

An International Magazine of Mechanical Music

Volume 14 Number 1

Spring 1989

Edited by Graham Whitehead

# The Music Box



**Inside** In praise of Robert-Houdin

Manufacture of musical Instruments in Leipzig, 1895

Music and cars of yesteryear

**The Journal of the Musical Box Society of Great Britain**

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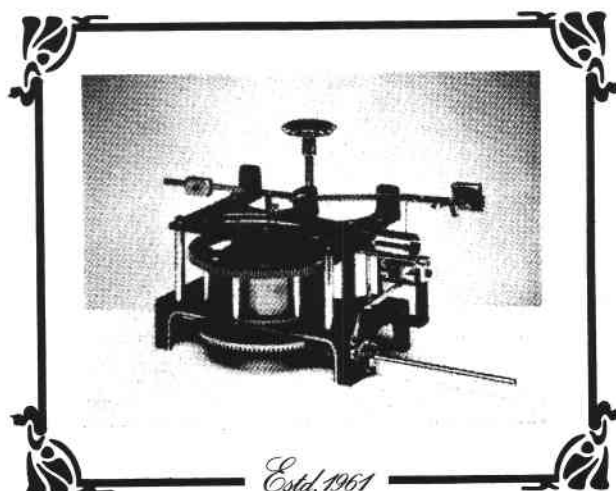
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# The Music Box

An International Magazine  
of Mechanical Music

The Journal of the  
Musical Box Society  
of Great Britain.

Volume 14  
Number 1  
Spring 1989

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### Front Cover:

1930's sheet music cover for "Tippie and the Hurdy-Gurdy".  
Drawing by Edwina, Boston Music Co, New York.

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The Music Box is printed for and published by the Society quarterly  
27th February, 27th April, 7th August, 7th November, from the  
Editorial Office, Broadgate Printing Company, Cronal Road,  
Exhall, Coventry CV7 9NH.

Back numbers obtainable from:  
Roy Ison, 5 East Bight, Lincoln LN2 1QH.

# Editors Notes

## EDITOR'S APPEAL

Well here is proof that the Editor's Notes page is actually read. My last edition outlined our cash crisis and appealed for help by the way of donations from members in addition to their 1989 subscriptions. I am pleased to report that as at the time of going to press, 22nd February, twenty percent of the membership have paid their subscriptions and additional donations have amounted to just over £600. That means if this trend continues, a total of £3,000 would be received from this appeal. Unfortunately, that figure may well be too optimistic for two reasons, firstly the keener members have paid their subscriptions promptly and those members that pay late may not be as enthusiastic in their donations and secondly payments still to be received by standing order are not so conveniently adjusted to include an additional donation.

I would like to thank all those that have made additional donations and especially those that are paying by standing order and have taken the trouble to have their current payment adjusted to include a donation. Also to the overseas members in particular the States who receive no benefit from the Society other than the "Music Box" who also acted generously.

May I also remind members who have not yet paid their subscription for 1989, that whether you wish to make a donation or not, subscriptions are now overdue and that Ted Brown is anxiously awaiting your remittance.

The current subscription rates are shown on page 9.

On a completely different vein it has been brought to my attention that articles that have appeared in the "Music Box" have been reprinted in other magazines without acknowledging the "Music Box" and indeed without my or the author's permission.

This action is clearly a breach of copyright. Whilst permission to reproduce extracts or entire articles would not be unreasonably denied I must make it clear to all concerned that the copyright holders permission must always be obtained in writing and the fact that the article has first appeared in the "Music Box" must always be acknowledged. I hope that "offenders" will now put this matter to right. ■

## SOCIETY TOPICS

### *Forthcoming Meetings*

#### **Spring meeting 31st March - 2nd April**

At time of going to press there are still vacancies for the Spring Meeting to be held at the Victoria Hotel, Bradford, the weekend of 31st March to 2nd April, 1989. The hotels telephone number is 0274 728706, members should remember to mention the Music Box Society when contacting the hotel. They should also register with Alison Biden, the Meetings Secretary, as soon as possible. The programme for the weekend consists of a talk on Saturday morning by Pam Fluke about the Harmonium Museum, followed by presentations by David Snelling and John Astin, the latter being about early gramophones.

After lunch on Saturday there are visits to the Harmonium Museum and Bollinghall Museum. Sunday morning John Powell, the local organiser, will himself be giving a talk. The cost of the weekend is £52.00 per person for hotel (dinner, bed and breakfast for 2 nights), plus £6.00 per person registration fee payable to the Society. We look forward to seeing you in Bradford for an interesting and enjoyable full weekend.

