 2308

Lincoln Meeting

Host Roy Ison gave me two reports of the meeting with instructions to use the one I liked best. I'm a brave man but not brave enough to weather the wrath of the one rejected, so, here are two reports. One is unsigned, the other is by George Worswick:-

3rd March 1984.

Meeting Report – Lincoln

A dozen members and guests sat down to a buffet lunch after gathering at the home of Roy and Mary Ison, almost in the shadow of Lincoln Cathedral; though this meeting had been arranged for last year, poor publicity forced cancellation.

Guests were headed by Jon Gresham (nice tortoise-shell snuff box), the company of Dr Peter Whitehead, both from North of the Humber. John Powell came from Leeds and Mr & Mrs Wright from Worcestershire. Despite northerly gales outside, all guests arrived between 11 and 12, and went away at about 5.30.

The object of the meeting had been achieved; we spent several hours discussing all manner of topics, from politics via values of musical boxes and other collectables to restoration tips. In this last category, we admired the ingenious 'teeth' to replace broken projections on discs, an invention of John Powell. Which is not to imply that we did not spend a considerable time listening to music from chamber organs, overture boxes, simple boxes and 'others'; thankfully no 'drum & bells'! A little business was also transacted.

We considered the term 'Chapter' for our little group with little enthusiasm; a reminder of masonics, maybe, or of MBSI groups in the US. No suitable term was found, so we postponed the matter to some later date.

Towards the end of the meeting we agreed we owed Roy thanks for his determination to have an informal social day to talk about matters which are normally limited to lunch breaks at MBS meetings under far less relaxing circumstances.

Before the meeting closed we expressed thanks to our hosts for their hospitality, and a very nice lunch.

George Worswick.

and here is the second report:-

(can't complain about poor publicity now, can you George? Ed).

Lincoln Meeting

On Saturday 3rd of March a Meeting of Society members was held in Lincoln at the home of Roy and Mary Ison.

The meeting was attended by our President Jon Gresham, Dr P Whitehead, John Powell, Mr & Mrs L Wright, who travelled from Worcestershire staying overnight in Lincoln and making a weekend of it, also local members Colin Thompson and his wife, John Young, and George and Marina Worswick.

The tone of the meeting was one of informality allowing a degree of intimacy not normally achieved at the larger meetings.

Topics discussed ranged far and wide, from the French Lorry Drivers Strike, through Society affairs to a very interesting development in Disc repairs explained by John Powell. A good selection of Automatic Music was shown and all those attending bought something of interest, pieces on display included two fine Nicole's, a Singing Bird, Snuff Box, and a couple of small Barrel Pianos. Roy Ison also demonstrated two of his Barrel Organs, one by 'Pyke' having previously appeared in a write up in the MBM.

A special thanks must go to Roy's wife Mary for supplying not only refreshments throughout the day, but for putting on a superb Buffet Lunch.

All members agreed the meeting was a huge success and expressed their desire for more meetings of this type to be held within the Society.

(Handed to the Editor by Roy Ison).

Chanctonbury Ring

John Mansfield, genial host of this South of England chapter rang me recently and in the course of conversation mentioned that the recent meeting held at his home in Washington, near Pulborough in Sussex, had been a great success and that one new member had given a most interesting talk.

The secretary of this go-ahead chapter is the ebullient Cyril Hess, but he's made a mess of this term's report because the journal is now ready for printing and no report has arrived. In a last-ditch attempt to obtain details I telephoned John and Kay Mansfield, but, they were out shopping or something; just my luck!

Anyway – two reports for Lincoln, none, this issue, for Chanctonbury – but – we'll give you the details in the next issue. (Come on, Cyril, wake up! Ed).

Women in the world of antiques.

(Sunday Telegraph, April 1st, 1984).

Hilary Kay, of Sotheby's.

Her innovations include the phenomenally successful rock 'n' roll sales.

'I think, at first, eyebrows were raised at the fact that Sotheby's were seen to be handling John Lennon suits. I feel like the President of America on the rostrum for those sales, with 16 television crews from all over the world in front of me. To me, auctioneering is the nearest thing to being on stage. It reminds me of school plays and that wonderful feeling of adrenalin pumping through you before you start'.

FIRST NOTES

I heard a thrush at dawn to-day
Sing before the rest had stirred.
Her first few notes were very soft;
As though she hardly dared,
But very beautiful.

It was as though the silence charmed,
As she with notes charmed me.
It was as though the silence awed
As she listened for an echoing free
But no sound heard.

Then trilled she forth another lay,
So soft it seemed she feared,
And that besides to silence slipped
As stone to well
And into the well of me.

And then that thrush grew overjoyed
And piped its lay again,
Then paused for this to go away,
Piped and paused and piped again
Into the infinity.

C Dennis Pegge

(from 'The Fire', and the anthology
'Fear No More')



JACK DONOVAN

93, PORTOBELLO ROAD,

LONDON, W.11.

Telephone
01 - 727 - 1485

Specialist in
Mechanical Music
Automata
Singing Birds
Music Boxes
Polyphons
Juvenalia
Unusual Clocks
Phonographs
Gramophones
&c

Belle Vue Box Repairs

Kent Road, Congresbury, Near Bristol. BS19 5BD.

Tel. STD (0934) Yatton 832220



We specialize in the COMPLETE RESTORATION of CYLINDER MUSICAL BOXES and also provide CYLINDER REPINNING and GOVERNOR OVERHAUL services. Written Estimates are provided which must be agreed before work starts.

Please note that we do not supply parts and cannot accept comb repair work unless we are restoring the entire movement.

REPINNING from £10 per inch of cylinder length.

OVER 300 cylinders completed.

RESTORED ITEMS for Sale.

INTRODUCTION

THIS morning, 20 January 1984, a British Telecom News Release dropped through my letter box. It informed me that if I dialled 01-246-8044 I would hear music of the 1960's. The tune I heard after dialling the number happened to be the 1965 hit-tune "I'm Alive", by The Hollies. That same morning as I drove to the station I pressed one of six buttons on my car radio and heard a soprano singing songs by Bizet.

The dialling of a telephone number and the pressing of the "Radio 3 button" on the car radio are only two of the countless methods by which Mankind has managed to bring music mechanically to the ears of eagerly-awaiting listeners.

What do you mean by "mechanically"?

"Automatically" is a word that might serve just as well.

It is surely pedantic to argue over the "word" or the "name" of the action. It is the action, call it by any name you wish, that is the important factor. The action in question is the action of music or sound being reproduced, and to say that *this* is "mechanical", but *that* is "automatic", is merely avoiding the issue, the issue being the fact that music or sound is available by some method other than by a live performance there and then by the artists.

Over-analysis and over-enthusiasm can dull the critical sense. A music box lover can marvel at the construction of "the box", but he will be wise to remember that other word in the title, "music". The "box" is only there as servant to the music.

The musician, too, must beware of being obsessed by the intricacies of the "mechanism"... there are too many "electronic composers" today more concerned with the magnetism of the tape than the magnetism of the music.

One of the few contemporary "electronic composers" who puts the music first is the young French composer Jean-Michel Jarre (born 1948). He composes in formal binary form, writing in normal piano treble and bass staves, with ordinary time and key signatures, and a melodic line which is easy on the ear. His music can be explained in the formal manner, just like a piece by Mozart or any other trained composer can be explained, be the music classical or "pop".

Jean-Michel Jarre is a classically trained musician, having studied at the Paris Conservatoire. However, like Berlioz and Debussy before him, he eventually rejected the formal and created something new. Berlioz gave us a new Romanticism, Debussy Impressionism, and Jean-Michel Jarre the Electronic Music of the future. One of his most significant statements is, "It is the instruments which are electronic, not the music". He and his engineers, craftsmen all, have created new instruments with the same dedicated skill as the music box makers of 150 years ago. These artists used the techniques of their time to invent a method of taking music into the home.

In other words, a system whereby people can hear music even when the actual music-makers are no longer there. The system, under a series of forms, has been

operating for centuries, and we refer to it loosely as "mechanical music".

Are not such terms as "canned music", "music on the box", "recorded music", "taped music", "home video", and so on, all referring, albeit loosely, to the same thing?

Dr Walter Bruch's book about the development of Sound Recording in Berlin is entitled "From Carillon to Magnetic Tape" (translated into English by David Snelling) and this very title proves the point that music "mechanically", "automatically", call the method what you will, dates from the 17th century ringing of pre-tuned bells to the 20th century playing of pre-recorded magnetic tapes and electronic frequencies.

American enthusiast, Dr Coulson Conn, one of the editors of the journal of the Music Box Society International of America, writes, "Disc music boxes and modern computers have several aspects in common; both use pre-programmed material and both can change programmes and both produce sounds. Of special note is the fact that both have much of their worth in their associated software... the programmed disc".

Dr Bruch in Germany and Dr Conn in America are both implying the same thing, viz, that recorded sound throughout the ages is simply "recorded sound throughout the ages". That, and nothing else.

It is true that the methods of "mechanically" producing music at will are wonders in their own right.

Take the 19th century Music Box.

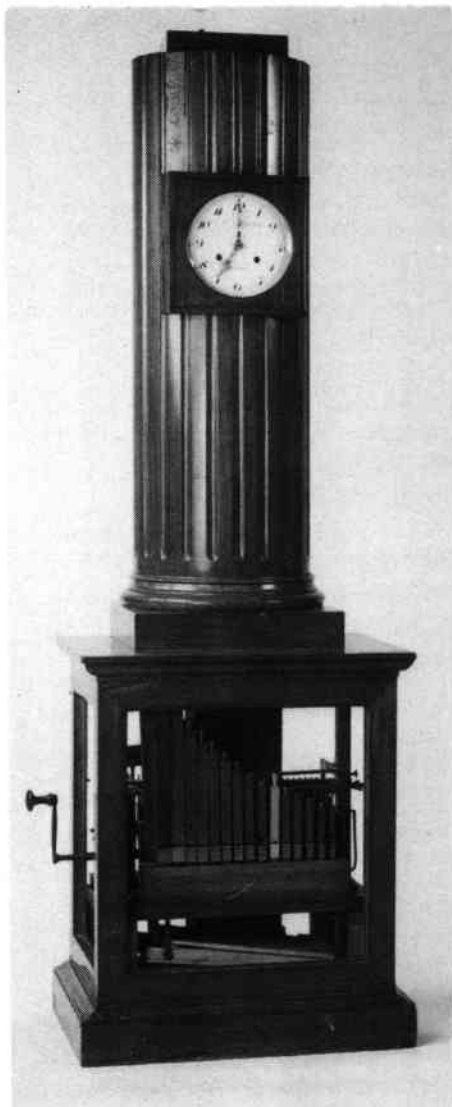
Enthusiasts can marvel at the mechanics of the box; the tuned comb, the pinned cylinder, and the delicate mechanism providing the power. They can claim with some justification that the Music Box is "an instrument in its own right". But this dedicated enthusiasm must not obscure the elementary fact that this "instrument in its own right" is simply an instrument for producing pre-recorded music. It would be useless if it did not produce "music", so the box must metaphorically play second fiddle to the music. No one in the 19th century would have bought the most wonderfully constructed music box if it had not produced music. Furthermore, to encourage the buyer to buy, the box had to be programmed to play music the buyer wanted to hear, in short, the most popular music of the day.

Apart from popular music for the home and public consumption, the Music Box might have an interchangeable cylinder which played hymns, so that Mama could with propriety play music on a Victorian Sunday evening.

This was a utility value not scorned at by many 19th century churches glad to have a mechanical organ capable of playing hymns... a very handy instrument to have around if the regular organist happened to be ill.

This desire by the public to hear favourite music at the drop of a hat, or rather, the turn of a key, the depression of a knob, or a coin in the slot, created a demand for music other than by live performance. It was, also, a new source of income for the poverty-stricken composers of the world.

In the Swiss museum of Dr Weiss-Stauffacher at Seewen, which is south of Basel, there is a Flute Clock made by John Gottfried Klose in Breslau. The clock is thought to have been made c1760. A flute action was



Flute Clock.

added, the barrel and two bellows being driven by a stone weight. There are 32 stopped wooden pipes fed by air at a pressure of 17lb/in and played via the wooden pinned barrel. The sound is sublime, particularly one of the tunes which is an original piece written by Mozart, *and not listed by Köchel*.

There is written evidence that mechanical music produced money "on the side". In October 1790 Mozart wrote to Constance, his wife, "... I have fixed in my mind to write the Adagio right away so as to give some ducats into the hand of my dear little wife". We, therefore, have a composer no less than Mozart himself agreeing to compose for the mechanical flute clock and thus earn a small fee, straight into his pocket, with no questions asked. This extra source of income must have seemed like a God-send to impecunious Mozart. It was surely a *Magic Flute Clock*... it produced ready money for the composer. Unhappily, it was not enough to prevent Mozart being buried in a pauper's grave.

Nevertheless, mechanical music thus began to appeal to the musician. Gradually it became obvious that here was a source of much-needed income.

The first composer known to bring in a law suit claiming a share of the profits from mechanical music was Beethoven.

He had written a piece from Maelzel's "Mechanical Orchestra", the Orchestrion, and Beethoven noticed that every time Maelzel gave a concert with his mechanical contraption he pocketed all the ticket money. Beethoven received nothing. The courts decided that Beethoven and Maelzel should divide the profits 50:50.

Royalties from the reproduction of music!!!

This makes the story of mechanical music well and truly Music's own story of From Rags to Riches.

Composers were slow at first to cotton on to this gold mine, but once the news filtered through the musical grapevine there was no shortage of composers willing to write specifically for mechanical instruments. It not only meant publicity for their music but also.... money.

From the lecture notes of R Leach (Surrey County Council Lecturer in Music) we can glean the following:

"Enthusiasts well know the delights of mechanical musical instruments. Yet so often in the wider field of music, this area can be dismissed as an unimportant novelty. Beethoven, Haydn, Mozart, Handel, CPE Bach, Hindemith and Stravinsky were among many composers who wrote specifically pieces for mechanical instruments.

A convenient starting point is to mention music that "hints" at mechanical music, Haydn's 101st symphony, for example, nicknamed "The Clock" because of the "tick tock" rhythm of the second movement. Although some commentators say that Haydn did not have a clock in mind when composing this work, recently it has been suggested that it was inspired by a mechanical clock with the bar's silence representing the re-winding of the clock.

In Weber's "The Freeshooter", during the Wolf Glen's scene, a distant clock can be heard striking twelve, while Kaspar sings an incantation selling his soul to the Devil. Richard Strauss uses a "deep bell" to chime midnight in 'Night Song' at the end of "Also Sprach Zarathustra", inspired by Nietzsche's poem of the

Zoroastrian prophet. Mahler set this poem to music in his Third Symphony, separating the lines with twelve strokes of the bell.

A pair of bells chime the early hours of the morning while the demons go about their business in the last movement of Berlioz's *Symphonie Fantastique*, and the tolling of a little church bell brings demonic revelry to an end in Mussorgsky's "Night on the Bare Mountain."

Possibly the most elaborate orchestral depiction of a mechanical clock is in the second movement of the "Hary Janes" suite by Zoltan Kodaly. Entitled "Viennese Musical Clock", this perky melody is played by piccolo, flute, oboe, clarinet and horn, usually in unison. Chimes are represented by tubular bells, *glockenspiel*, celesta and piano, whilst the machinery is depicted by a battery of percussion including snare drum, triangle, gong and suspended cymbal.

Haydn also depicts a street organ in a symphony, this being in his 82nd nicknamed "The Bear" because the last movement is reminiscent of a tune played to accompany a dancing bear at a local fair. Mahler also hinted at street organs, along with marching bands, cowbells and other childhood sounds in many collages of sound in his symphonies. Bartok tries to create a street organ sound in his third string quartet. The players are required to do many odd things here, including plucking their instruments violently, playing them with the back of the bow and strumming them like a guitar.

In lighter vein, Rodgers and Hammerstein's musical "Carousel" is initially set in a fairground, and the organ is clearly depicted in the "Carousel Waltz". The Hollies tried to recreate the sound of a carousel in the 1967 hit "On a Carousel" using guitars. The fairground sound is also in evidence on James Darren's "Goodbye Cruel World" (for the lines, "I'm off to join the Circus") and on Sandie Shaw's "Puppet On A String" which won the Eurovision Song Contest in 1967.

"Wellington's Victory" by Beethoven was originally written for an orchestrion, and the sound of this machine is imitated in his subsequent orchestration.

(NOTE: This is the work which led to Beethoven being granted the 50:50 "royalties" with Maelzel already referred to in this "Introduction". Judgement in Beethoven's favour was given in 1817, a year all musicians receiving royalties should revere with the utmost respect).

The music box is beautifully depicted in Liadov's work, "Musical Snuff Box". Originally written as a solo piano piece, it has subsequently been arranged for piccolo, two flutes, three clarinets, harp and *glockenspiel*.

The hurdy-gurdy stands halfway between mechanical and non-mechanical instruments. Although used as a fairground instrument, a concerto by Corrette, recently recorded, shows its greater capabilities. With extra organ pipes, it is called a *Vielle Organisee* for which Haydn wrote five concertos.

The book "The Aeolian Pipe Organ and its Music" (1919), in America, lists 1276 rolls made for the two manual Aeolian pipe organ with player mechanism. It is especially interesting that Engelbert Humperdinck, Camille Saint-Saens and Victor Herbert composed music specifically for the Aeolian pipe organ, and each one of these pieces is described in the book.

In 1956, at a Hoffnung concert, the "Festival Ensemble" gave the first (and last) performance of Gordon Jacob's variations on "Annie Laurie" written for the ridiculous ensemble of hurdy-gurdy, hecklephone, two contrabass clarinets, two contrabassoons, serpent, subcontrabass tuba, harmonium and two piccolos.

Although music has been put on gramophone records since 1877, there is an interesting reversal of roles in "The Pines of Gianicole" from "Pines of Rome" by Respighi, in which the composer requires a gramophone record of a nightingale to be played. Similarly, a composer, Charles Orth, who was born in Bavaria but lived most of his life in Vienna, wrote a piece called "In a Clock Store" which requires a large number of mechanical clocks to join the orchestra.

The Beatles made a bizarre use of steam organs in the song "Being For the Benefit of Mr Kite" on their LP "Sergeant Pepper's Lonely Heart's Club Band". This song was inspired by a circus poster acquired by John Lennon. To give the circus effect, recordings of steam organs were copied on to tape, the tape was cut into short sections, these pieces were thrown in the air and then spliced in random order. George Martin, their producer, said he wanted the sound of steam organs without their actually playing any tune!

In 1965 Robert Moog invented the synthesiser, effectively doubling the number of musical sounds available to musicians overnight. Walter Carlos is a leading exponent of this new instrument's potential and in an extended piece called "Pompous Circumstances" his expensive electronic equipment was used to create many sonorities, including a fairground organ!

We can therefore see that mechanical music has influenced spheres of music outside its own.

R.L."

The chronological advance of technology has decreed the form of the mechanism to be used in the reproduction of music. Sequentially; the carillon, the flute clock, the hurdy-gurdy, the music box, the polyphon, the street piano, the player-piano, pianola etc (N.B. In Paris in February 1984 I noticed a Yamaha grand piano... which played when a cassette was inserted under the keyboard), the gramophone, the radio, the record player, the tape recorder, the computer, the synthesiser, the electronic organ, the laser harp, the "micro-chip" singing bird of Dr Robert Burnett....

It is not necessary to be a trained musician to play most of the above instruments. They are sources of "Music for All", both the musician and the non-musician sections of the population.

The millionaire-musicians, and those able to earn a living as professional musicians, and all people holding copyrights on some aspect of music-making, owe it all to Mozart and his Magic Flute Clock, and especially to Ludwig van Beethoven for obtaining the first known legal fees by a composer for mechanical reproduction of his own music.

Dial a number, push a button, play a cassette, play someone else's music professionally, put on a record, listen to radio or TV, watch a film; you cannot escape music today (and 99% of it reaches us electronically), and thanks to Beethoven every time a piece is reproduced it is chalked up to the composer's Estate.... and

the royalties continue for 50 years (the number of years varies in different countries) after the composer's death.

In Great Britain it was in 1914 that The Performing Rights Society was founded and today it represents more than half a million copyright owners. In 1947 the Society was granted its Coat of Arms by the College of Arms, a signal of the place The Performing Rights Society occupies in the musical life of the country (United Kingdom). France was the first country to form such a society. Other countries have followed suit, there being a reciprocal agreement between them.

If these societies dealt only with live performances the composers would receive nothing but comparative "chicken feed". It is the mechanical reproduction of music that brings in the big money. In 1982 The Performing Rights Society's income was £54,442,312. What a fortune to share between the copyright-owning musicians of today!

So, composers of today, hats off to Beethoven!

The royalties are a direct result of Beethoven's astute bargaining with the genius of mechanical music, Maelzel.

And please remember Mozart and his Magic Flute Clock. Some refer to him as the world's first professional musician. He paid a high price for his independence.

Musicians will surely know that Mozart left more than just his magnificent music... he left a professionalism for the musician, he freed the musician from either serfdom or patronage. He made music a way of life and not a way of servitude.

Mozart and Beethoven... two of the world's greatest musicians... and also two men who set music on the course to financial viability.

RC-L, 1984.

CHIMES AND CARILLONS

from the 1941 Horological Journal (Part 2)

Sent in by J G Fox, Exeter.

SIX-BELL CHIMES

KROONSTAD

The home of this chime is the Dutch Reformed Church at Kroonstad, Orange Free State, the clock and bells being by Gillett and Johnston of Croydon. The key of these quarters is the same as that of our own Big



Ben but the first quarter is a much more modest affair than that of the Westminster Chime, consisting of three notes only, while the hour bell, being tuned to A, throws the whole chime out of focus almost as abruptly as does the notorious C sharp at Canterbury Cathedral.

"WINCHESTER"

Where these chimes are to be heard must, for the present, remain a mystery. In days to come, when under-nourished petrol-tanks can receive their full capacity, it will be a pleasant holiday to go forth

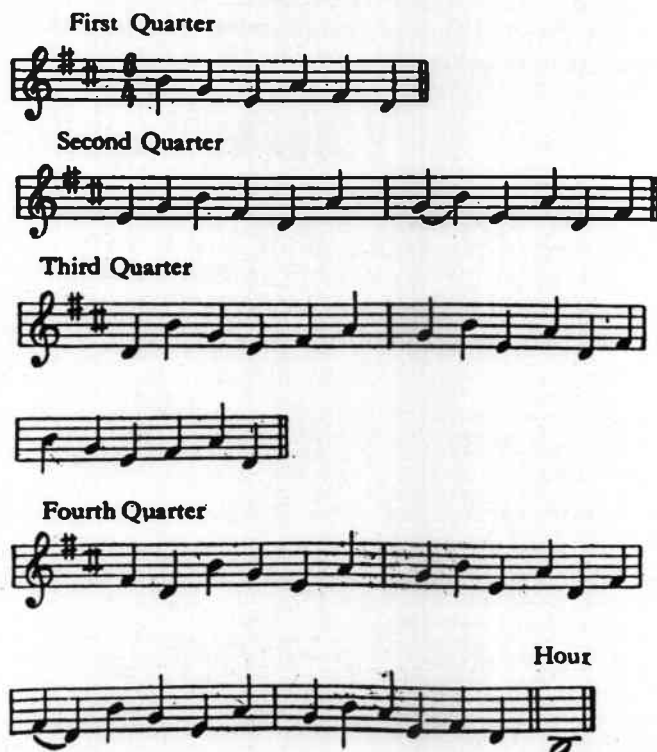


into the green lanes and spend pleasant hours waiting under church towers until they are located. Winchester itself does not apparently shelter them. The cathedral confines itself to a ting-tang. How

they came to be christened by clock manufacturers with the name of the cathedral city is as much a problem as discovering where they are to be heard.

CANTERBURY

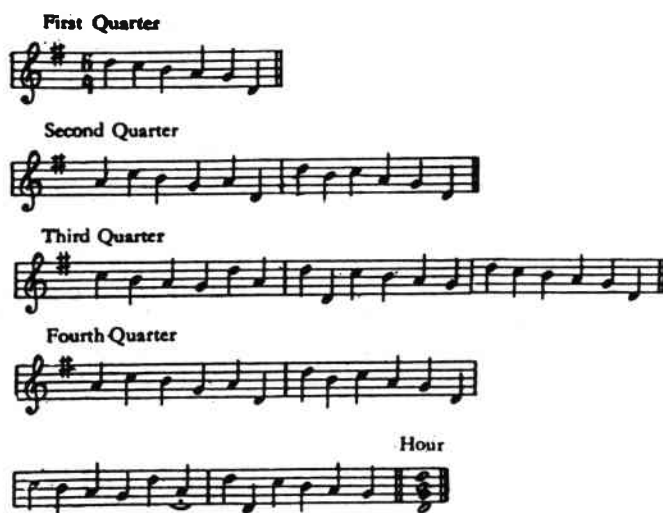
Not to be confused with the chime at Canterbury Cathedral these six-bell quarters represent another problem for the chime-hunter. We have the word of Dr



J. Baltzer that they are to be found in the City of Canterbury but the name of the church is undisclosed. The bells are said to sing: "I'll pass this way but once, what good that I can do, let me not neglect it, for I'll not pass again."

TRINITY

This chime, once installed at the church of the Holy Trinity, London, has since found its way into America and Germany. Little is known of the actual places where it has been set up, although a certain Charles A. Jacques is reported to have invented the striking-work used in connection with the American version. Dr. J. Baltzer speaks of it being no longer used in Britain. One of the chief and most annoying difficulties in obtaining information about this and other chimes is that so many have mistakenly been silenced for the duration.

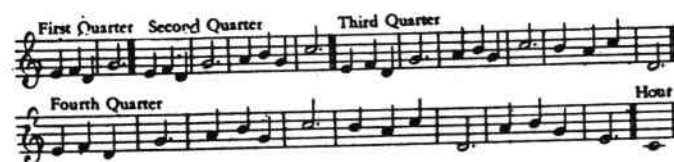


A SEVEN-BELL CHIME

EATON SOCON

This chime seems to be unique in that it uses seven bells. It was composed by S. G. Wilkinson in 1931 for the church at Eaton Socon on its rebuilding after a disastrous fire. The chime proceeds by the simple method of adding a phrase at each quarter. Although this system excludes the variety possible with a set of changes it has the advantage of making each quarter easily recognisable. The surprise drop

of a seventh at the third quarter is a little daring and would depend on perfectly tuned bells for its success.



EIGHT-BELL CHIMES

GUILDFORD

Among eight-bell chimes the place of honour must surely be to the Guildford chimes. They were composed by the organist of St. Nicholas Church, Guildford in 1843, and set up in Holy Trinity Church in the same town. The organist was George Wilkins



a pupil of Hopkins and composer of much church music. The chimes were copied at Chard with a slight alteration to the first quarter and for some time known as the Chard Chimes. Northleach, Macclesfield, Irthlingborough, Bournville, Paddockhurst, Chobham and Stratton are other places where they may be heard. A particularly fine example is erected at the Corn Exchange, Spalding. At Guildford the third note of the first quarter is A (or "lah") instead of F ("fah.")

Another version of the Guildford Chime which

deserves especial notice is at the church of Buckland-in-the-Moor, Devon. Here the fourth quarter has been extended by the addition of a new phrase.

MAGDALEN COLLEGE

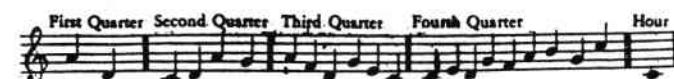
The university towns compete in the sphere of chime tunes as they do in every other. This beautiful example, which finds an echo at Beverley Minster, is rung on a new set of bells by John Smith



& Sons of Derby (1908) but the chime is an exact copy of the original set up in 1713. Like the chime at Gonville and Caius College it begins by pretending to be a ting-tang. Note the way in which the fourth quarter refrains from using the C bell so that it may be reserved for the hour strike.

NEW COLLEGE

Another Oxford chime comes from New College. These University chimes seem to favour the ting-tang trick at the first quarter. Here it is again, this time sounding a bare fifth. The quarters are



less interesting than other Oxford chimes but with such a bell-concert going on all over the city it seems churlish to criticise. The bells at New College are by Rudhall of Gloucester.

DENSTONE COLLEGE

Next among "the coloured counties" possessing an interesting chime is Staffordshire, represented here by the bells of Denstone College. The quarters were composed by R. J. Denton in 1933. This is



another instance of an ambiguous first quarter which, in this case, suggests F major although the rest of the chime is clearly in C. The fourth quarter is quite a lengthy tune which hints here and there at the fourth quarter of the Guildford Chimes.

ST. MICHAELS

This chime probably comes from St. Michaels' Church, Hamburg and is little more than an undistinguished series of changes. Compared with the happy effects obtained on fewer bells elsewhere and the discreet use of eight by such chimes as Guildford and Magdalen it is a poor specimen. Its chief claim to notice is a multiple striking work.

First Quarter



Second Quarter



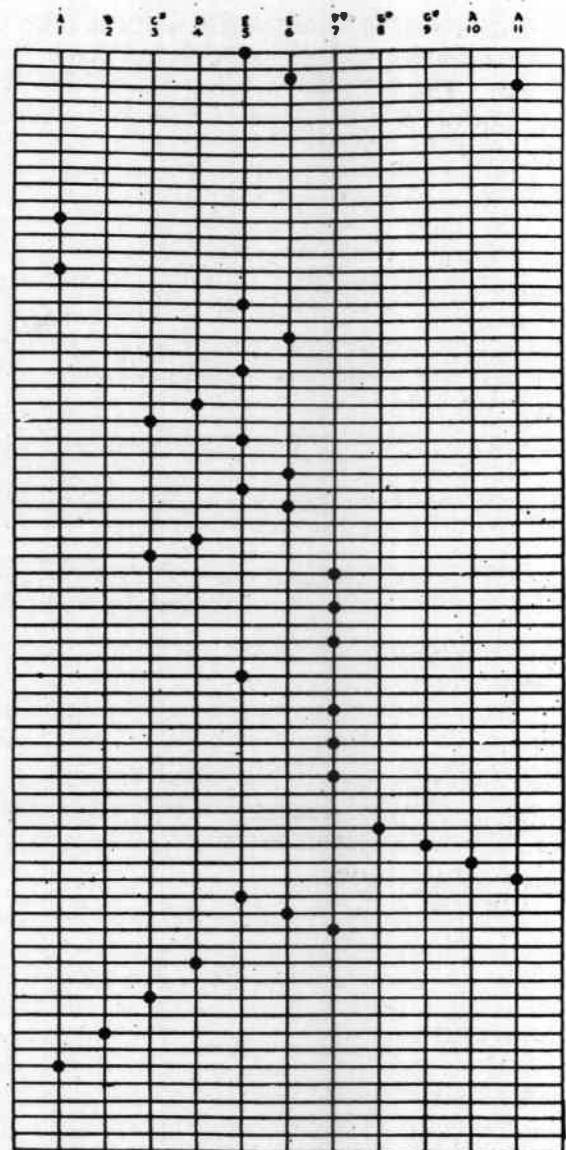
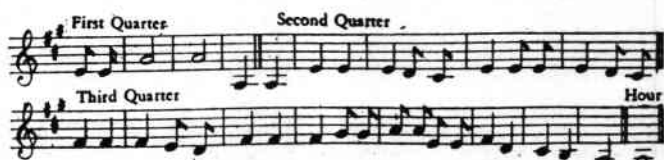
Third Quarter



"THE JONES BOYS"

"O, the Jones Boys,
They built a mill on the top of a hill
They worked all night and they worked all day
But they couldn't make that
Gosh darn saw mill pay!"

That is the burden of the chimes which ring out from a certain Canadian college. These quarters



The chart for the lay-out of the barrel used in connection with the "Jones Boys" chime. Gent & Co., of Leicester, are the makers

were supplied by Gent & Co., of Leicester to the order of Lord Beaverbrook who is apparently responsible for the idea of adapting this well-known tune for the purpose of the chime. The accompanying chart shows the lay-out of the barrel pins. It will be noticed that, although only eight bells are required for the tune, it was necessary to employ two hammers on three of the bells. The bells are by Taylors of Loughborough. It is difficult to say how successful this chime is without having heard it but at first sight it would not seem an ideal choice. Its repeated notes and hopping rhythm make it a dangerous model from which to copy, although as in most other spheres, it is occasionally possible to break all the rules of what constitutes a good chime and get away with it!

This is one of the rare cases where the fourth quarter is sounded only by the hour bell.

CAIRO

The next eight-bell chime takes us to far-off Cairo. But the chime in question is no evocation of temple chants. Here where for century after century time was marked only by the sharp shadows thrown by the Egyptian sun a modern clock surmounts the King Fuad Hospital and plays a tune by



W. H. Vipond Barry which is solidly occidental in mode and rhythm.

These quarters are played on tubular bells weighing in all ten hundredweights. The chime barrel also operates two mechanical figures.

These chimes are to be heard nearer home at St. Bartholomew's, Dublin.

"BRITISH GRENADIERS"

An amusing chime for eight bells is fitted to an interior bracket clock at Greenwich Barracks. It is based on the tune of *The British Grenadiers* and admirably suits the clock which is modelled on a thoroughly military pattern. The simple oak case carries on its front panel a replica of the field-gun badge with twelve spokes to the wheel. These spokes, with engraved markings around the rim, provide the chapters of the dial. The hands are

designed to represent ram-rods, whilst above and below the dial circle are scrolls which bear the motto *Ubique, Quo Fas et Gloria Ducunt*.

NOTRE DAME

It is easy for the fanciful to sense a hint of Gothic in these historic quarters. In spite of their fame little is to be discovered about their origin. Apart from the Westminster chime, which has made frequent appearances on the cinema screen (notably



as a signature-tune and picture of London Films) the Notre Dame quarters are probably the only chimes to have made themselves famous through this medium. The film in which they were heard was the version of Victor Hugo's *Hunchback of Notre Dame* in which Charles Laughton appeared.

TEN-BELL CHIMES

BEVERLEY

At Beverley, Yorks, in the great white Minster, is probably the most elaborate set of chimes in Britain. The bells are ten in number and dated 1901. The Rev. Canon Nolloth was the composer of the quarters and he confessed his aims to be the avoidance of anything like a tune; the best display of the ten bells and easily distinguishable quarters. These objects he achieved by echoing, in three of the quarters, a chime already famous elsewhere. Thus the first quarter takes our thoughts southward to Oxford and the fourth quarter of the Magdalen chime; the second has its inspiration closer at hand, at Derby (compare the second bar of the third quarter of All Saints', Derby), while the fourth is a distant echo indeed, being a reminiscence of the carillon of the Cathedral of St. Rombould at Malines. The third quarter is a motif from the *Laudes Domini*.

The chimes are interesting for another reason. The quarter bells are housed in the north-west



tower of the Minster but the hours are struck on Great John, the seven-and-three-quarter-ton bell in the south-west tower. The clock operating this elaborate chime is a fine one made by John Smith of Derby in 1902. The bells are Taylors of Loughborough.

DERBY

These famous quarters come from All Saint's Church (now the Cathedral Church) Derby. The recurring tritone (B—F) is a feature which many ears find trying, while the second and fourth quarters



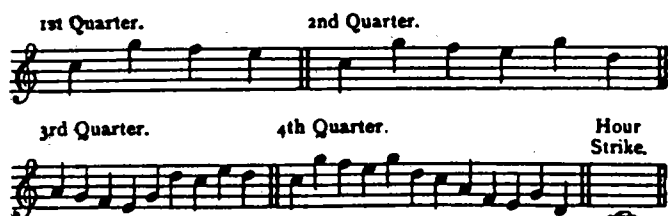
somewhat resemble the commonplace sets of ringers' changes generally known as "Whittington" chimes. These quarters may be quite effective when played

ELEVEN-BELL CHIMES

WHITTINGTON (Bow)

The old tune of "Turn Again Whittington" was for six bells and is given in D'Urfey's *Wit and Mirth, or Pills to Purge Melancholy* (1653-1723). The earliest reference to it, according to W. W. Starmer, is in Shirley's *Constant Maid* where the words occur *Six bells in every steeple, And let them all go to the city tune, 'Turn Again Whittington.'* This was in 1640, 286 years after Whittington was made Lord Mayor of London.

Whether Whittington actually did "turn again" at the sound of London bells is doubtful but it is certain that he heard nothing from Bow Church in 1300 but the single bell of a curfew. It is with Bow Church that the chime is associated, however, and



it is apt that this steeple should have housed the quarters composed by Sir Charles Villiers Stanford in 1905 and based on the old six-bell tune.

WHITTINGTON ("American Version")

This "American version" of the Whittington chime is given by Dr. Baltzer as such and is typical of the undistinguished sets of changes which pass for "A Whittington Chime" on so many domestic clocks. With such interesting and varied quarter-chimes on as few as four bells it is a pity that eight should be employed to such little purpose as here.

on a set of well-tuned bells but they lack the distinction which many smaller chimes succeed in capturing.

PRESTON

The listener hearing only the first quarter of this chime would never imagine that he was in the presence of ten-bell quarters. Four notes only climb into the air. If he waited until the second quarter he would only hear two further notes, while at the third quarter one of these, the high F sharp



absents itself. The fourth quarter, although it brings in four lower-pitched newcomers, finds the top E joining the F sharp in sulky silence. This is a strange way of using ten bells, especially as the low D which is used for the hour strike is sounded for the first time in the quarter immediately preceding. The copyright of this chime is held by Canon Wallis. The clock is by Gent & Co., of Leicester.



TROWBRIDGE

Sir W. G. Alcock composed the Trowbridge quarters in 1934. They are a splendid example of a well-balanced melodic outline for eleven bells.



CARILLONS

MOST Continental chimes are on quite a different scale to those heard in Britain. Carillons of sometimes as many as fifty bells chime not only the quarters but half quarters as well. These chimes are not merely fragments of melody. They often consist of pieces of music laid out in four and five parts. Some of them would prove a rare

The four half-quarters which are a notable feature of the Malines chimes



handful even on a piano. At Malines is a classic example in the tower of the Cathedral of St. Rombould and which is over 200 years old. Forty-five bells are played upon by a barrel with a driving weight of over a ton. The mechanism has been described as clumsy and the success of the chimes is mainly due to the constant care of an expert who looks after them and almost lives in the tower. Malines is probably the best example of half-quarters being used. Rippling arpeggios ring out between the actual quarters, as shown by the numbered staves. At the quarters to and past the hour a sixteen-bar march tune is played (an old Ypres tune) in full harmony. At the half-hour the

This old Ypres song serves for the quarters of the Malines clock



bells crash out a whole movement of a cantata, *Le Triomphe de Groeninghe*, by Charles Mestdagh. Space forbids many quotations from these flamboyant striking-works but there is room for a more modest example from the Elite Carillon, a famous French chime which we can now only hope is still in existence. Note the hour-strike which is on a chord of five notes, a frequent phenomenon in Continental chimes, where there is a tendency to use the bells for the sake of using them. As W. W. Starmer points out, chords on bells are scarcely ever successful owing to the peculiar acoustic difficulties.

Another Continental example—the music of the famous Elite Carillon



L'ENVOI

IF the foregoing collection succeeds in opening the ears of those who have hitherto been content to copy "Westminsters" and "Whittingtons" *ad nauseum* it will have served a purpose. Let our hours go with music, by all means, a single bell striking the hours is a little funereal at best, but to set our clocks chiming all to the same tune is scarcely an improvement.

A word of regret is due to Wales that no chimes have come to hand from the Principality. Where are the bells of Aberdovey? Shropshire, too, is

unrepresented. Were none of the bells "in steeples far and near" Bredon used for quarter-chimes?

Westmorland is another county which may harbour further examples. We know that

*Arkhbolme ting and Gressingham tang
Are the two worse bells that ever rang*

but surely they can't all be like that?

A further word of thanks is due to all those who have so kindly and willingly helped to gather information and music. Just what rigours this has often entailed can only be judged by one who has stood shivering under church-towers with a torch and a piece of music-paper or spent evenings dodging between the fireside and the front-door trying to catch a nearby chime. Apologies are also due to the innumerable vicars and rectors who have been worried for information about something which is

too often regarded as merely a noise that interrupts the sermon.

Meanwhile those responsible should note that the sounding of clock-chimes, one of the horologist's most subtle forms of advertising, is definitely not affected by the war-time ban on church-bells. As pointed out in the November issue of *HOROLOGICAL JOURNAL*, there has only been one reference to chimes in the House of Commons, on which occasion Sir John Anderson, as Home Secretary, said that he was unaware of any public demand for the silencing of chimes.

A good many of the quarters mentioned in the foregoing article have been "interned" for the duration, and quite without reason. Big Ben still keeps the pigeons awake at Westminster—and is still the world's leading radio personality. Let his more modest colleagues follow suit.