#### **Summer Meeting - Saturday, 3rd June, 1989.**

Once again the venue for the summer meeting is the Tuke Common Room, Regent's College, Regent Park, London. The programme has yet to be finalised, but it is anticipated that there will be at least two guest speakers in the morning and that the AGM and society auction will follow in the afternoon. Final details of this meeting will be available in the next issue of the journal. In the meantime, further information may be obtained from Alison Biden (telephone 0962 61350).

#### **Autumn Meeting 15th/16th September, 1989.**

The Autumn meeting and Annual Organ Grind will take place in the City of Bristol and the hotel will be the Unicorn. Tel 0272 23033. The

weekend package will be £60. Further details in next issue.

#### **Planned Musical Box Society trip to USA Convention.**

1989 marks the 40th Anniversary of the Musical Box Society International. Their 40th Anniversary Convention takes place August 30th to September 4th, based at Lowes Glenpoint Hotel, Teaneck, New Jersey. This meeting looks set to rival MBS's Longbeach Convention on the Queen Mary in 1985. The East Coast Chapter intend to make this an especially memorable meeting and it is also in an area where there are many significant private collections. Visits to these private collections are being arranged which includes the famous Guinness collection.

Anyone interested in attending this Convention is invited to contact Alan Wyatt who is planning an organised trip.

### **REGISTERED CHARITIES**

At our AGM there was considerable call from the body of the Hall for the Committee to examine the possibilities of charitable status for the Society.

Our President wrote to Stephen Cockburn for the benefit of his advice, reprinted below are some of his comments:

"We were advised years ago that it would be difficult if not impossible to register the Society as a charity. The matter came up on the suggestion that if subscriptions were paid by covenant the Society would have more funds at its disposal. However it is difficult to see in what way the Society spends its income in a "charitable cause". While the objects of the Society are not commercial, the publication of the magazine is hardly a charitable purpose; indeed part of it could be construed as promoting the business of certain members of the Society, i.e. the advertisers etc-- The auction sale, too, as promoted by the Society might intrude on any strictly charitable interpretation of the Society's activities.

Two thoughts as to why charitable status would not be so attractive a solution to the Society's problems as it is suggested are, firstly, that a substantial amount of our income comes from overseas members where there would be no recovery of tax or other benefit; and secondly, as long as the Society is not making a profit it doesn't have to pay any tax under corporation tax rules. With income tax rates at 25% and perhaps destined to fall, the amount of benefit to the Society is less than it once would have been and might diminish.

Reg Mayes has subsequently approached the Charity Commissioners and learned that the Musical Box Society have no chance of being registered with its present constitution.

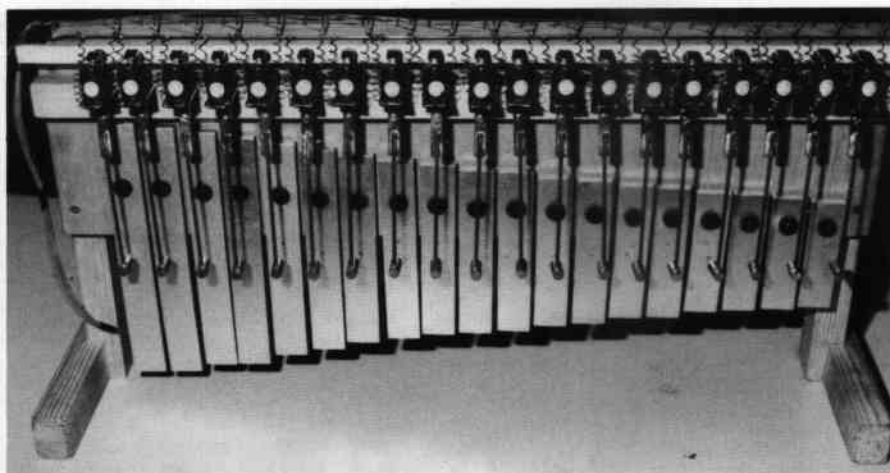
It would therefore appear that thoughts in this direction would be best abandoned, unless legislation changes to our advantage.

### Winter Meeting 3rd December 1988

The winter meeting of the MBSGB took place in the Tuke common room at Regents College London on the 3rd December 1988. The meeting started with an "Electrifying experience" a technical talk by our editor Graham Whitehead on the merits of electrifying mechanical actions. The principles of pneumatic action were discussed in depth and slides showing how these actions could be electrified into an "electro-pneumatic" action or an "all electric" action were shown. The Mills Violana is a typical example of an "all electric" action, but on this occasion Graham Whitehead had constructed an electrically operated glockenspiel which was demonstrated being operated from an optical reader using a punched card as a program.

This was followed by a joint presentation by Ted Bowman and Frank Holland on the Bechstein piano factory of Berlin. The whole was quite a fascinating subject and it is hoped that Ted Bowman or Frank Holland will prepare an article for publication in the near future.