A LITTLE IRISH

THAT dark and unreadable masterpiece of the late James Joyce, *Finnegan's Wake*, contains, many passages of interest to the horologist although groping for meaning in these strange dream-words might be likened to searching for the cause of stoppage of a tiny baguette in a dark-room. What is one to make a system of time where instruments are liable to be all different "as clocks from keys since nobody appeared to have the same time of beard, some saying by their Oorlog it was Sygstryggs to nine, more holding with the Ryan vogt it was Dane to pfife." ? Plays are timed to begin "every evening at lighting up o'clock sharp" and appetites wait until it is "one o'gong for lunch and dinner-chime."

At least one exploit of the redoubtable Humphrey Chimpden Earwicker (Here Comes Everybody), the multi-personed hero of this strange saga, is worth quotation. (It is noteworthy that he has "a quadrant in his tile to tell Toler cad o'clock it is."). He is described as "billowing across the wide expanse of our greatest park" (The Phoenix Park, Dublin, this, but it is as well to warn readers that it is just as likely to become the Garden of Eden in the next paragraph) "one happygogusty ideas-of-April morning" when "a cad with a pipe hardily accosted him to ask him how much a clock it was that the clock struck had he any idea by cock's luck as his watch was bradys." The Earwicker of that spurring instance halted "quick on the draw, and prodooood from his gun pocket his Jurgensen's shrapnel waterbury . . . but on the same stroke, hearing the bellmaster, over the wastes to the south, at work upon the ten ton tonuant thunderous tenor toller in the speckled church . . . told the inquiring kiddier, by Jehova, it was twelve of em sidereal and tankard time . . ."

It is not surprising to read that the inquirer was "not a little taken abock that that was owl the

God's clock it was." He appears to reflect that, after all, "I have met with you, bird, too late, or if not, too worm and early."

Most people, after wandering for more than a little while in this verbal jungle, will find it a relief to switch on the radio and hear six precise pips from Greenwich.

Time O'Goatsbeard

HUMILITY becomes the craftsman and it is good in these days to turn for a while from precision instruments and their problems to the barometers and chronometers of our forefathers—the common flowers and plants of hedgerow and field. Is there anyone who cannot find some strange and deep satisfaction in the fact that, for instance, the goatsbeard flower, opening and closing its petals at a certain definite hours every day, forms a time-keeper more infallible than the most delicate watch-movement?

It is a pity that we have so many of us forgotten the secrets that were once common knowledge—that no rain will come for at least four hours when the flowers of the common chickweed are fully expanded; that if its tiny flowers be half-concealed rain is on the way; that the scarlet pimpernel and convolvulus fold their leaves on the approach of wet weather; that if Siberian sow-thistle flowers remain open all night rain will fall next morning.

Rain can also be expected if the African marigold does not open its petals by seven a.m. while when the Alpine whiltow grass, fever-dew and winter-green hang down by night as if asleep there is a presence of excessive moisture.

The common dandelion, too, though not the time-teller that we once believed as small children, does predict coming heat or a dry spell by tightly closing its flowers.

AN INTERESTING ORGAN CLOCK

by Ian Alderman

WITH what smugness can an amateur detective report the happy discovery of hitherto unsuspected music by Haydn on an instrument in a public collection in England? As is well known Haydn's barrel organ music survives on only three contemporary instruments, and although the music is of little consequence compared with the towering achievements of the symphonies and the string quartets, it does remain the only tangible link we have with the past, and anything which brushes the coat-tails of genius must remain tantalisingly curious to us now, two hundred years later.

The museum at Temple Newsam House, Leeds, has an organ clock by George Pike, made about 1765, and it was broadcast recently, with the careless remark that the music was unidentifiable. (The existence of this clock is noted by Mr Ord-Hume,

The Music Box, Vol. 9, No. 7, Autumn 1980, without recognition of the music it plays, which is the subject of his book reviewed elsewhere in this issue). During the broadcast I was busy pinning on to a barrel music by Haydn, and it was more than eerie that the music I was setting was that very 'unidentifiable' piece.

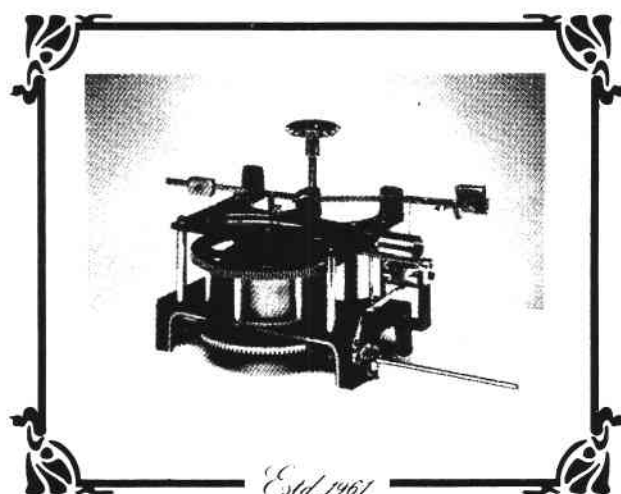
I telephoned the museum, and the curator, Christopher Gilbert, generously supplied me with information and a recording of his clock. Although the clock was made before the music was written (clock 1765, music 1792), it appeared from written notes within the clock that the music barrel was re-pinned in 1817.

The Times newspaper in 1817 carried a notice, saying that Joseph Gurck was exhibiting his Pan-harmonicon (an orchestrion) in London. For a time Gurck was an assistant to Father Niemecz who

worked with Haydn on the production of the organs which survive. The music barrel of the Pike organ clock is signed 'Jos. Gurck, Dublin 1817' and the music it plays is that known as Schmid No. 6, 'Der Wachtelschlag' (The Quail), a minuet by Haydn, written expressly for barrel organ. The quail is a little bird that makes (apart from fleeting appearances on the dinner table) a small squeaking call, often imitated by composers. This minuet derives its impetus from the three notes of the quail call, and differs only from the version on the 'Niemecz' organ in that the second section is repeated.

To complete this curious tale of involvement with the past, I discovered that an earlier owner of the Temple Newsam clock, Sir Morton Peto, is buried in my garden, not ten feet from where I write this piece at Chedington, in Dorsetshire.

Ian Alderman, January 1984.



ROBERT KANE TRENDER

Specialist Restorer of Disc Musical Boxes

Seven point Five Drayson Mews Kensington London W8

01.937.3247

MUSICAL BOX ODDMENTS 22

by H. A. V. Bulleid

HERE are two more composers whose work is far more often noted on tune sheets than their names.

Friedrich von Flotow

Flotow (1812-1883) came from a rich and aristocratic family in Mecklenburg. He studied at the Paris *Conservatoire* from 1828 till 1830 and of his many operas two achieved notable successes: *Alessandro Stradella* was first performed at Hamburg in 1844 and was taken up by fifteen other German theatres within a year. The title is commonly shortened to *Stradella*. An even greater success attended the 1847 Vienna premiere of *Martha*. This opera's alternative title is "Richmond Market", which the bored Lady Harriet and her companion visit disguised as servants, Martha and Julia, with serio-comic results. Lady Harriet has a show-stopper with her song in Act II – *The Last Rose of Summer*.

Emile Paladilhe

A tune often heard and enjoyed on cylinder musical boxes in *Mandolinata* – and not surprisingly it is particularly to be noted on the tune sheets of mandoline boxes. But seldom is its composer named, perhaps because his name, as carefully given above, is hard to pronounce and spell.

This French composer (1844-1926) entered the Paris *Conservatoire* at the age of nine. He composed several operettas and one Grand Opera, *Patrie*, 1886, also several large-scale sacred choral works. His one outstanding success was the song *Mandolinata*, composed in 1869 and, like most outstanding popular successes, heard in a number of different arrangements.

Aeolian Harp

An Aeolian harp, so named after Aeolus the legendary God of the Winds, consists of several strings of different diameters stretched over a sound board about three feet long and all tuned to the same fairly low pitch. Eddies caused in wind passing the strings cause them to vibrate and thereby make music; not only does each string sound loudly when its natural frequency matches the

Maker & Serial No.	F. Conchon 7220	Paillard, V.F. 1617
No. of tunes	4	6
Cylinder length × dia., inches	57⁄8 × 15⁄8	8¼ × 2
Teeth in main comb	51	53
Teeth in harp comb	23	24
Location of harp comb	Treble end	Treble end
Type of zither	Under comb, with on/off lever	Under comb, fixed
Pitch of lowest harp note	C above middle C 512 Hz	E, two above middle C 645 Hz
Lowest harp note dimensions, thickness/width/length in mm	0.6/1.2/24	0.4/1.3/21
Position of main comb teeth of the same pitch	14th & 15th from bass end	27th & 28th from bass end
Dimensions of these teeth, thickness/width/length in mm	0.8/1.3/22	0.7/1.65/23.5

Comparison of Conchon and PVF *Harpe Éolienne* musical box combs, including a comparison of their main comb and harp comb teeth dimensions.

varying wind speed, but in addition it sounds some overtones not found in the conventional musical scale. One sometimes heard a similar effect from large arrays of overhead telegraph wires.

It seems logical to say that if the wind is applied by mechanical means the Aeolian Harp ranks as an item of mechanical music.

Translated into French, it becomes *Harpe Éolienne* and this attractive title was taken up by Conchon and Paillard and probably others when they were searching for musical box novelties (and sales gimmicks for them) inspired by the idea of applying a tissue-paper zither to the comb. I think the original idea for a *Harpe Éolienne* box was to have a "harp" accompaniment to the music of the main comb played on a second, smaller comb with a zither under the teeth. Sometimes the zither was fixed, sometimes it was retractable by a sideways-moving lever pivoted to the bedplate in front of the harp comb. A hidden control mechanism to give a surprise effect in applying an under-comb zither was patented by A Paillard in 1886.

There is no uniformity about the placing of the harp comb; it is at the

bass end in Conchon 6822 and at the treble end in Conchon 7220, both similar small 4-air boxes. The latter is compared with PVF 1617 in the accompanying table. In both boxes the smaller, harp combs have the more delicate and therefore softer-playing teeth. Paillard's fixed zither obviates the need for any dampers on the harp comb – otherwise about half the teeth require dampers.

The rather casual view taken by the musical box makers of the various "harp" descriptions is illustrated by Conchon 6730, which presumably precedes the two boxes noted above. Its tune sheet is headed *Harpe Éolienne* and it plays six airs with a 12in cylinder and two combs, both covered by a single, conventional on/off zither. I have also seen an unidentified box, again with tune sheet inscribed *Harpe Éolienne*, having a single 13in comb – and, paradoxically, its zither missing.

Of course, no *Harpe Éolienne* musical box sounds remotely like an Aeolian harp; but with well-arranged and appropriate tunes a quite pleasant, rather haunting accompaniment to the main music can be achieved. Many listeners have found it agreeable. But the two smaller Conchon

boxes mentioned above each have one tune which seems to me unsuitable – 6822 has *Rule Britannia* and 7220 has Mendelssohn's *Wedding March* – both potential thumpers with which you don't mind drums and bells and even a castanette but hardly need plaintive, haunting refrains. The Conchon arrangements are rather florid compared with the PVF, in which the harp effect is more distinctive, despite the fact that the PVF harp teeth are much the weaker, as shown in the table.

It would be very interesting to know how far, if at all, the music arrangers were involved in the comparative strengths of the comb teeth; somebody must have prescribed them with care, even where the results were disappointing. A typical successful contemporary Conchon result came with serial No 7481 playing eight tunes with 14in cylinder and tune sheet headed "Harpe Tremolo. Deux Claviers" (two combs). This has a normal type of on/off zither above the tremolo (= mandoline) comb which is at the bass end and has 51 teeth compared with 50 in the main comb. In this box the harp teeth are slightly stiffer and therefore more brilliant than corresponding main comb teeth. This emphasizes a very satisfactory mandoline effect.

Conchon

Here are some Conchon details which give useful clues to dates and sources...

Conchon 7481 was made in 1877 or later, its tunes include the polka from *Les Cloches de Corneville*. (Feb. 1877). It was sold by agents Scotcher of Birmingham who printed their own pattern of tune sheet for it, boldly marked "No 215". This bogus serial number is of no interest to anyone except perhaps devotees of the agents.

All three Conchon boxes noted above as Harpe Éolienne have a common feature in their cases which is also unusual: the fronts of the cases are veneered with the grain of the veneer running vertically, in two matching halves.

Conchon 9595 has nickel-plated 11in cylinder with 8-air comb and was made in 1881 or later, its tunes include the Barcarolle from *Tales of Hoffmann* (Feb 1881).

Most Conchon boxes have their comb or combs stamped CONCH or

CONCHON on the brass base which powerfully suggests that either they were not made by Conchon or they left his works at some stage during manufacture or tuning. Otherwise, why label them?

Case Histories

There are several examples of a distinct though unreliable connection between the cylinder musical box makers and the cases fitted. In addition to the vertical front veneering for Conchon quoted above, Graham Webb has come across examples of Conchon boxes with the lid marquetry including both his trade marks – the angled ovals as seen on some governor cocks and the rather angular lyre which accompanied a five-pointed star on his letter headings.

One comes to associate Bremond boxes with superior lid and often front marquetry, having finer than average detail and more colourful woods or enamels.

More severe in style, with wide ebonized bands framing lid and front and sometimes also the sides, and with amboyna type veneer and inlay usually limited to a small display of brass and mother-of-pearl, comes a characteristic range of cases including those with matching tables. This style one associates with Baker-Troll – and, subsequently, with G Baker & Co. They often have a plinth, with added feet.

Tune Selector

Musical Box advertisements in the 1890's and early 1900's sometimes included the following or a similar note...

Attachment for changing tune at will, may be ordered with larger boxes. It is then found between the large Cylinder wheel and lever No 3. (the change/repeat lever). To obtain any tune on the list, stop the box at the end of the air, then pull the attachment forward the necessary number of times, until the Indicator shows the desired tune.

This type of tune selector normally makes its comparatively rare appearances on late boxes and is nickel plated to match. It works well. The new lever carries a sprung finger which engages a tooth near the top of the snail cam and pushes it on one tune. Being sprung it rides over the next tooth on its return stroke. Pegs on the lever bracket

prevent excessive movement of the finger, limiting it to exactly one tune when correctly set. The normal tune change/repeat lever is unaffected except that it is pushed to the "repeat" position when the tune selector is operated.

Another and simpler type of "optional extra" tune selector is illustrated herewith. It is on Bremond 8-air, 10-bell box no 17614 and it entirely replaces the usual tune change lever. The brass bearing block dowelled to the back corner of the bedplate carries a 1/4in shaft parallel to the cylinder and located axially by two set screws engaging grooves. The treble end of the shaft carries a lever which moves in the slightly widened and lengthened slot of the change/repeat lever. The bass end of the shaft carries a small brass housing for a spring-loaded steel finger with chamfered lower edge and in line with the teeth of the snail cam. When the lever is pulled forward the sprung finger slides freely over the snail cam teeth. When it is pushed backwards the finger swings upwards and advances the cam one tune. A peg is fixed in the bedplate to support the sprung finger in the normal "tune change" position. To leave the movement on "repeat" the lever is pushed right back and the finger is then well clear of the cam. The design is good except for the location of the shaft which should be by fixed collars, the absence of which raises suspicions that did not originate in Switzerland.

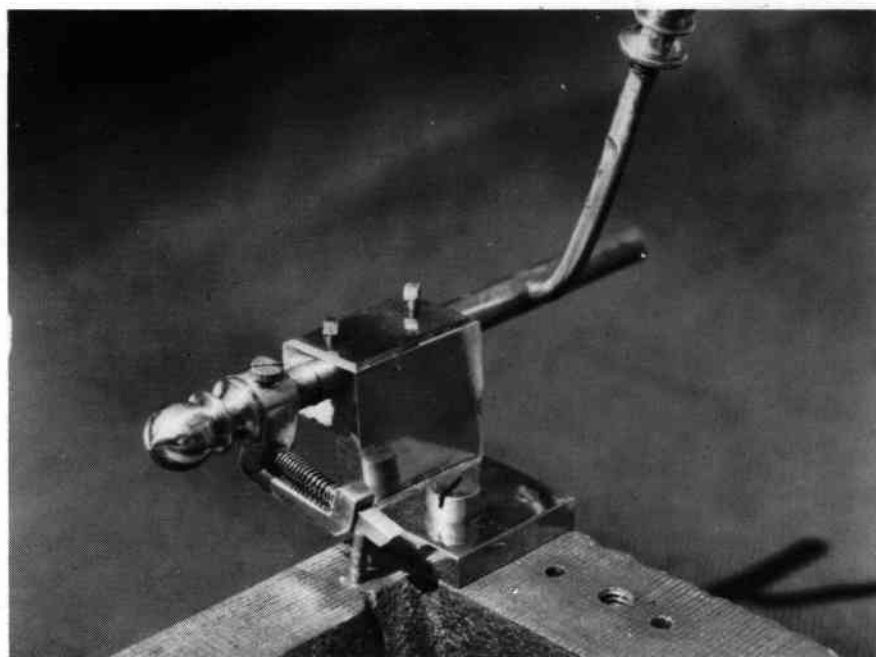
Fiction

According to Jules Verne (assuming accurate translation) early musical snuff boxes lacked an effective on/off control. His short story about a deranged clockmaker, *Master Zacharius*, published in 1874, is set in old Geneva. The house servant, old Scholastique, was always on about the evils of the times. Her talk was non-stop.. "Nobody tried to stop its course. It was with her as with the musical snuff-boxes which they made at Geneva; once wound up, you must break them before you will prevent their playing all their airs through".

Jules Verne was very up-to-date on phonographs. In *The Tribulations of a Chinaman*, published in 1879, two main characters correspond not by writing but...



Typical ON/OFF lever for Conchon Harpe Éolienne box no 7220, here shown in the ON position against the left hand stop. The lower end of the lever is a cam pressing down the sprung bar which is pivoted under the bedplate and has lifted the zither to touch the comb teeth.



Simple tune selector, shown in the tune-change position, the sprung square finger resting on a peg in the bedplate. Each time the lever at the right is pushed back and pulled forward again the snail cam is advanced one tune.

The envelope bore the Shanghai post-mark; but without waiting to examine the outside she tore it open and extracted not an ordinary letter but a sheet of tinfoil marked with some indented dots that revealed nothing until they were submitted to the action of the phonograph, when she knew they would produce the inflexions of his very voice.

"A letter!" she cried; "and more than a letter – I shall hear him speak!"

Carefully she laid her treasure upon the surface of a cylinder within; she put the mechanism in motion and distinctly recognized the tones of her lover's voice...

It was pretty bad news, but in an early chapter of the novel. Everything came right in the end.

HAVB
Dec. 1983.

Advertising Rates in THE MUSIC BOX

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

Positions inside journal:

Full page £45
Half page £25
Quarter page £15
1/8 page £10

For Classified rates see
back page.

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

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.

THE TIGHT-ROPE WALKER

by A. J. L. Wright

ALTHOUGH most automata of the middle and late nineteenth century were "one-off" hand-built models, a maker who was pleased with a prototype would undoubtedly repeat it with or without variations as it occurred to him at the time. Thus, we come across a series of similar items over a period which, although they bear no maker's name, bear a family resemblance.

One such automaton is the *Tight-rope Walker* with attendant musicians. The layout always follows the same pattern, the little acrobat being high up in the centre of the scene, advancing and retreating above the musicians who stand or sit on the ground beneath. The base on which the scene stands is usually very substantial and often rectangular with a glass cover of some sort, the whole thing being some 25" high.

Scenes vary, and an example shown on P45 of "Playthings Past" by Betty Cadbury consists of a stage and proscenium with two musicians standing up and one sitting. This one is covered by a square glass dome. Another example, on P112 of "Automata" by Mary Hillier is a woodland scene with four seated musicians on an oval base with inset clock and covered by an oval glass dome. A third example is shown on P262 of "Automata" by Chapuis & Droz. This has three musicians standing and one seated, in a somewhat enhanced woodland scene standing on a rectangular marquetry base covered by a rectangular framed glass case.

The version described in detail in this article (Fig 1) is again a woodland scene with only two seated musicians (which does simplify the diagram somewhat!). Whereas all the other acrobats have been definitely female, this version has a rather sexless costume. In all cases the musicians seem to be in Oriental costume of one sort or another.

The source of power is a good-quality key-wound 4-air musical movement with a 6" cylinder shown in Fig 2. This is of standard layout with three controls brought under the baseplate to the motor end and



Fig. 1. General view.

fitted with extensions to bring them out at the end of the automaton base. An extra bracket and bearing is added to accommodate a drive pinion from the spring barrel and this is connected to the automaton cam shaft by a detachable link which allows the musical movement to be removed without disturbing the mechanism.

The gearing of the drive is such that a complete cycle of acrobat movement takes exactly the length of one tune so that the acrobat always finishes standing straight on both legs with her back as close as possible to the tree trunk which also hides the supporting arm and control connections. When started, she advances along the tight-rope in a series of leaps and balances with many side kicks, at the same time rocking her balancing-pole from side to side to

maintain her balance. Having reached the front extremity she retreats to the back in the same way, then repeats the whole performance with different sequences including a knee-balance on the rope.

Despite the number of parts in the acrobat's mechanism, the little 4" figure is delicately proportioned and moves lightly with great realism. As the arms, head, thighs and calves are all controlled by separate cams a very wide variety of combined movements can be obtained. Realism depends largely on the adjustment of the "up/down" balance weight and limits of this movement. If these are not just right, she becomes decidedly elephantine or alternatively floats vaguely above the rope like a fairy in a pantomime. There are also tiny projections on her heels that ensure that her feet hook firmly on

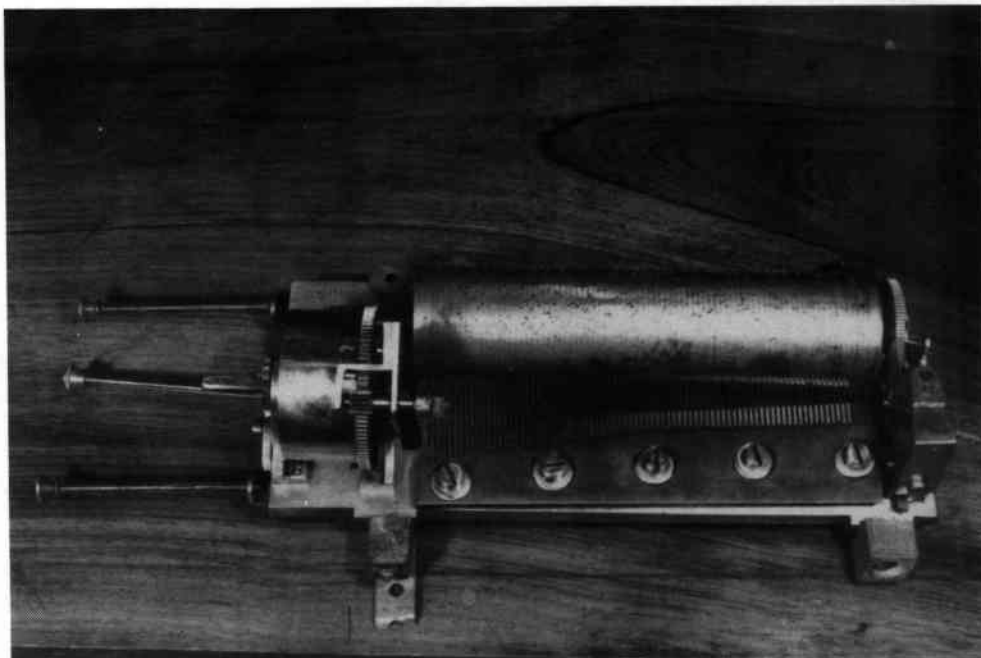


Fig. 2. Musical movement detached from automaton. It is probably a standard movement bought from a well-known maker.

to the rope and stay there each time she lands. A close-up of one of the female acrobats is shown in Fig 3.

A layout of the complete mechanism less the musical movement is shown in Fig 4 which is a line diagram, largely drawn free-hand, and is therefore something of an "artist's impression". However, when examined with the accompanying photographs (Figs 5,6 and 7) there should be no difficulty in following each movement through, for each is quite simple in itself. The art of the builder is in combining them by cam design, and hiding the parts of the mechanism in small spaces.

When we come to the question of who made these pieces, the one shown in Chapuis & Droz has a plate on it inscribed "chez Alph. Giroux, 7, Rue de Coq, St Honore, Paris" and they date it c 1840. Mary Hillier suggests that the one she illustrates may have been made by Giroux and dates it c 1850, but this may well have been based on the earlier attribution. In neither case is the mechanism shown to provide any clues. However, Betty Cadbury's example, although having no maker's name, does have a pinned and bridged wooden barrel controlling the movements which suggests a date nearer the middle of the century than the end, and the version we have described, with ten metal cams is probably rather later than this.



Fig. 3. Close-up of acrobat, in this case a rather exotic female!

The Tight-rope Walker

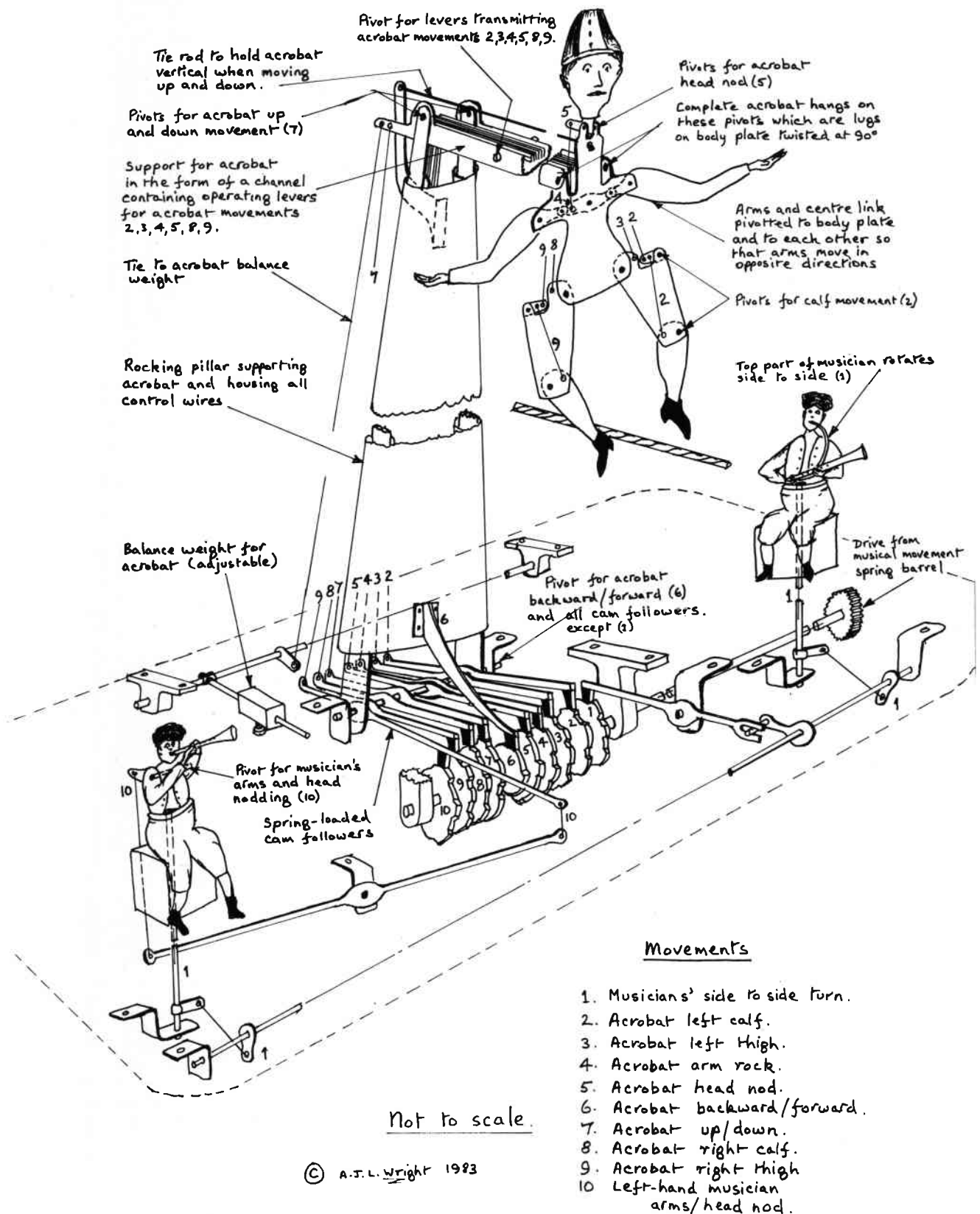


Fig. 4. Artist's impression of the complete mechanism.

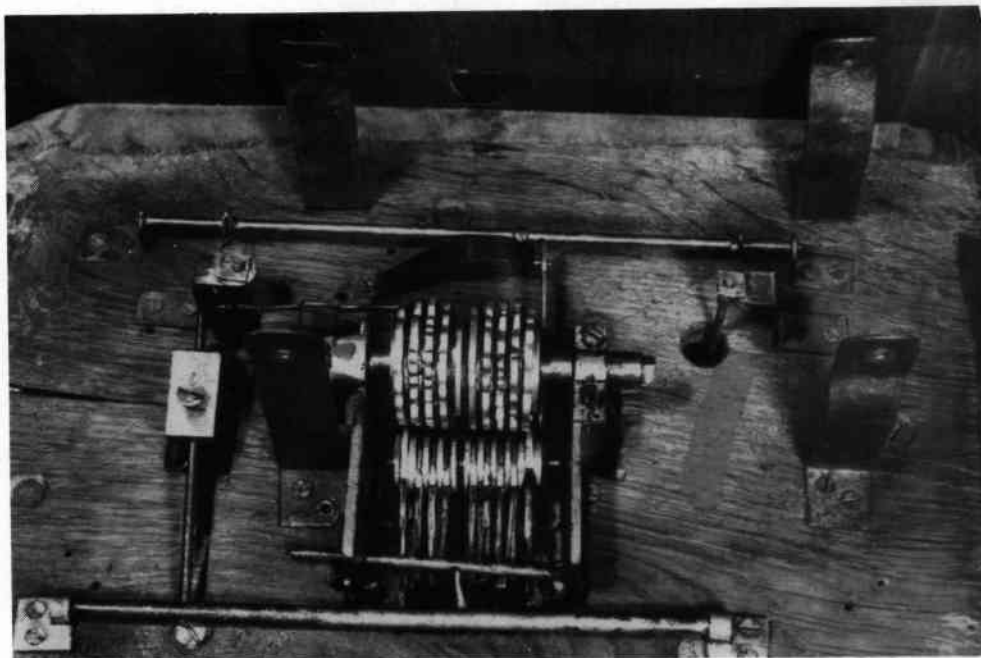


Fig. 5. Mechanism from below with the musical movement removed. The means for operating the musicians and the acrobat's balance weight can be clearly seen.

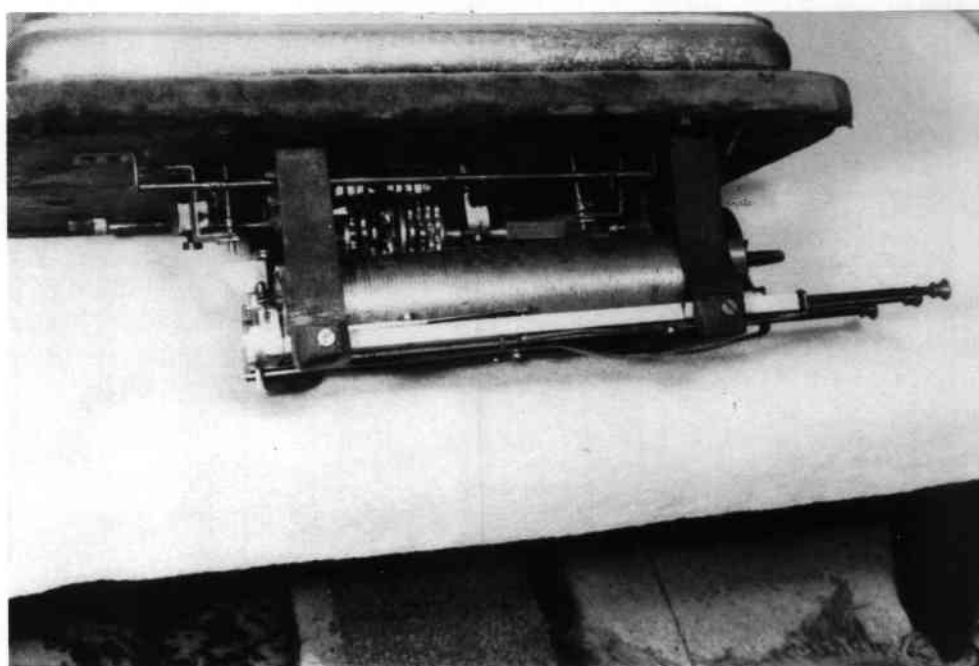


Fig. 6. Mechanism viewed from the front with musical movement in position. The squared detachable section of the drive can just be seen.

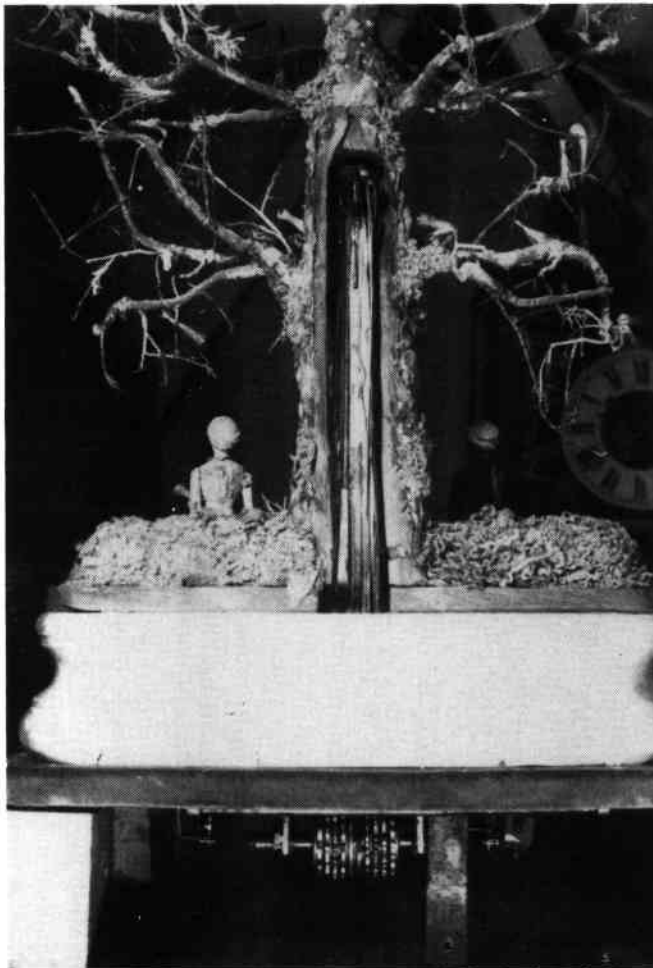
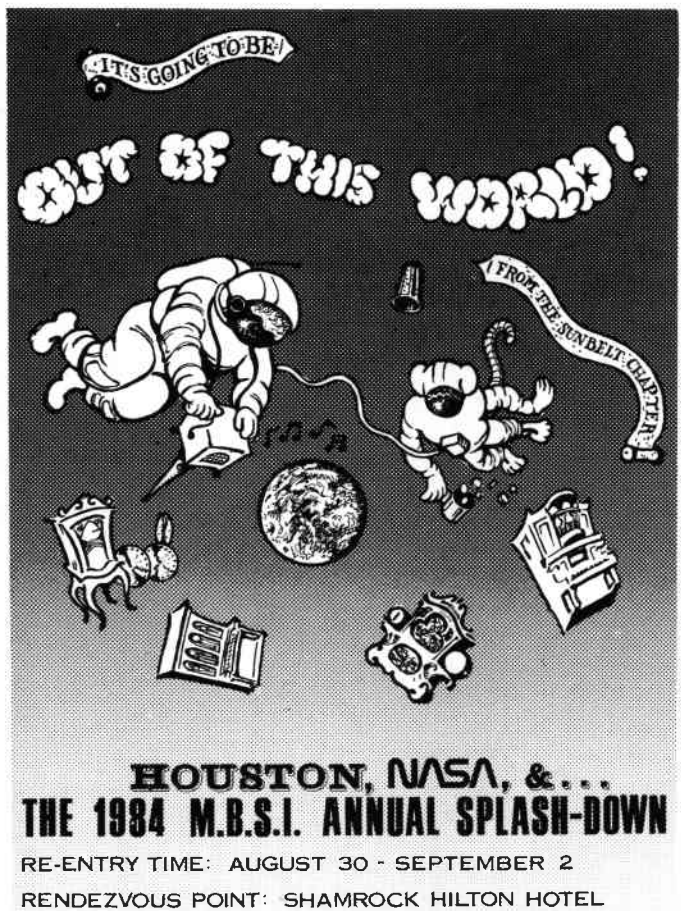


Fig. 7. View from the back showing tree trunk containing the rocking support pillar which itself contains all the control wires for the acrobat.



Back Numbers

Send your orders for Back Numbers to Roy Ison, 3 Greestone Place, Lincoln, England. (Tel: 0522-40406).

• Back numbers still available Cost including postage:

VOL 1	Numbers 2 3 6 7	£1.00	VOL 7	Numbers 1 2 3 4 5 6 7 8	£1.75
VOL 2	Numbers 1 2 3 4 5 8	£1.00	VOL 8	Numbers 1 2 3 4	£1.75
VOL 3	Numbers 7 8	£1.00	VOL 8	Numbers 5 6 7 8	£2.25
VOL 4	Numbers 3 4 6 7 8	£1.00	VOL 9	Numbers 1 2 3 4 5 6 7 8	£2.25
VOL 5	Numbers 1 2 3 4 5 6 7	£1.00	VOL 10	Numbers 1 2 3 4 5 6 7 8	£2.25
VOL 6	Numbers 1 2 3 4 5 6 7 8	£1.00	VOL 11	Numbers 1 2 3 4 5	£2.25

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

Society Badges can be obtained from the Subscription Secretary, TED BROWN.

The metal, gold-coloured badges are enamelled with red and depict the Society logo. Send cash or cheque payable to MBSGB.

U.K.	£1.70
Europe or Near East	£1.70
Australia, New Zealand, Far East	£1.80
U.S.A.	\$2.50
Canada	\$3.00

Price includes Postage & Packing.

GILBERT & SULLIVAN ON DISCS

or

List and Learn

by Dr Coulson Conn

FOR many years my musical loves have included not only musical boxes but also the works of Gilbert and Sullivan. Philadelphia is a hot bed of their devotees and so I have been fortunate enough to appear in 35 productions of their works, playing in all fourteen of their operettas at least once. (yes, 14 is correct; though the score of 'Thesis' was lost except for two numbers: 'Climbing Over Rocky Mountain' and 'Little Maid of Arcadee', a local composer and aficionado, Bruce Montgomery, composed music in Sullivan's style for the other numbers, and we have had two successful separate productions of five performances each).

It was only natural then that I should combine my interests and try to find Gilbert and Sullivan music for my music boxes. This turns out to be harder than it sounds. Although the new productions ran into the 1890's and revivals followed into the mid-1970's, there was relatively little attention paid to such popular music by the makers of disc boxes. Perhaps this is due to the fact that Gilbert's satire was little appreciated by the Germans, and only 'The Mikado' achieved popularity there. Thus we find 'Mikado Waltz' appearing on practically every make, but the other shows are sparsely represented, and mostly by three firms: Britannia, Symphonion, and Stella/Mira. On the other hand I have heard a wider variety on cylinder boxes. This may be due to the individual preferences of the buyers of these machines, as some were individually programmed, or perhaps the Swiss more appreciated these shows. In any event, because of the large number of different disc box manufacturers, a fair selection was produced between them. In truth, one of my smaller Britannia boxes was bought primarily because of the variety of Gilbert and Sullivan tunes available for it.

Following are tunes which I have been able to acquire or have found among listings of discs available. I am sure it is not exhaustive, and would welcome any additions you can supply. I have listed them by disc make so you can look for those available for your boxes. Perhaps we could have some copies made if enough interest is shown.