The afternoon session started with "Confessions of a Musical Engineer", a talk given by Nicolas Simons which again featured some quite technical details regarding pneumatic



action for orchestrions. The highlight of Nicolas's talk was his home made orchestrion based somewhat on a Welte though smaller in size to fit into his lounge. It was a joy to hear recordings of this home made orchestrion and was a fine example of what could be achieved by the talented enthusiast at relatively little cost but at the sacrifice of an awful lot of spare time.

The meeting was concluded with a questions and answers session by a panel of experts, Dr. Burnett, Ted Brown, Peter Howard, John Powell and Nicolas Simons. The questions were started by Daphne Wyatt with the poser "why on a Polyphon does the penny fall halfway through the tune?"

An additional surprise item was provided with a demonstration by Keith Harding of his recently completed double disc 19 5/8" Polyphon which was completely manufactured by Keith Harding's craftsmen at Northleach. The musical box was called Gemini and was similar to one made previously in 1978, later sold to a museum in Tokyo. This latest double disc Gemini has also been sold to a Japanese museum.

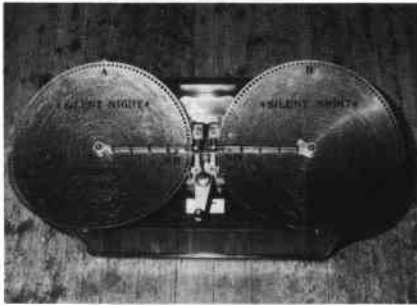


A 20 note Glockenspiel electrically operated, used by Graham Whitehead to demonstrate the advantages and simplicity of an "all-electric" action.

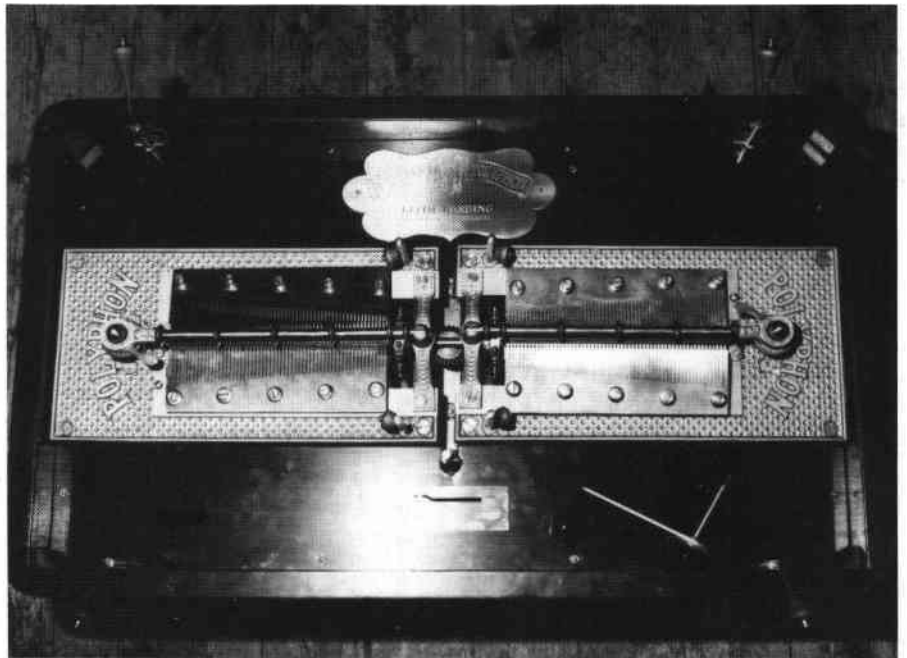
Frank Holland and Ted Bowman speaking on the subject of the Bechstein piano factory of Berlin.



*More pictures from the  
Winter Meeting.*



**The Gemini double disc musical box.**



**Keith Harding demonstrates his recently manufactured "double disc" Polyphon, "Gemini".**



**The technical panel. John Powell gives tips on veneering ... while members watch and listen intently.**



**Nicolas Simons speaks on the "Confessions of a Musical Engineer".**





# New Years Get Together



**Rachael Ward at the keyboard of the ex-Hammersmith Regal Compton at Napton Nickelodeon.**



The New Years get together was based from the Moat House Hotel in Northampton and members were taken by coach to visit Napton Nickelodeon on New Years Eve, after a playing of the instruments a short concert was given by resident organist Rachael Ward, a young lady who specializes in playing the theatre organ but who is equally at home on an electronic. The evening finished with dancing to the Decap organ and Auld Lang Syne from the Decap and Compton cinema organs.