SYMPHONION

Mikado Waltz #s 3023, 5023, 6021, 7240, 8067
Mikado air #s 151, 1151, 2151
Mikado air #s 154, 1154, 2154
Mikado air #s 3018
Mikado #1153 Young Man Despair
#1152 (probably a number from Mikado)
Mikado #3255 The Flowers That Bloom In The Spring
Mikado March #3341
Pirates of Penzance Chorus #s 111, 1111, 2111
Patience #1208 It's Clear That Medieval
Patience #3090 Finale Act 1
Patience #3310 Polka
Iolanthe #7124 He Who Sees, Trio Waltz
The Yeomen of The Guard #7131
The Gondoliers #7136 Song
The Gondoliers #7137 Antonio Chorus

BRITANNIA 9 1/8"

8675 Yolanthe #1 Chorus Fa Bal La
8676 Yolanthe #2
8684 (Gondoliers) Dance A Cachucha
8685 (Gondoliers) Take A Pair of Sparkling Eyes
8718 Mikado Waltz
8721 Pinafore: He Is An Englishman
8722 Pinafore: Little Buttercup
8725 Pirates of Penzance
8780 Patience: #6 It's Clear That
9349 The Mikado

BRITANNIA 11 3/4"

8877 The Gondoliers: Cachucha Dance
8878 The Gondoliers: Take A Pair
8890 Yolanthe #1
8898 Pirates of Penzance
8911 Pinafore
8937 Pirates of Penzance
8851 Dear Little Buttercup (Pinafore)

BRITANNIA 17 1/4"

9002 The Gondoliers: Cachucha Dance
9014 Yolanthe #2
9022 Take A Pair of Sparkling Eyes (Gondoliers)
9047 Pinafore
9232-
9239 The Mikado

KALLIOPE

32 Mikado Waltz
98 Mikado Polka

KOMET

4076 Mikado Waltz

STELLA/MIRA

273 Mikado Waltz
430 Three Little Maids From School
431 Brightly Dawns Our Wedding Day
432 On A Tree By A River
429 He Is An Englishman
601 Dear Little Buttercup
602 I Am The Captain of The Pinafore
603 I Polished Up The Handle
604 Things Are Seldom What They Seem
605 Ring The Merry Bells
606 It Was The Cat
958 Intermezzo (from the Gondoliers)

MONOPOL

0038 The Mikado Waltz

HELVETIA 4 1/2"

Mikado Waltz

ADLER

5099 Mikado Waltz

POLYPHON

1014 Mikado Waltz
5032 Mikado Waltz

REGINA

1413 Cachucha Dance
1415 He's Going To Marry Yum Yum

CRITERION

4203 Climbing Over Rocky Mountain
5272 Mikado Waltz

A SOLDERLESS SYMPHONION DISC REPAIR PROCEDURE

by John Powell

I ACQUIRED, not so long ago, a 13⁵/₈" Symphonion movement having the diagonally opposed comb sublime harmony arrangement. With it, came a variety of discs, most of which were unidentified and had sustained significant damage to the projections. These projections are the early symphonion two piece type with the first leg straight at right angles to the disc and the other curving round to support the first about half way along its length. These projections are on the small side and the rows are close together. The distance between these rows is half that of the tooth pitch on the combs and alternate rows of projections have to pass between the star wheels of the opposing combs. All this really means is that one has to be careful to get the two parts of each projection reasonably straight and within the limits of its own track.

Refurbishing the Disc

Having cleaned off the patches of rust and generally making the disc look presentable, the projections were straightened and realigned. I found that many of the straight parts would not return without breaking off leaving the curved point part intact and in position. The quantity of breakage varied greatly from disc to disc depending on the hardness of the material. With some discs, even flattened projections could be raised and others dropped off at the first touch of the pliers. Two features were evident when the partly refurbished discs were played. Where a significant number of projections were broken, the music was noticeably thin. The other feature was not so obvious and resulted in a quantity of spurious notes being played. It was found that the remaining part of the broken projection occasionally turned the star wheel, plucking a tooth out of sequence. The star wheel was also left out of position and caused interference with the action of the next good projection that presented itself. There was therefore, a distinct requirement to repair this if the music was ever to sound as it should.

The first effort at repair was to solder a strip 0.015" thick \times 0.03" wide using the remaining curved part of the projection to attach it to. This was a complete failure as I could not control the solder at all and adjacent projections got in the way of the soldering iron. Possible alternatives were considered and the double perforation in the disc suggested a means of attachment without the need for solder. A suitably shaped piece with two feet crimped over the bridging piece between the two perforations appeared to be the answer. After a little trial and error, a suitable approximation to the shape of the original outline was found, this being shown in detail in Fig 1. A simple top and bottom crimping tool Fig 2 was made and so far, these "imitations" appear quite stable.

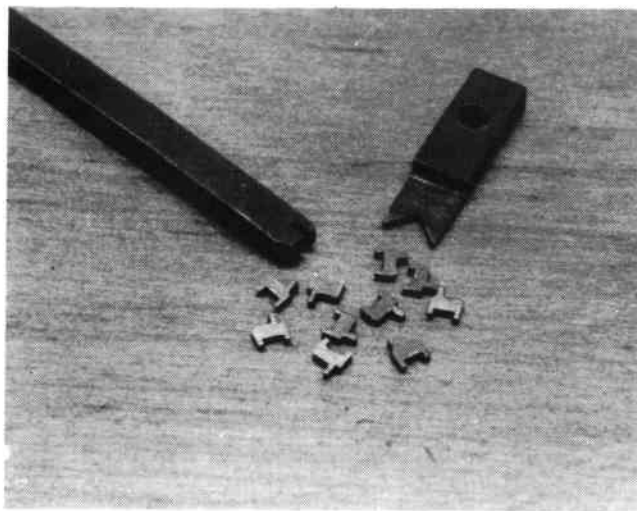


Fig. 2.

Making the Projections

This was all done in the lathe using circular slitting saws in conjunction with a vertical milling slide. The method used was to produce large numbers quickly. I started off with a mild steel plate $\frac{3}{32}$ " thick and approx 3" \times 3" clamped to an angle plate on the milling slide. The slitting saws were held in an arbour in the chuck. The sequence of cutting is as in Fig 3, the first cutter being 0.03" wide and this cut being repeated at 0.120" intervals along the plate.

I think I was able to repeat this about twelve times before interference prevented further progression. The second cutter was put in, set, and a further twelve cuts taken. The plate was turned over, realigned, the third cutter set and the cuts repeated. The last cutter parts off a section of the required profile 3" long. Dressing with a file completes this part.

These strips then had to be cut up into 0.03" thick slices and a means of holding them securely was required. Fig 4 shows eight strips were placed back to back and clamped by four 8 BA screws. The slotted piece at the side is for support of the strip to prevent bending by the cutter. The cutter used in this case was 0.012" thick and after ten cuts had been made, the strips were all moved forward, realigned and the process

repeated until there was insufficient length left to hold securely.

Inserting New Projections

The bent over part of the original projection has to be removed and the remnants of the broken parts removed to allow the new piece to sit down in close contact with the disc. An arrow point (burr) appears to do this satisfactorily as in Fig 5 using a small hand held 12 volt mini drill.

I have mounted the V part of the

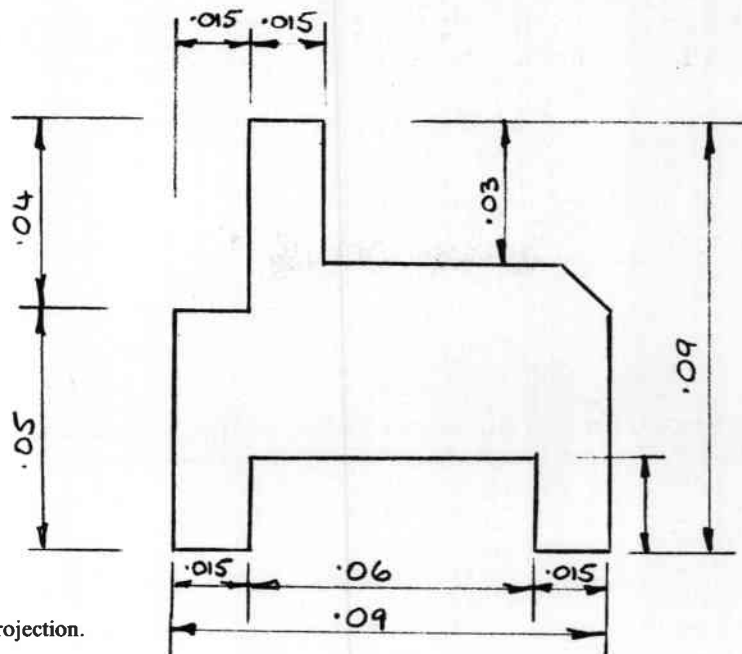


Fig. 1. Detail of new projection.

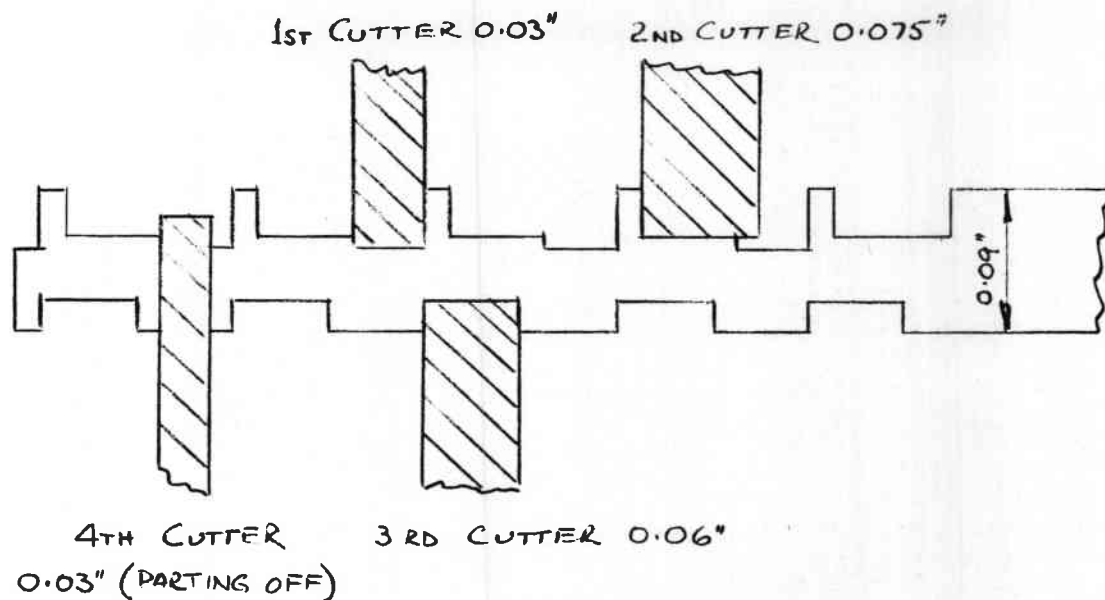


Fig. 3. Stages in producing section strip.

closing tool onto an extended handle so that it can be removed around under the upside down disc. On this V part there is a piece of rubber tube fitted over so that as the disc is brought into contact, the points of the V stop just short of coming through the perforations. This prevents the projection being dislodged and keeps the disc and projection in close contact during the crimping operation. This incidentally

makes the location of the V easier to a particular pair of perforations and prevents the points scratching the disc surface.

The V part of the closing tool is located under the disc. The new projection is held in a pair of snipe nosed pliers and located through the perforations into the V. The top part of the closing tool is located on top of the projection which is now clamped

between the two parts of the tool (Fig 6). The disc, at this stage, is not held rigidly but kept in contact with the projection by the rubber. Two or three light but smart hammer blows complete the crimp without putting any load on the disc at all (Fig 7). The operation is completed by grinding off the small protrusion on the top face of the disc with a mounted grinding point held in the mini drill (Fig 8).

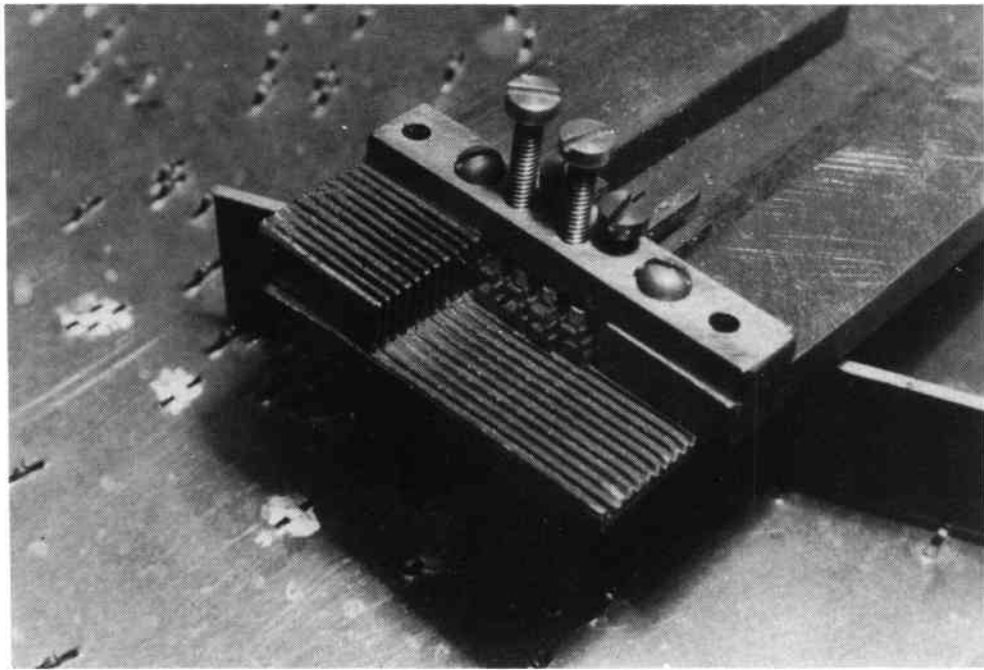


Fig. 4.

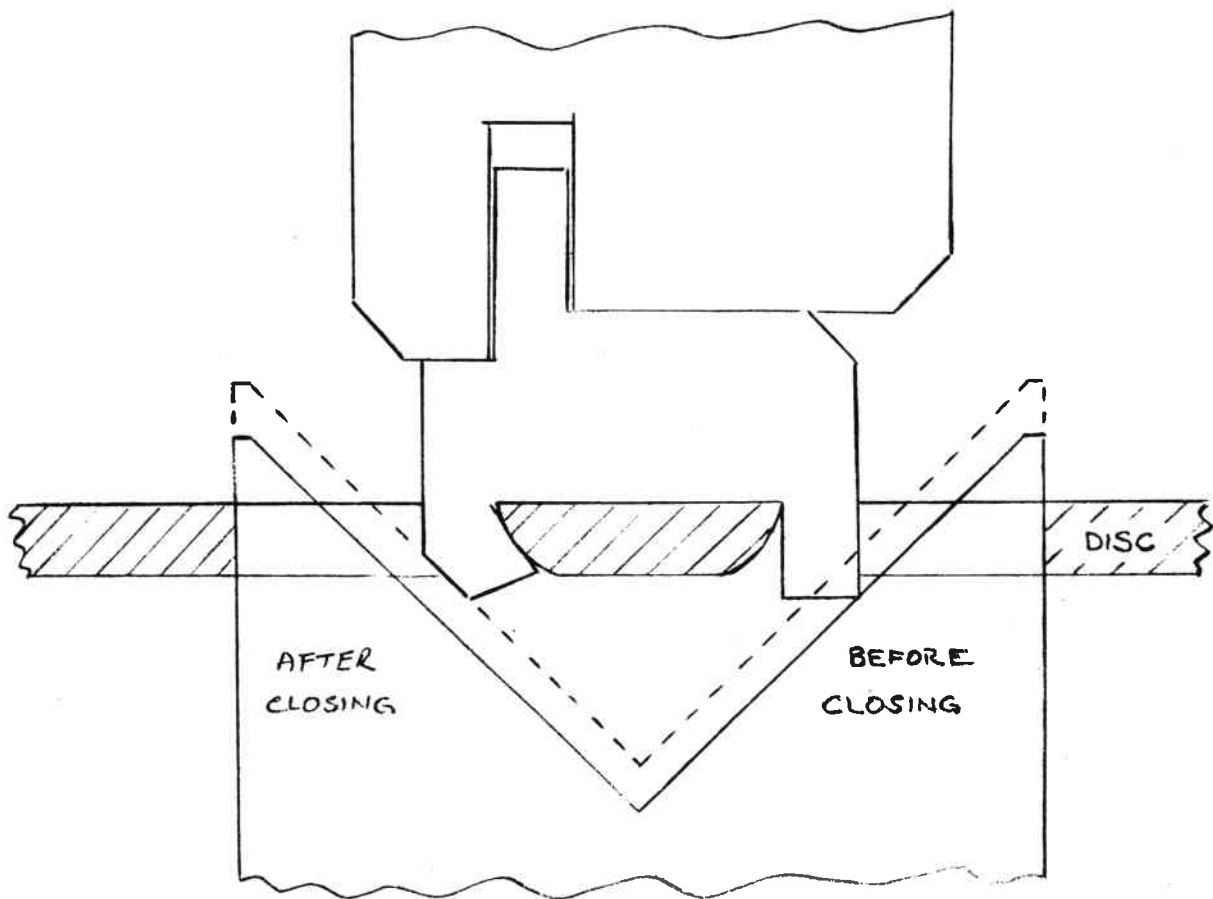


Fig. 6. Crimping detail.

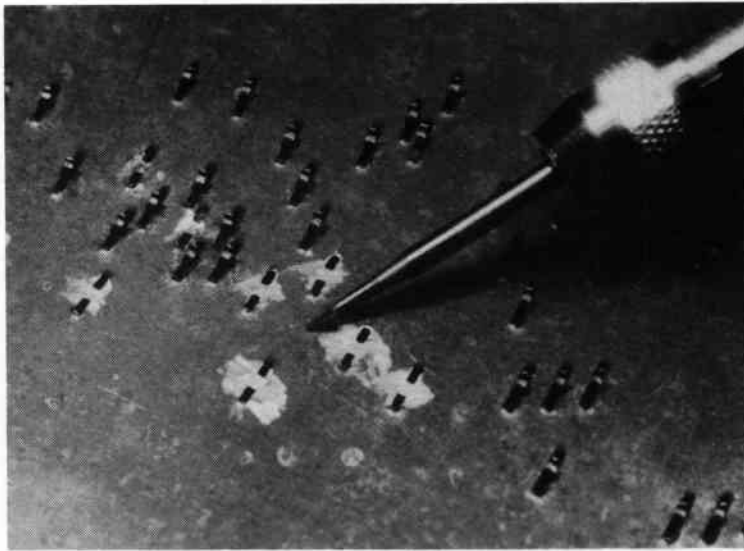


Fig. 5.



Fig. 7.

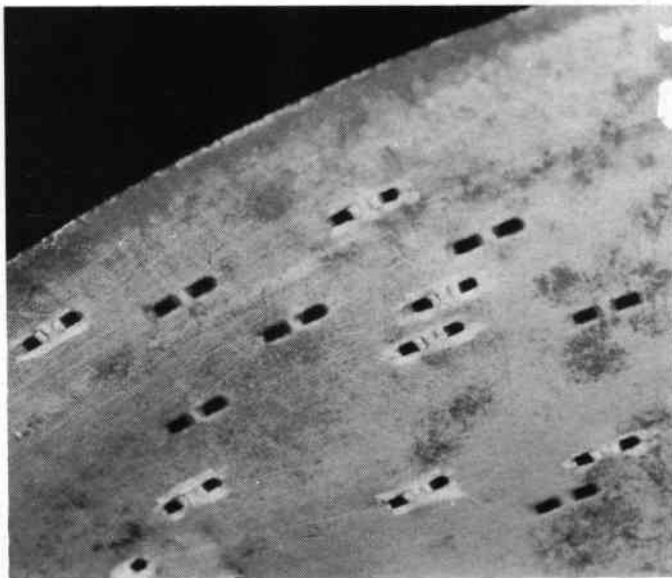


Fig. 8.



Fig. 9.

Advantages over Soldering

Once the projections have been made, the insertion is quite rapid. A disc having been cleaned and existing projections straightened, can have 200 inserted in about 3 hours including dressing before and after. The process is very nearly invisible from a distance but it is a lot more costly than having a new disc cut so why do it? I still think that there is something worthwhile in restoring an original if the cost is not too great even though my decoration in Fig 9 makes no pretence to emulate the original.

I have some discs with the original decoration and this repair process suits these admirably. Careful grinding off afterwards leaves only a small bright spot but a touch of camouflage makes it an invisible repair. As the basic purpose of all this activity resulted from a thin sounding tune, I would confirm that the result was well worth the effort.

Single Perforation Discs

As there are many more single perforation discs existing than the two piece a similar method would perhaps find wider appeal. I have not attempted this yet but would suggest a profile as shown in Fig 10. The thickness of the bridge piece would have to give clearance for the star wheel and the repair would not be quite so invisible. The principle of attachment would be the same with perhaps a little chamfering of the far end of the slot being required. This piece is a little more clumsy but would be more substantial.

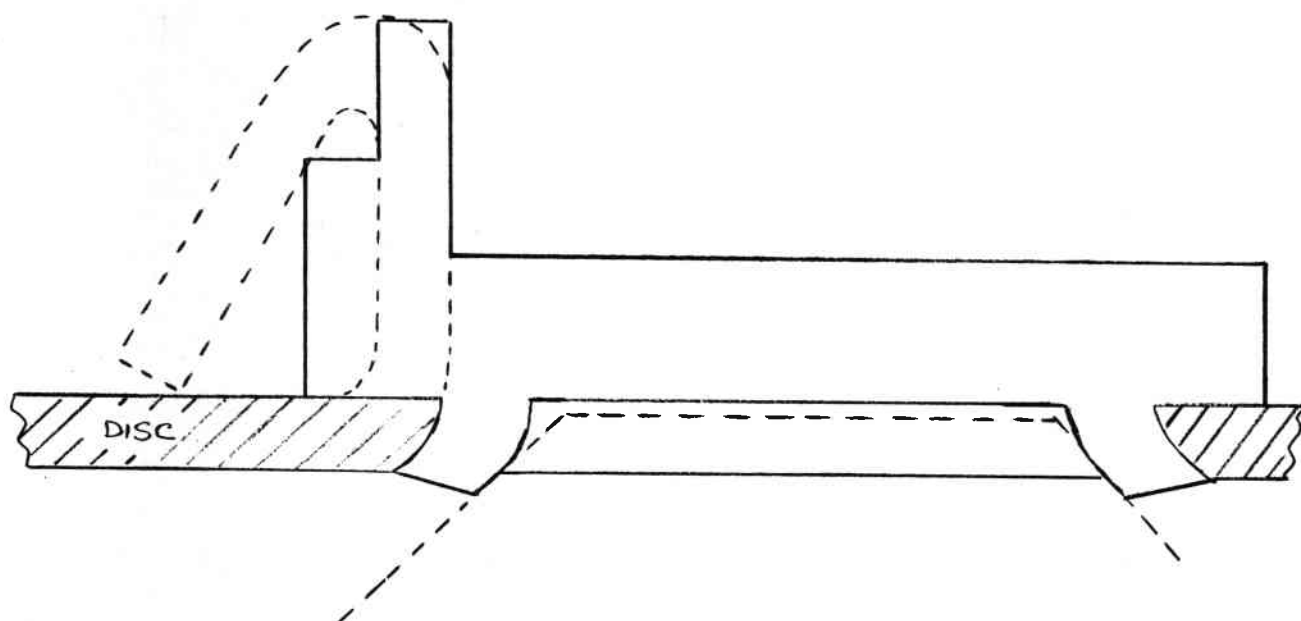


Fig. 10. Proposed profile for single perforation repair.

© John Powell, 1984.

MONKTON HOUSE ANTIQUES (MICHAEL BENNETT-LEVY)



For Buying or Selling
 Mechanical Antiques & Curios
 Wind-up Gramophones
 Phonographs
 78 Records
 Mechanical Organs
 Clocks
 Scientific Instruments
 Pianolas
 Musical Boxes
 Medical Instruments
 Irons
 Typewriters
 Early Radios & Crystal Sets
 Cameras & Early Photographs
 Vintage Bicycles
 Automata
 Slot Machines
 Early Kitchen Equipment
 Toys
 Machines & Things

Callers by appointment please

**MONKTON HOUSE, OLD CRAIG HALL, MUSSELBURGH
 MIDLOTHIAN, SCOTLAND. (15 minutes from Edinburgh city centre)
 031 - 665 - 5753**

A 1901 JÉRÔME THIBOUVILLE-LAMY CATALOGUE (Part 3) Sent in by Hendrik H. Strengers.

After I had finished my article on this catalogue (See "The Music Box" Vol 11 no 4, Christmas 1983, pages 159/169 and Vol 11, no 5, Spring 1984, pages 210/214) something happened: I did find the two pages 247 and 248, which follow on the last pages I had, in an other bookshop in the Hague! Is is not unbelievable? Perhaps I can find the other missing pages elsewhere. Who knows? I'll give you now the translation of these pages and my comment, as I have done before.

Page 247

Ceolophone-orchestra. A new musical instrument, working by compressed air and by means of perforated paper. Patented in France and abroad. Various Airs for dancing Waltzes, Polkas, Mazurkas, Galops, Marches, Quadrilles, etc. Various Airs from Operas, Comic Operas, Operettas, Songs, Hymns, Masses, Psalms from abroad, etc.

Height 50cm (19³/₄"), Width 43¹/₂cm (17¹/₈"), Weight 24 kilograms, Weight including packing 38 kgs.

The Ceolophone-orchestra, invited by the famous Claude Gavioli (Note: 1831-1905, the youngest son of Ludovic Gavioli I, 1807-1875) and perfected and improved for manufacture in our factories at Grenelle, is an instrument of a special nature on an entirely new system. It produces an original sound, which, by its remarkable harmonious effects, raises it far above the triviality, occasionally met with other organs with handles.

Nothing is more charming than this new instrument which unites so many qualities. Its shape and the case are elegant in appearance; the volume of sound is powerful enough for 60 to 80 people to dance to; the sonority is sweet, the touch of the note is very clear, the "vox celesta" combines with the counter theme of the "saxophone", producing in this way harmonious effects which are very pleasant. Finally a new system of expression, for which we have recently taken out a patent, gives the opportunity to change suddenly from "forte" to "pianissimo" in a very mysterious way. *Note:* an English catalogue mentions that the instrument has 37 notes. The price is not given.

Organophone expressif

Length 77cm (30¹/₄"), Height 41¹/₂cm (16³/₈"), Weight 19¹/₂ kilograms, Weight including packing 27 kgs.

The Organophone, a new automatic instrument, working by perforated cardboard, we owe to the imagination of the famous inventor Claude Gavioli, just as the Coelophone. It is his last creation. The Organophone is constructed in the factories at Grenelle, Saint Charles Street 140, and you can say that it completes admirably the series of our automatic instruments. The shape is in no way reminiscent of any other instrument; in addition it possesses five stops (from left to right): Clarinet, "Vox Celesta", Violoncello, Saxophone and Expression. *Note:* It is remarkable that this instrument is absolutely unknown, even the number of notes we do not know!

Page 248

The new Pianista Thibouville with an exclusive pneumatic action. Patented SGD (= Sans Garantie Du Gouvernement = Without Guarantee of the Government). View of the Pianista, ready to play the piano. Without being a musician anybody can play the piano with expression in an admirable way by means of the Pianista. This apparatus can be adapted to any piano of French or foreign make.

The new Pianista Thibouville, of which the action is entirely pneumatic, excludes the use of every mechanism which is sensitive for technical defects. With this apparatus the immediate action of the note prevents every trace of rough play during the performance. "The very remarkable sweetness of touch and the precision of playing" (Excerpt from a report by M de Bricqueville).

The quick or heavy passages and the trills are performed with a painstaking touch, which – we believe – is the very limit of perfection to perform music automatically. In this way can every person, without being a musician and by sticking to the indications – marked on our perforated cardboards for the sake of the shades – perform: dance-music, operas, genre-pieces and the most

difficult and famous classical pieces with a punctuality of performance, a sonority of touch and a variety of expression – ranging from the most delicate pianissimo to the most accented fortissimo – just as the most expert virtuoso should do it.

If the Pianist is put into motion by an amateur – although not a virtuoso, but at least a musician by nature – it is possible to attain the most unexpected results and the performance will give a complete illusion of the most polished and artistic execution.

Notes: Arthur Ord-Hume gives in his *Clockwork Music* (1973) on the pages 84 and 85 a very interesting part of the English catalogue with a much longer text. We learn here that the instrument has 54 notes. In his book *Barrel Organ* (1978) the same author mentions that the instrument operates on the double-valve system, but even more interesting is the article by Ord-Hume in *The Music Box*, Vol 6, no 2, pages 92 and 93 (1973) with the title "Miranda and the Pianista", where you can find, that "In July, 1885, the first advertisement for the Miranda Pianista was put out by Ellis Parr of 99, Oxford Street (London). This drew an unexpected reply directed at the music trade from none other the Jérôme Thibouville-Lamy of Charterhouse Street. He writes: I beg to state that I bought the patent of the instrument named THE PIANISTA in 1872. Since then I have improved this instrument in many ways: my last patent is dated 1883. The Miranda Pianista is simply a variation of my old system. Yours very truly, J Thibouville-Lamy. August 10, 1885".

And Q David Bowers' *Encyclopedia* (1972), page 255 mentions: In 1863 Fourneaux, a Frenchman, patented a pneumatically-operated player piano. Called the Pianista (a term later used generically in France to describe other types of players), Fourneaux's instrument, unlike its predecessors, was made in commercial quantities and was sold with success. The Pianista was exhibited at the Centennial Exhibition in Philadelphia in 1876, and it caused much comment at the time.

(continued on back page)

COELOPHONE-ORCHESTRE

Nouvel Instrument de musique fonctionnant par l'air comprimé et au moyen du papier perforé

Breveté S. G. D. G. en France et à l'Étranger

AIRS VARIÉS

pour la danse

Valses

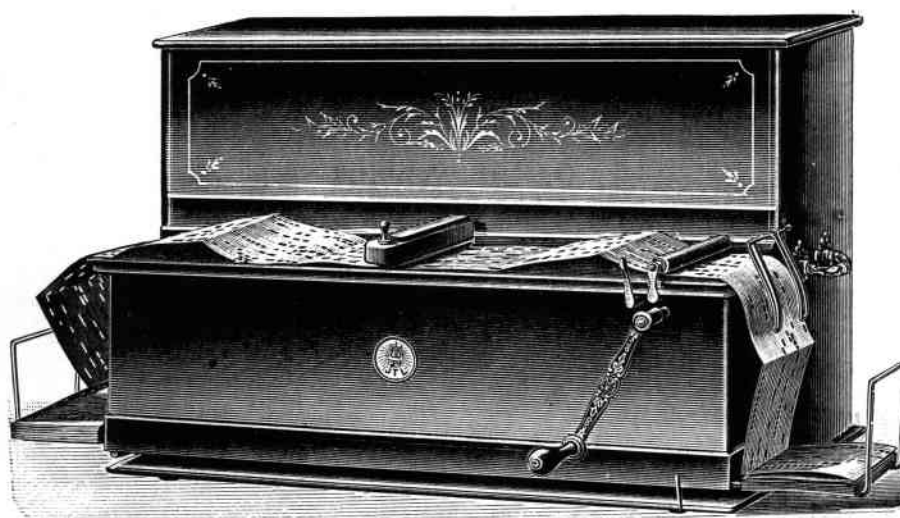
Polkas

Marzurkas

Galops

Marches

Quadrilles, etc.



AIRS VARIÉS

d'Opéras

Op.-Comiques

Opérettes

Chansonnettes

Airs d'église

Messes

Psaumes

étrangers, etc.

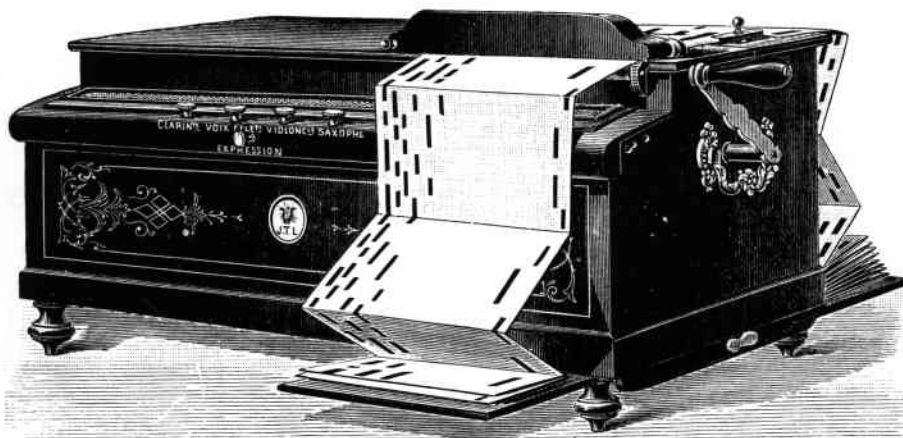
Cœlophone-Orchestre prêt à jouer

Longueur 0^m79 — Hauteur 0^m50 — Largeur 0^m435 — Poids 24 kil. — Poids avec emballage 38 kil.

Le **Cœlophone-orchestre**, créé par le célèbre inventeur CLAUDE GAVIOLI, perfectionné et mis au point, pour la fabrication dans nos ateliers de Grenelle, est un instrument d'une nature spéciale, d'un système entièrement nouveau, d'une production de son original, dont les effets d'harmonie très remarquables enlèvent à cet orgue la vulgarité que l'on a rencontrée parfois dans les orgues à manivelle.

Rien n'est plus charmant que ce nouvel instrument qui réunit tant de qualités. La forme et le meuble en sont coquets; la puissance du son est suffisante au *forte* pour faire danser 60 à 80 personnes; la sonorité est douce, l'attaque de la note très nette, la voix céleste se fait entendre avec des contre-chants de *saxophone*, produisant ainsi des effets d'harmonie du plus heureux effet. Enfin, un nouveau système d'expression pour lequel nous venons de prendre tout récemment un brevet, permet de passer brusquement du *forte* au *pianissimo* le plus mystérieux.

ORGANOPHONE EXPRESSIF



Profondeur 0^m77 — Hauteur 0^m415 — Poids 19 kil. 500 — Poids avec emballage 27 kil.

L'**Organophone**, nouvel instrument automatique actionné par des cartons perforés, est, comme le cœlophone, dû à l'imagination du célèbre inventeur Claude Gavioli. Il est sa dernière création. L'Organophone est construit dans les ateliers de Grenelle, 140, rue Saint-Charles, et on peut dire qu'il complète admirablement la série de nos instruments automatiques. La forme ne rappelle en rien celle des autres instruments; en outre, il possède cinq registres, **Saxophone**, **Violoncelle**, **Clarinette**, **Expression**, **Céleste**.

NOUVEAU PIANISTA THIBOUVILLE

AVEC ACTION EXCLUSIVEMENT PNEUMATIQUE

Breveté S. G. D. G.

Vue d'ensemble du Pianista placé devant le Piano

Avec le Pianista, sans être musicien,
on joue admirablement du Piano, avec brio et expression.



Cet appareil s'adapte à tous les genres de pianos de facture française
ou de facture étrangère.

Vue du Pianista prêt à jouer

Le nouveau **Pianista Thibouville**, dont l'action est exclusivement pneumatique, supprime l'emploi de tout mécanisme susceptible de se dérégler.

Avec cet appareil, l'attaque plus immédiate de la note enlève la moindre trace de dureté dans l'exécution.

« La douceur très remarquable du toucher et la précision de l'attaque. »

Extrait du rapport de M. DE BRICQUEVILLE.

Les passages rapides ou chargés, les trilles, sont rendus avec une délicatesse de toucher qui est, nous le croyons bien, la dernière limite de la perfection pour l'exécution automatique de la musique.

Ainsi, avec notre Pianista (en se conformant pour les nuances aux indications portées sur nos papiers perforés), toute personne, même sans être musicienne, peut exécuter la musique de danse, les partitions d'opéra, la musique de genre et les morceaux classiques réputés les plus difficiles, avec une fidélité dans l'exécution, une netteté de toucher et une variété d'expression allant du *pianissimo* le plus délicat au *fortissimo* le plus accentué, comme le ferait le virtuose le mieux exercé.

Si le Pianista est mis en mouvement par un amateur, sinon virtuose lui-même, du moins musicien de nature, on arrive aux effets les plus inattendus, et le résultat ainsi obtenu donne l'illusion complète de l'exécution artistique la plus soignée.

THE "TRIUMPHAUTO" PIANO

Sent in by Roger Booty

TRIUMPHAUTO LIMITED,
LONDON.

"ALL THEORY IS GREY,
BUT VERDANT IS THE GOLDEN TREE OF LIFE."

THE world is full of wonder and joy, or to sing with Byron :
"There is music in all things" if we only open our eyes and
hearts to the creations around us, and suffer not our sight to
be troubled by theories or dreams of the good old times.
The conditions of life now change rapidly and though
regarding with respect our forefathers and their work, we must not
allow remembrance and traditions to prejudice or narrow our minds.

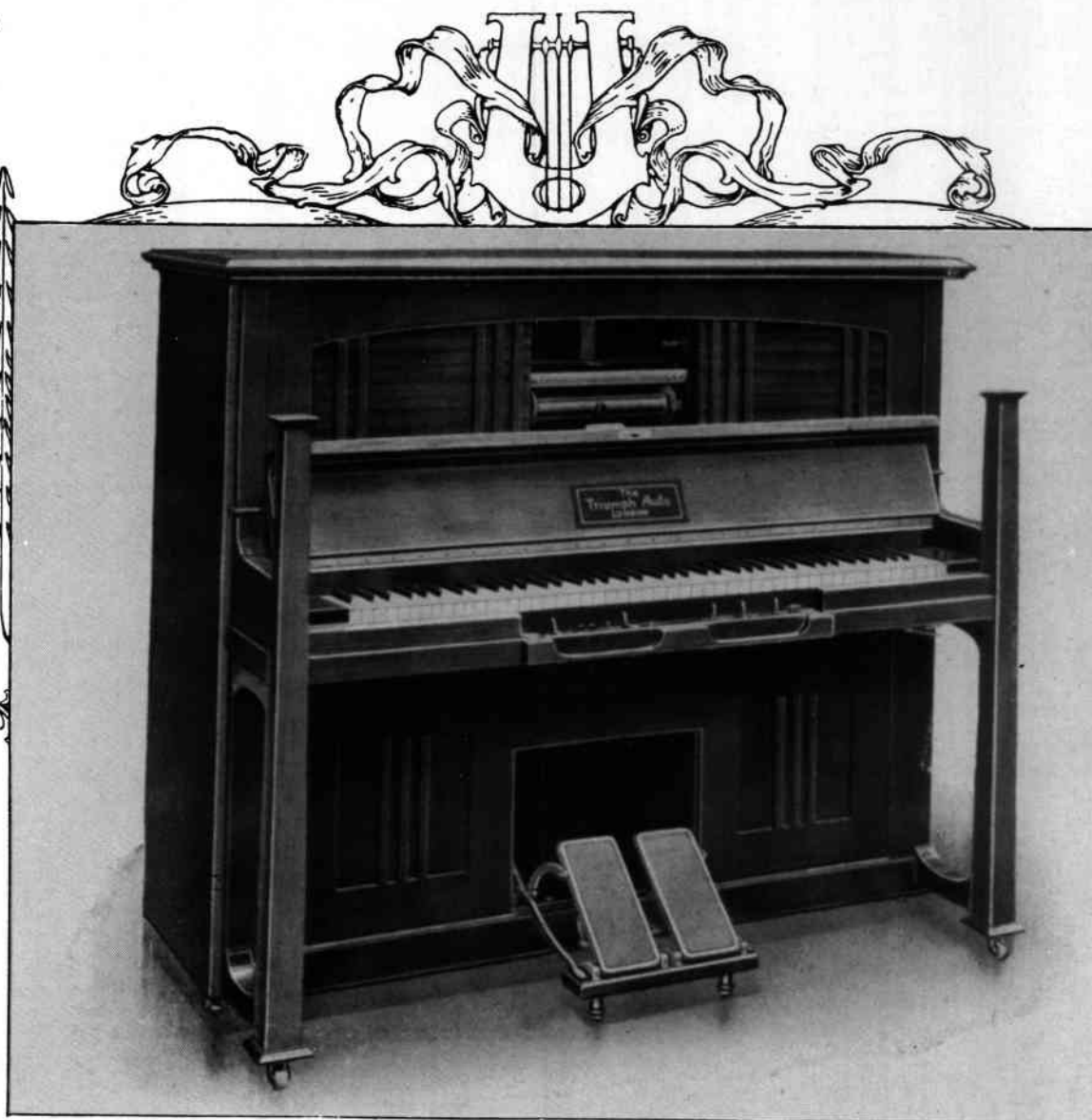
Our hearts must be open and receptive to new impressions and our
ears to new harmonies. The prejudices and covert opposition which
Beethoven, Wagner and minds as great, had to face and conquer before
their art was appreciated, shows us so distinctly how this tender regard
for tradition affected their fellow musicians and the music of their day. It
is important for us to-day, that we place a due restraint on the reverence
we justly owe to tradition and in new impressions let our eyes and ears be
the witnesses and our minds the only judge.

Do not accept as an ex-cathedra dictum the utterance of a great
name. All men are fallable and the temples of yesterday are the road
dust of to-morrow. Only our own impressions should weigh with us and
the test is, "What is the purpose of this or that?" and How effectively
and with what artistic content is that purpose answered in this case?"

Principal
London
Showrooms :



191,
Regent Street,
W.1.



Tudor Style.

This model is built after the furniture of the Tudor period, commencing with the reign of King Henry VII. (1485). The lines are severe and plain, but the case being exceedingly well proportioned and of fine quartered oak, the model suggests Old English solidity throughout.

Manufactured in our London factory, the instrument possesses beautiful tone character in keeping with the design. It has $7\frac{1}{4}$ octaves, is overstrung, has a Massive Metal Frame, and best under-damper action. It is fitted with full compass 88-note action, "Triumphodist," "Soloist," "Reliance Motor," "Automatic Loud Pedal," "Correctoguide," "Temponome," etc. Made in Oak or Mahogany. In oak it can be fumed or polished to match any tint of oak furniture.

Ordinary Pianos taken in exchange.

Instalment Terms on Application.

THERE are many intending purchasers of a TriumphAuto having an ordinary Upright Pianoforte, a Grand Pianoforte or a Player Piano or Piano Player to give in part exchange, and we, TriumphAuto Ltd., are always prepared to make a liberal allowance for any make of instrument.

The inspection of any instrument will be gladly undertaken by our Sales' Staff as it would assist us in making a quotation for any of our models in exchange.

We are always glad to arrange terms of payment to suit our clients on a basis of the nett cash prices (shown below) plus a small interest on the amount outstanding, and shall be very happy to quote you should you so desire.

A visit by appointment at any time by one of our representatives would entail no liability on the part of the enquirer and we shall be glad to hear that we may have the pleasure of offering our services.

LIST OF PRICES.

THE TRIUMPHAUTO PIANO.

Model "O" 65 note in Mahogany case	...	...	...	135 Guineas.
Model "O" full scale in Mahogany case	...	...	...	145 Guineas.
Model "B" full scale in Mahogany case	...	...	...	160 Guineas.
Model "K" full scale in Mahogany case	...	...	...	170 Guineas.
Model "W" full scale in Mahogany case	...	...	...	188 Guineas.
Model "S" full scale in Mahogany case	...	...	...	180 Guineas.
Model "T" full scale in Mahogany case	...	...	...	195 Guineas.
Model "D" full scale in Mahogany case	...	...	...	190 Guineas.
Model "E" full scale in Mahogany case	...	...	...	205 Guineas.
Model "Tudor" full scale in Oak or Mahogany case	...	...	...	200 Guineas.
Model "Jacobean" full scale in Oak case	...	...	...	225 Guineas.
Model "Sames" full scale in Rosewood case	...	...	...	210 Guineas.
Model "Sames" full scale in Satinwood case	...	...	...	235 Guineas.
Model "Thurmer" full scale in Mahogany case	...	...	...	215 Guineas.
Model "Rachals" full scale in Mahogany case	...	...	...	270 Guineas.
Model "Grottrian Steinweg" full scale in Mahogany case	...	...	...	270 Guineas.
Model "Lipp" full scale in Mahogany case	...	...	...	275 Guineas.

AUTOGRANDS.

Model "Triumph" full scale in Mahogany case	...	...	360 Guineas.
Model "Ritmuller" full scale in Mahogany case	...	...	450 Guineas.
Model "Rachals" full scale in Mahogany case	...	...	570 Guineas.
Model "Lipp" full scale in Mahogany case	...	...	525 Guineas.
Model "Steinweg" full scale in Mahogany case	...	...	500 Guineas.

The above prices are for Nett Cash and include free delivery per our own representative

TRIUMPHAUTO LIMITED

SOUND RECORDING AND SOUND REPRODUCTION

by W. Hecht

(Sent in by Ralph Ruben, South Africa)

THE first phonograph for home use was released by Edison in 1895. It could record as well as reproduce sound and was supplied with a small brass horn. The famous Cape photographer Arthur Elliott was a phonograph enthusiast who made many recordings on wax cylinders. Though technically inferior to the phonograph, the gramophone, which could reproduce sound (from disc-shaped records) but not record it, superseded the cylinder phonograph. Edison's 'spring motor phonograph' reached South Africa in the late 1890's and was well established by the time the gramophone appeared on the local scene. An advertisement by Nicole Frères Ltd., of 51 Long Street, Cape Town, in a Cape newspaper of 1903, contains a drawing of the Nicole Popular machine (for £3.10s.) and advertises 'Nicole records' at 2s. each for seven-inch and 4s. for ten-inch records, with the 'Nicole standard disc machine' at £5. At the foot of this display advertisement, 'Edison phonographs in all varieties, from £5.5s. and a full stock of Edison gold moulded records, at 3s. each . . .' are advertised in very bold type.

During the first decade of the new century both the phonograph and the gramophone were considerably improved. By 1910 the 'talking machine' had invaded homes throughout South Africa and ownership of one became a matter of status. In 1910 the village of Tarkastad offered as a prize in its annual shooting competition an Edison Triumph phonograph, complete with a handsome mahogany storage cabinet (for 250 cylinders), 100 cylinder records and blank cylinders for recording. The winner was Henry Godfrey, who for many years provided songs and music for Christmas parties and for dances in the town hall by playing his Triumph machine on his stoep at 2 Naudé St. In communities throughout the country such scenes were re-

peated. Godfrey's sturdy machine with some 80 of its original wax cylinders is preserved in 'Our Heritage Museum', Adelaide, CP.

By 1910 and for many years afterwards, public concerts of recorded music and song on records were given regularly in Johannesburg and smaller towns throughout the country. For many, such concerts provided their first experience of great music and played an invaluable part in inspiring future artists. Recorded dance music and variety programmes likewise provided public entertainment where none had existed. In October, 1912 Edison introduced his indestructible Blue Amberol cylinder record of celluloid (backed with plaster of Paris), an improved diamond reproducer being used to play it. Diamonds for this reproducer came from only one mine in Kimberley, the diamonds of which, Edison considered, were of 'absolute hardness'. By the mid-twenties musical appreciation in South Africa had considerably improved. Lengthy tours were successfully undertaken by the Cape Town city orchestra and other musical groups.

Owing to the lack of facilities, however, South African artists who had reached professional standards were compelled to become exiles or to relinquish a musical career. But the voices of some of these exiles came home again on some of the many thousands of cylinders and disc records which arrived in the country each month. Apart from Arthur Elliott's enthusiastic recordings in the 1890's and those of other amateurs, representatives of record-making companies called at the Cape and made recordings of local artists (records which were later processed and produced elsewhere). Indeed, in March 1924 the makers of 'Winner' and 'Velvet Face' records (the British Edison-Bell Company) made a number of recordings of performances by the

Cape Town city orchestra and the Waldorf trio, on 10 or 12-inch discs. These recordings were scrapped almost as soon as they had appeared. So were thousands of other worthwhile recordings of the previous twenty-five years, when the introduction of electrical recording rendered all previous gramophone records obsolete.

The radio was introduced in the USA, Britain and other countries from the early 1920's and became a serious threat to the record industry. But, by borrowing a technique from radio and recording electrically, a means was found of obtaining something like the rich and velvet tones of the radio. The new aim of record manufacturers was to imitate the sound of radio. Edison's Phonograph Company was the only organisation that did not adopt the new method of recording sound. Instead, in 1926, the aged inventor introduced his last innovation, his sensational 'long-playing record' with its incredibly fine track of 450 cuts to the inch, which used a diamond stylus and played for 20 minutes a side. The new records were soon withdrawn, however, because the excessively fine track was easily damaged by the weighty reproducer, and the volume was inadequate. Many sets of records, as well as the new machines, were bought in South Africa, and both are now among the rarest collectors' items. Almost 25 years were to elapse before modern, light-weight materials made it possible to approach the technical achievement of Edison's last contribution to sound recording and reproduction. The depression of 1929 ruined most of the record-making companies. In November of that year Edison announced his withdrawal from commercial sound recording, and his phonograph reverted to its original use, that of a business machine, in which form it has survived. Paradoxically, it was at this point that South Africa's own sound-recording industry arose.

From the beginning, South African record-dealers found themselves unable to offer the vast majority of their potential customers records of their own music or in their own languages, Afrikaans and the Bantu languages. In an effort to fill this gap in the late 1920's, artists were sent to London to record, but this was an expensive and time-consuming undertaking (sea voyages of six weeks) and resulted in only a trickle of titles in local languages. With the depression having closed so many record-making companies, businessmen approached the sound-recording engineer of the Metropole Company, London, proposing that he come to South Africa for one year to record local artists. John Hecht (1883-1964) accepted and in 1931, on the premises of the Singer Gramophone Company at 97 President Street, Johannesburg, he made the first locally produced South African gramophone records. These, electrically recorded, were issued as 'Singer Afrikaanse plate' and 'Springbok Bantu records' ('in Sesuto, Zulu and Sixosa', the label announced). Conditions for record-making were primitive; even the local electricity was unreliable and had to be ignored in favour of Edison storage batteries. But the greatest problem was that of the artists themselves.

John Hecht had entered the world of recording in Berlin in 1898, virtually at the birth of commercial record-making, and for some thirty years had been personally acquainted with many of the great artists whom he recorded in Europe's leading musical centres. It was therefore something of a shock to be confronted by a group of hearty, largely unsophisticated men, armed with guitars and concertinas, calling themselves an orchestra. These men had been accustomed to playing at parties and dances and to joining in celebrations as part of their happy work. Captured in the somewhat soulless atmosphere of a sound-proofed recording studio and asked to stimulate the merriment of a party without the assistance of stimulating beverages, they often seemed lifeless and bumbling. Recording on a wax tablet could neither be interrupted nor corrected. If anything went wrong with the performance, the wax tablet was useless and a new one had to be taken into service. More

than a week of painstaking work was needed to produce one such wax tablet for recording. With enormous patience Hecht, himself a gifted violinist, undertook the task of training local artists in the techniques of performing for sound recording. Of the many hundreds whom Hecht recorded in South Africa during the next twenty years, he stated that two vocal artists, Taubie Kushlick and Bruce Anderson, and one musician, Dr W H van den Bos (then Union Astronomer), were the best performers. With Bantu artists, magnificently unselfconscious, however, recording presented no difficulties, and in one session in the studio numerous items could be completed.

The venture proved a great success. The 'Springbok Bantu Record' (later called 'Singer Bantu Record' with the addition of both Shangaan and Sindebele language items) became immensely popular. The inexpensive portable gramophone using special 'loud playing' needles soon became the urban Bantu's proudest possession and incessantly poured forth African rhythms and liveliness. This lasted throughout the thirties and forties until the coming of Radio Bantu and the inexpensive, book-sized transistor radio. Among Afrikaners, records of Afrikaans songs and music were popular, especially on isolated farms where the 'talking machine' provided endless entertainment. Throughout the country until well after the Second World War 'Singer Afrikaanse plate' brought foot-tapping merriment.

Because of the complications of agency rights, these first South African records were pressed overseas; but during the Second World War, with its supply and shipping problems, South Africa was allowed to press its own records. On an improvised press, using broken records as raw material, Hecht achieved another South African 'first' by pressing South Africa's locally made records at premises on the corner of Troye and President Streets, Johannesburg. When he retired South Africa's record-making industry was firmly established, a number of new enterprises entering the field after the Second World War. With the introduction in 1948 of the modern

long-playing record of light-weight vinyl plastic material with suitably light electromagnetic pick-ups, the sound-recording industry underwent a further revolution. Just as the wax cylinder had disappeared in 1912 and the celluloid 'Blue Amberol' in 1929, so shellac discs and the need to record on wax disappeared. New materials finally made it possible to employ both Edison's original idea of a tape-machine involving electrical recording and reproduction (patented Jan. 30, 1878) and Prof. Valdemar Poulsen's 'telegraphone' (wire-recorder) of 1898. With this method, editing and correcting are easy, and the fear of false notes or 'fluffed' lines is no longer an anxiety for the artists or headache for the recording engineer.

After the coming of these improved techniques, the South African Broadcasting Corporation maintained an almost non-stop service in all the principal languages of South Africa, and the need for sound-reproducing apparatus (except for those who, like dancing teachers, require them for their work) largely fell away. The radio-gramophone, a combination of radio receiver and record-player (the so-called radio-gram of the 1920's) became standard equipment in many homes. Yet, the worth of its predecessors, especially from the days of pre-electric recording, is being increasingly realised by collectors who hunt for sound-reproducing machines of the period between the 1890's and the First World War. A number of excellent collections have been assembled, one in the George Museum under the care of its curator, C O Sayers; but several other museums have acquired one or more of these early machines.

Modern electronic sound-recording equipment, the advent of stereophonic recording and the sound and picture video recording of today were made possible by the development of polyvinyl chloride and similar tapes which have totally replaced both the 'wax' and the equipment on which sound recording and reproduction depended for more than half a century.

W Hecht

NORFOLK POLYPHON CENTRE

(NORMAN & JUNE VINCE)

SPECIALISTS IN:-
ORCHESTRIONS & ORGANS
AUTOMATA
CYLINDER BOXES
DISC MACHINES

A wide and constantly changing range
of instruments always available

WOOD FARM, BAWDESWELL, EAST DEREHAM, NORFOLK.

Telephone: Bawdeswell (036-288) 230

(on B1145 one mile east of A1067 junction in Bawdeswell Village).



Est. 1968

Nancy Fratti PANCHRONIA ANTIQUITIES

P.O. Box 73
Warners, N.Y. 13164 U.S.A.

Specialist in
Antique Music Boxes and
Restoration Supplies.

Offers You:

- MUSIC BOXES:** DISC and CYLINDER Music Boxes in many sizes and styles. All are fully restored and guaranteed. Send wants. (Due to fast turnover, no listing available).
- DISCS:** Over 2000 discs in stock for many machines. Send your specific wants plus 50¢ postage and I'll send you a FREE listing of discs currently in stock for your machine....OR....send \$3.00 and receive a listing of ALL discs in stock. All discs listed by number, title and condition. (overseas, \$4.00).
- RESTORATION SUPPLIES:** Governor Jewels, pin straighteners, damper wire in 7 sizes, damper pins in 4 sizes, tip wire, slitting discs, Geneva stop parts, pawls, comb steel, ratchet wheels, Regina moldings, lid pictures, paper goods, keys and much, much more! 30 pg. catalog only \$4.00 (Fully illustrated). (overseas, \$5.00) REFUNDABLE.
- TUNE CARDS:** Fully illustrated catalog of 80 different styles of reproduction tune cards for Cylinder boxes. Some in original multi-color! Send \$1.50 (overseas \$2.50).
- BROCHURE:** "So, You Want to Buy a Music Box.... Things to Look For". Originally presented by me as a lecture at an MBS meeting, made into a booklet telling the basic workings of a music box movement and how to look for potential mechanical problems. Send \$1.50 (overseas \$2.50).

I BUY TOO!!

I'm always interested in purchasing Music Boxes in any condition; Discs - any size, any quantity; automata; music box parts. Prompt, courteous and confidential service.

Your SATISFACTION is always GUARANTEED!

TERMS: US Currency OR Bank Check in US Funds.

315-672-3697

Book Reviews

by Ian Alderman

'RESTORING PIANOLAS AND OTHER SELF-PLAYING PIANOS', by Arthur W J G Ord-Hume. Published by Geo. Allen and Unwin, London. Price £20.

How very pleasant to be able to welcome this latest book by Mr Ord-Hume.

'Restoring Pianolas' is in three broad sections; the first deals with barrel pianos small and large, then there is a section concerned with roll-playing pianos (with a special section on reproducing instruments), and finally there is a brief look at roll-playing reed-organs. As these instruments with their attendant rolls (in a fascinating appendix Mr Ord-Hume lists over 300 roll-makers) were produced in bewildering number and variety, Mr Ord-Hume is to be congratulated on reducing the initial descriptions in his text to the basic principles involved, and then where necessary describing in some detail those parts of mechanisms which differ from one company to another.

Inevitably a book of this kind is open to criticism and I will get mine out of the way now. In the early chapters Mr Ord-Hume urges the repairer to restore in a craftsman-like way, and one is thus a little uneasy when he advocates the use of irreversible glues like Araldite, or suggests 'paring away a little wood' from action parts. The suggestion that to remove the plank (when that misery is necessary) 'is easily done' may lead many an unwary repairer into deeper water than he bargains for.

Because of the great diversity even of surviving instruments, Mr Ord-Hume makes the not unreasonable assumption that the intending restorer will arm himself with reprints of original maker's manuals (it would seem that these are readily available from specialist dealers: my first port of call would be Keith Harding).

The text is clearly written in straightforward prose, although one might observe that it confines itself mainly to diagnosing probable problems, and literal instruction on the manual skills required to remedy

them are left to the ingenuity of the amateur who may very well be totally unskilled in restoring anything.

Mr Ord-Hume's readers have come to expect his books to be lavishly illustrated and this one is no exception. More than fifty photographs have explanatory paragraphs which will be of great interest to the would-be repairer, but if special mention is made of anything, it must be the line drawings. These are quite exquisite examples of penmanship; their detail and clarity reveal Mr Ord-Hume to be a draughtsman of quite exceptional ability.

Ian Alderman, January 1984.

'JOSEPH HAYDN AND THE MECHANICAL ORGAN', by Arthur W J G Ord-Hume. Published by University College, Cardiff Press. Price £17.95.

It was with much delight that I seized upon Mr Ord-Hume's 'Joseph Haydn and the Mechanical Organ', and with eager anticipation began to read. I was expecting a double treat because Haydn is a hero of mine, and I make mechanical organs. However, as a critic of the book I was immediately non-plussed because on the first page of his introduction, Mr Ord-Hume announces that his book is to be about neither Haydn nor the mechanical organ. What then is his subject? It is to be 'Haydn's unusually rich involvement in the world of mechanical music and its instruments'.

This strikes me as such a woolly concept that an author can easily slip away from critical comment, and probably will.

Perhaps it is unreasonable to criticise an author for his literary style – it is like saying one doesn't like his taste in ties – but I do find that the way Mr Ord-Hume writes is so peculiar and irritating that it must be mentioned, if only because the style so often obscures the sense. He seldom uses one word if he can employ two: 'Mechanical technician' instead of 'mechanic', and in discussing an alternative ending to one of the pieces (No. 1) these extra bars are described not as a variant, but as a 'variation', which they certainly are not. Mr Ord-Hume's uncertainty about the precise meaning of 'variant' continues with,

'the quail, and its larger-songed variant, the cuckoo', (p.82) which is information that will astonish ornithologists. To speak of the 'apparently ultracrepidarian step' (p.116) illustrates the style as it becomes not only pompous, but finally baffling.

Many readers will already know that Haydn wrote thirty-two pieces for mechanical organ, and that three organs made by Father Niemecz survive, although one of them seems to have disappeared recently. Like most of us I am familiar with the music from the Nagel edition edited by E F Schmid, and the recording of two of the instruments issued about five years ago (Turn about TV 37085 S). It has to be said that on the evidence of that recording it would be almost impossible to draw any conclusions at all about Haydn's involvement with mechanical organs; or Niemecz's ability as a barrel-pinner. I mention this because Mr Ord-Hume gives the impression that his knowledge of the organs and their music comes from close first-hand experience of them. Perhaps the organs have been restored recently, or the recording did not do them justice?

As is usual with Mr Ord-Hume's books, this one is copiously illustrated with neat line drawings done by the author, and with photographs. The only trouble is that the pictures are becoming wearily familiar, many having been published before by Mr Ord-Hume, and elsewhere by others. To see again the Dom Bedos illustrations would have been most interesting if Mr Ord-Hume had explained them. The ornaments illustrated there are musical conventions that could never have 'inspired' Haydn as Mr Ord-Hume suggests. They would have seemed very routine indeed. What those illustrations do show is how apparently similar groups of notes are pinned in various ways, with different sized wire, according to their function within the music. But I can do no better than to recommend to you to read Dom Bedos for yourself. (You do not have to be an expert in Eighteenth Century technical French because the volumes have been translated into English by T Ferguson, and are published by the Sunbury Press, Rayleigh, California. They tell you all you

need to know about organ building and barrel-marking and pinning. They are expensive, but try your local library).

The pictures in Mr Ord-Hume's book are very interesting, but they should have been supplemented by vital information: measurements. There is not one useful measurement anywhere. We need to know the precise sizes of the pins in the barrels, how many sizes of wire were used, what were the various heights of the pins, how close were repeated notes, how far apart were the keys? Engramelle is precise about key pivot-points; does Niemecz differ? What is the scaling of the pipe-work? It would seem from the picture of one of the organs (plate 33, p.62) that the instruments are so jealously guarded that the author was not really allowed to get to grips with his subject. The careless attribution of two Davrainville organs (plate 7) as being one instrument will irritate many readers. The clockwork, too, should have been described in great detail.

The music is discussed, but as there are only thirty-two pieces why are they not all given a review? What is particularly interesting about the pieces is not that 'the fugue (No. 24) has been written in such immaculate double counterpoint that the organ of 1793 can play several passages with a true interplay of two voices' (p.90) because that would be true if it were played by hand, but that some pieces transcend hand-playing and are only realizable mechanically. No. 27, for instance, has very awkward trills running through the middle of it, easy on the machine, practically impossible by hand. The discussion of No. 19 is incomplete because Mr Ord-Hume totally ignores the fact that the C's in his example are themselves the top note of an arpeggio (how was this pinned?) which in this context is as important an ornament as the triplet which follows it (and, how was this pinned?).

It would have been most interesting if Mr Ord-Hume had been able to tell us precisely how he thinks Niemecz got the music from the score on to the barrels. I am dubious, too, about the apparent ease with which the author is prepared to transcribe music direct from barrels by 'carefully plotting' pins and

bridges. Please may I watch next time he pins or transcribes a barrel?

Even though Mr Ord-Hume is lavish in acknowledging his indebtedness to others, it should not be inferred that an idea or theory not so acknowledged is his own. In the brief references to Mozart Mr Ord-Hume cites the work of Alfred Einstein and O E Deutsch as he had done in his earlier book 'Barrel Organs'. In this new book, however, he proceeds to offer the new suggestion that the 'Adagio' K V 617a is a contender for the 'lost' Mozart piece. Innocent readers will assume that Mr Ord-Hume thought of this himself, as no acknowledgement to another author is made. Those members of the MBSGB who are interested in these dead classical matters will recall that this suggestion concerning the 'Adagio for Glasharmonika' K V 617a was put forward in an article in this journal (Vol. 10 No. 1). I believe that no reference to this music in this context has ever been made elsewhere until that time. The more gentle and forgiving reader may suppose that Mr Ord-Hume came to the same conclusions concerning K V 617a as the original author: by examining the music.

Of this music Mr Ord-Hume says it is 'related in style to the other three' pieces for mechanical music, which it isn't. He also says it is 'brimming with arpeggios', which it isn't, as the most cursory glance will show. (See music p 274).

I have assumed that since this book is published by University College, Cardiff, it is intended not as a coffee-table book, but as a work of scholarship. I have, therefore, applied to it the less-lenient view than might otherwise have been the case. Nor am I daunted by its esoteric subject matter as other reviewers have been. It must be apparent that I do not care for this book; it is pretentious, and in the end does not contribute to our knowledge and understanding of either Haydn or Niemecz.

There are some things that Mr Ord-Hume is very good at indeed, and he seems in love with the idea of books and writing. He latches on to the language used by musicologists and historians and throws up

fountains of words and phrases used by them, but they are so much dust in the eyes of his readers, serving to obscure, not to illuminate. He must have an extraordinary library for he has, without doubt, access to a great deal of information, but this is spread before us, largely undigested. It cannot be doubted that the author has seen an enormous number of mechanical instruments, and he must have read widely, but his method of working is lifeless – it seems typified by his clever diagram (p.119) showing who was where, and doing what, and when, but this is not enough. There is never that spark of inspiration which lifts a writer to the ranks of those with scholarly insight; in the organisation of other people's material the book remains little more than the work of a compiler.

Ian Alderman, January 1984.

**DO YOU WANT TO
KNOW YOUR
MEMBERSHIP NUMBER?**

It is the first set of numbers on your address label.

The second two numbers give your year of joining.

The third set, of four numbers, is the month and year the address plate was made up or amended.

Ted Brown.

**Advertise in The Music
Box, Europe's leading
English-speaking journal
for lovers of mechanical
music.**

**Advertise with US and
make sure YOU reach
the greatest number of
people.**

**IT PAYS TO
ADVERTISE.**

Adagio für Glasharmonika

Komponiert in Wien im ersten Halbjahr 1791

Köchel-Verz. 356 (617a)

14. Adagio

The musical score is written for a single melodic line, likely for a glass harmonica, in a single system. It consists of six staves of music, each containing measures 14 through 29. The notation is in a single key signature (one sharp, F#) and a 4/4 time signature. The tempo is marked 'Adagio'. The score includes various musical notations such as eighth notes, quarter notes, and half notes, often grouped with slurs and fingerings (1, 2, 3, 4, 5). There are also dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a repeat sign.

28 Feb 1984.

Dear Mr Gresham,

Trevor de Vere Green has passed on the cheque from the Musical Box Society of Great Britain for the Cyril de Vere Green Memorial Fund. We are most grateful to you for this generous contribution and we would like you to convey to your members our appreciation. The Fund is going to be used to award a prize in honour of Cyril de Vere Green to enable the most deserving student to undertake an elective period of study in North America.

Yours sincerely,

J P Moss. (Professor of Orthodontics).

School of Medicine, University College, London.

Letters to the Editor

6 March 1984.

Dear Bob

There occurred, last summer, the death of a society member which to date has remained unnoted in the pages of the Music Box. **Charles Hart** of St Albans, died after a long illness on July 3rd, aged 87. It was his fine collection of organs and mechanical music which formed the St Albans Organ Museum which is now run by the St Albans Musical Museum Society. Although I did not know Mr Hart personally, I thought that his death should be noted in our journal. A short article on his museum appeared on p130, Vol 5 of The Music Box.

In the last issue but one you asked for titles of films which featured musical boxes. I have seen films that had mechanical music in them but have never thought to note them down, so mainly from memory I list the following. The British film, 'Gaslight', featured a cylinder box which was played by the female lead to cover the sounds of footsteps in the supposedly empty room above. A large upright disc box was in 'Elvira Madigan' and the wedding reception scene, which took place in a public house in 'Half a Sixpence', also had an upright disc box. 'Sixpence' also had the late John Beaches gallopers with the Gaudin organ. Of course the film with mechanical music which many must have seen is 'Operation Amsterdam', which gives prominence to the Dutch street organ.

Player pianos seem however to pop up more frequently. 'By the light of the silvery moon' has Doris Day and Gordon McCrae singing the title song while Doris pedals the song roll through on an Aeolian player. Players also appeared in the film of the life of Sigmund Romberg, a Tom & Jerry cartoon, a Laurel & Hardy comedy and also, I think, in at least one Judy Garland film. But for a real quick glimpse, who has seen the glass fronted nickleodeon in the New York arcade scene, with Fred Astaire, in 'Bandwagon'? One blink and it's gone!

The piece which was reprinted on p206 of this vol came from 'Work' magazine. p210 had a query from Hendrik Strengers about the Organista Céleste. I cannot provide anything on that instrument but I do have a copy of an ad, from the Musical Opinion for May 1st 1890, part of which I have included with this letter. The organina Thibouville was introduced here in early 1888 and a picture of one is on p174 Vol 10 of The Music Box. It was available as late as 1905, see p12, Vol 3.

The Celestial Organina however, was I believe only advertised as such in 1890. Even a glance at the two prints will tell they are the same instrument, but what of Mr Strengers Céleste?

Sorry can't help with St Botolphs, - bottom p222.

Kind regards,

R Booty.

Jim Colley telephoned the news that **Gilbert Purchase** had died recently. Gilbert was a dealer in Taunton and he handled many rare pieces. He was an enthusiastic member of our Society.

We send our condolences to the family of Gilbert Purchase, and also to the family of Charles Hart, of St Albans. (Ed).

27 February 1984.

Dear Mr Leach,

As the owner of both 20 keyless Raffin and Hofbauer (now for sale) German street organs I was interested in Mr Harding's letter in the Spring Music Box.

He has, no doubt, found the arranging of music for this, the smallest organ scale, extremely difficult. This is, presumably, why it has not been attempted by British noteurs. And yet Heer P Boomsma (former owner of 'De Hagenaar') regularly makes roll music for his Raffin.

As Mr Harding says, both Raffin and Hofbauer organs use the same Carl Frei scale, as do most German 20 keyless organs, including Werner Baus, Edgar Werner and, of course, Carl Frei Jr himself. Unfortunately the gearing is not the same on each manufacturer. For example the closed frame Hofbauer passes the music through rather more slowly than the Raffin. So Ententanz which has been cut too slowly has to be passed through very quickly on the Raffin, but becomes impossible on the Hofbauer.

Another problem can arise because of the differing sound qualities of the Raffin and Hofbauer, the former being very sweetly voiced whilst the latter with its Pan flutes is strident. All the Raffin music is completely harmonic and sounds delightful, but on the Hofbauer can sound a little weak. On the other hand some Hofbauer music which is not harmonic works extremely well but on the Raffin hurts the ear.

Mr Harding has mentioned the third difficulty of the different spools. It is unfortunate that manufacturers all use their own music transport systems. There is no doubt that the Raffin system is simpler, more reliable and easier to operate than that of the Hofbauer. Hofbauer is a fiddle, while the Raffin engages automatically. On the other hand the Hofbauer is much the louder of the

two organs by virtue of its Pan flutes, and is certainly much better value than the 26 keyless Hofbauer which is by any standard an expensive instrument.

I am hoping that a friend, who arranges and cuts keyless music for German organs will shortly be encouraged to turn his hand to paper roll and if Mr Harding cares to contact me I should be glad to let him have further information.

Yours sincerely,

Geoff Alford.

Readers may remember that Ken Perry was taken ill with arsenic poisoning and the Australian police suspected his dear wife Emily (well, flippin' Australian police would, wouldn't they! Cherchez la femme - that's what the French go on - and they ought to know. Viva la Police and down with Pommy justice!) Anyway - it got really nasty with police accusations of murder - but - unlike poor Miss Otis who, 'the moment before she died, she lifted up her lovely head and cried, 'Madame, Miss Otis regrets she's unable to lunch today!'

Emily Perry is able to lunch today because it was not she who fed arsenic to our Ken - it was arsenic (in the paint, I believe) of a musical automata Ken was repairing over a long period of time, thus slowly poisoning himself.

Ken has written to say all is well, and his letter is herewith:-

2nd February 1983.

Dear Bob,

Thank you for your letter, and your concern, we are gradually getting back to normal, and can sleep without pills now. It is a bit difficult getting used to our reduced circumstances as it were. We are still trying to get compensation for the miscarriage of justice! I am able to do some work; not fast enough to be commercial but enough to keep interested.

I have restored a 'Steck Duo-Art' grand for a friend and have nearly finished the 'Violano' for the Science Museum. I have also just finished a '65 note Walnut Steck Gotha'; it pedals beautifully and has a very good tone (they are my favourites); it had been converted to '88' but I put it back to '65' we have one of each now. I am practising tuning (a job I used to opt out of but I can't afford to now). I have just started a pedal upright 'Duo-Art' 'Stroud' in quite a mess; not a bit of felt left; keys all battered; polish grazed or missing; but all restorable. It will take a long time, but I aim to have it perfect. We will probably sell it to finance more materials. I spend a lot of time at the drawing board, designing odds and ends I may build one day.

Classified Advertisements

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

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

LAST DATE FOR RECEIPT OF
ADVERTISEMENTS FOR INCLUSION
IN NEXT ISSUE:— 7th JULY 1984.

FOR SALE

MINIATURE Street Piano, Faventia, 23 Key,
6 Tune Barrel as new £495.

65 Note Roll Playing Reed Organ. Fitted
in new hand carved case, Electric Blower.
Automatic Bass, Side Drum & Cymbal.
Excellent playing order. £500.

65 NOTE Aeolian Orchestrelle Piano Player
fully restored. £400.

About 250 good popular tune rolls available
to fit either instrument. Phone Bourne
(0778) 425178 evenings.

HOFBAUER organ now sold. If the Los
Angeles lady who phoned will contact me,
I can probably help with another Hofbauer or
similar street organ. R. E. Alford, 'Heimat'
18 Tensing Close, Kings Acre, Hereford.
HR4 0SE.

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

WANTED

WANTED — Hupfeld Phonolist Expression
Piano Rolls. Nicholas Simons. Tel: Derby
(0332) 368225.

Deadline Dates for Copy:

Jan. 5; March 15;

June 15; Sept. 15.

For Advertisements:

Jan. 15; April 7;

July 7; Oct. 7.

Subs for 1984

U.K. Rate

£8

Please make sure
Ted Brown receives
your 1984 sub.

Letters to the Editor Cont—

The Christmas journal came just in time, I
have been working on a resurrection of the old
'Ampico Ampichron' using timing chips and
a memory to drive solenoid operated valves to
do away with the need for a special roll and to
keep it independent just a few T connections
and a roll left in. I had been looking for some
interesting chimes so the article from the
'41 Horological journal' came just in time!
I have had to drop my membership of the
player piano group, Piano technicians guild
and the musical box society international, but
manage to keep in touch with a few of the
members. The player scene in Adelaide is
almost non-existent except for Harold
Horsfall and myself; the other states are still
almost entirely interested in reproducers and
look down on a 'sing-along' or a 'knees-up'
round an upright pedal job. I am still working
on my universal player which I hope will play
all the reproducing rolls except 'Solo-Carola'
and 'Kasner'. I have made some of the
hardware but keep changing my mind as to
how much electronics to use! My inclination is
to use as much pneumatics as possible but
optical fibres and multiplexing offer some
interesting possibilities.

I am also working on an old music box I
had given to me (multiple tunes with nine
bells) it was in a very delapidated state the
main gear has several teeth missing and the
governor is missing, so it's an expensive job,
the cylinder and pins are not too bad, anyway
I am cleaning it up and will go as far as I can.
I have not heard anything of 'Der Klock'
recently. I did a repair job on it a few years
ago and it was not too good then; no regular
maintenance and poor storage. It is a great
pity. Have any of the new players caught on
over there? A couple of years ago the Meranz
people did a big campaign on the Pianocorder
but nothing much came of it; about once a
year a music shop imports one but having sold
it never seems to repeat it; so we see one
'Wurlitzer' then one 'Aeolian' etc and none of
them anything like a good restored 'oldy'.

We were very pleased to hear from you
and Emily joins me in wishing you both a
prosperous New Year.

Yours sincerely,

Ken and Emily Perry.

**DON'T FORGET
THE
1984 A.G.M.**

Friday June 1st

London

Press

Club

Continued from page 263.

The Dutch book "Pianolas" 1981
shows technical details on page 20.
There we can find that the cardboard-
books could fold by means of a kind
of strings with the function of a hinge
and that the Christian name of
Fourneaux is: Ingres. His name is
mentioned on the cardboard-books:
"Cartons-Volumes de l'ingénieur
Fourneaux" (he was an engineer) and
on the books is printed: "J Th-Lamy,
seul fabricant" (the only manufacturer).

But... the limit is a photograph of
Anselme Gavioli (1828-1902), which
is nearly identical with our illustration.
You can find this picture on page 690
of The Silver Anniversary Collection
(1974 of the MBSI). A last remark:
who writes the definitive story of the
Pianista, complete with all patents
and so on? And what is the relation-
ship between Ingres Fourneaux and
J L N Fourneaux le Jeune, who
invented the Melodina, a kind of
Harmonium at Paris in 1855, French
patent No 22, 964 (see Curt Sachs,
Reallexikon der Musikinstrumente,
1913)?

H. H. Strengers.

Changes in the French AAIMM
Society:

Chairman: Olivier Roux.

Vice-Chairman: Charles Desserteaux
et, Christian Lecorne.

Secretary: Jean Marguin, 75 rue
Hoffmann, 92340 Bourg la Reine,
France.

Joint-Sec.: Remy Royer.

Treasurer: Joël Charroux.

Joint-Treasurer: Philippe Duval.

Assesseeurs: Daniel Marty, et Alain
Vain.

The new address of A.A.I.M.M.,
11, rue Descombes, 75017 Paris,
France.

Sotheby's

London

Tuesday 29th May 1984 at 10.30 am

Mechanical Musical Instruments and Automata



A Lochmann disc operated
Orchestrion. £4,000-6,000



A Stella disc musical box on stand.
£1,500-2,000



An organ clock picture with
automated figures. £3,000-5,000.

Enquiries: Jon Baddeley

Sotheby's

34-35 New Bond Street, London W1A 2AA
Telephone: (01) 493 8080 Telex: 24454 SPBLON G

AN INTRODUCTION TO THE MUSICAL BOX SOCIETY of GREAT BRITAIN

*an international society devoted to mechanical musical
instruments and their music*

ABOUT THE SOCIETY

Formed in 1962, the Society today has an international membership of over 1,000 ranging from USA through Switzerland (the accredited birthplace of the cylinder musical box) to China and Australia. Almost 40% of the membership is in North America.

The aim of the Society is to further an interest in and an appreciation of all forms of mechanical music. Four meetings are held annually, two in London and two in the provinces, which give members the opportunity to meet and discuss their collections, to exchange, buy, or sell items, and, in particular, to listen to the excellent talks which are given by specialists in particular aspects of the hobby. Once a year, a major auction is held in London at which members may buy and sell mechanical items.

The Society publishes a large journal called *The Music Box* four times a year. In this you will find a large variety of interesting contents including articles on all aspects of the history, development, repair and overhaul of all types of mechanical instrument. Restoration tips and procedures are regularly published along with detailed and well-illustrated descriptions of items of particular interest.

Our lively correspondence pages bring together members and their problems from every corner of the world of mechanical music.

If you are interested in:

Disc and Cylinder Musical Boxes
Barrel Organs & Organettes
Fairground and Show Organs
Orchestrion Organs
Barrel Pianofortes & Street Pianos
Player Reed and Pipe Organs

WHY NOT JOIN US?

The world of mechanical music contains a wealth of fascinating details for the collector, whether his interest be primarily musical or mechanical. To be able to repair a damaged musical box, it is true, you need to be something of a musician as well as an engineer, but many people who are neither gain immense pleasure from these fine examples of nineteenth-century craftsmanship. On the other hand, many amateurs have found that, given plenty of patience, the restoration of a pneumatic instrument such as a player piano or a player organ is by no means beyond their capability. By joining the MBSGB you will be able to make contact with specialists, both professional and amateur, who will offer help and advice on any particular problems in mechanical music. The annual subscription is £8 plus £1 joining fee (\$17 plus \$2.50 USA; \$20 plus \$3 Canadian). If overseas members would like all communications sent by airmail, US members should send \$34 plus the \$2.50 joining fee, and Canadian members \$41 plus \$3 joining fee. Far Eastern members can have airmail for £16 plus £1 joining fee. If you would like to join the Society, please complete the application form below. You will not be disappointed.

Player Pianos, Piano Players and Reproducing Pianos
Mechanical Singing Birds
Musical Clocks & Watches
Musical Snuff-Boxes & objets d'art
Musical Automata
Mechanical Musical Instruments of all types and sizes

you should join the Musical Box Society of Great Britain

To: Mr. Reg Waylett,
The Secretary,
The Musical Box Society of Great Britain,
40 Station Approach, Hayes, Bromley, Kent, BR2 7EJ.

APPLICATION FOR MEMBERSHIP

For Society use only
Mem. No.
1st Mag.
Directory

I wish to become a member of the Musical Box Society of Great Britain.

NAME (*Block Letters or Type, please*)

ADDRESS

I am particularly interested in

I would / would not be prepared to submit an article / articles and / or photographs / drawings for publication in *The Music Box* on the subject of

PAYMENT OF ANNUAL SUBSCRIPTION

It would assist the Secretary if you complete the separate Banker's Order, but if you are unable to do this please complete Section A or B below. Note that subscriptions run from January 1st and fall due the next January 1st.

A. BRITISH ISLES APPLICANTS

I enclose my remittance to the value of £9 in respect of my entrance fee to the Society and, subscription for One Year.

Date Signature

B. OVERSEAS APPLICANTS

I enclose an International Sterling Money Order to the value of £9 in respect of my entrance fee to the Society and subscription for One Year. (For American and Canadian airmail membership rates, see below).

Date Signature

Note: United States applicants: Membership fee is \$17 plus an entrance fee of \$2.50. Airmail postage of all material including **THE MUSIC BOX:** membership fee is \$34 plus \$2.50. **Canadian applicants:** Respective figures for Canadian dollars are \$20 plus \$3; airmail service \$41 plus \$3. **Far Eastern applicants:** £16 plus £1.