New Years Day featured a visit to the Smith collection at Saddington Hall - a second visit to this comprehensive private collection, the Society would like to thank Mr & Mrs Smith for their kind hospitality. ■



**Dancing to the Decap and Compton cinema organs.**



**Time to go home - Alan Wyatt plays "Now is the Hour" on his musical saw.**

# Organ Grinders chat

by Geoff Alford



It seems that only yesterday I was advising members to insure their instruments. Then we had the Bob Minney break-in (fortunately with a happy ending). Now, from Germany, comes news of another similar incident. Older enthusiasts may well remember one or other of the two superb large Ruth organs once owned by Wilhelm Feuerrigel. The larger, a Type 38, used to play on the Platz in front of Hannover Hauptbahnhof during the May Drehorgelfest and Schutzenfest. The 'smaller', a mere Type 37, is now owned by Jens Carlson and played on the Kohlmarkt in Braunschweig during the 1987 Hannover Festival. Herr Feuerrigel still owns two outstanding street organs, but during the night of 20/21 October 1988 his home was broken into and, among other things, his original 43 key Cocchi, Bacigalupo and Graffigna trumpet barrel organ was stolen. The organ has a three piece flat lidded top, inlaid cabinet and the name painted on the front plus the address 'Berlin, Schönhauser Allee 78'. The front has a central mirror and two material-covered side panels. There are three register slides on the left hand side. The modern Max Geweke barrel has 8 tunes. The owner has offered a £1,000 reward and anyone with, or requiring, information can either phone me on (0432) 267466 or, if they can speak German, Herr Feuerrigel on 01049-5336-210.

Writing in November, with temperatures at mid-day little above freezing, I am viewing my Christmas organ-grinding programme with some trepidation and wondering whether I have been too willing to say 'yes'. Usually it is the local Chamber of Commerce which looks after this kind of entertainment, but increasingly local Councils are appreciating the importance of entertainment in town centres. This is partly because of the need to attract tourists in an increasingly competitive field, but also to retain the support of the local population. Further pressure is coming indirectly from the fund-raising organisers of charities, which, with reduced Government spending in many needy areas, are having greatly increased demands on their resources. So they are looking for regular collection days in town centres. Councils, on the other hand, aware that there are something like 60,000 charities and only 365 days in a year, and sensitive about public complaints about too many collecting boxes, are saying to charities, 'You want a collection, then provide some entertainment.' Many organisers are reluctant to follow this advice but more are finding it politic to do so. And that is where the mechanical musical instrument comes in! Some idea of the variety of organisations benefiting from organ collections can be seen at events such as Llandrindod Organ Festival, and the public are always more willing to dip into their pockets when they can see

something being provided in exchange for their donations.

I remarked recently upon the growing number of multiple organ owners, and owners who have both large and small instruments. Latest to be reported as joining the grinding brigade are Ron and Roseanne Bowyer whose Bruder has been seen around the Kings Lynn area for many years. Both have always enjoyed a wide variety of organs and they have now obtained one of the new 31 keyless Raffin trumpet organs – probably the first in the Country, though I believe that it may soon be followed by a second such organ. Unlike normal German street organ practice, the trumpets are not on a separate register, but are controlled by a slider control. This system has the advantage that it can play all standard 31 note Raffin music, but it also means that the sound lacks the depth it would enjoy were a separate register employed. There has been some criticism of the sound of the trumpets on early Raffin models. As a mere layman I cannot say that I could find anything wrong with their sound, though it is true to say that the builder himself has spent a lot of time experimenting with them to get them as he wishes. Naturally, with a softly voiced organ such as this one would not expect the trumpets to be as hard as on traditionally sounding organs. The British equivalent of the 31 note Raffin is the similar 31 note Pell. Alan is in the process of developing a trumpet version of this but, unlike the Raffin, the trumpets will be on a separate register. Whilst not underestimating the amount of development work required, I hope that we may see early models of this 45 keyless organ at the 1989 organ festivals.

I found the Roger Charman interview of Robert Hopp in the Autumn Music Box particularly interesting as I had just received a most informative letter from a Continental contact which included a brochure of this builder describing his organ models – a surprisingly wide range for a small and relatively new builder. Robert Hopp was accepted as an entrant in the 1987 Llandrindod Wells Festival but failed to appear so depriving many enthusiasts of the chance to see and hear

his organs and the interesting new developments he has initiated. Of special interest to those who like to produce their own music, is his development of an opto-electronic system as described in the article. Anyone with a flair for music arranging should find producing music much easier with a pencil and eraser the only tools, rather than punching holes or slots. Of course there are always penalties to pay when one goes for any modern and relatively untried system – you learn of any faults or drawbacks the hard way. In Britain we tend to be very conservative, so whilst numbers of organs using a micro chip music system have been sold in Germany, they have not been so readily accepted here. Even roll music, which has been around at least as long as book music, is viewed with considerable distrust by many fair organ owners accustomed to their card music. I understand that Robert Hopp is trying to break into the large German market, his home country – not an easy task as competition there is quite fierce. Robert Hopp also advertises organs with traditional book and roll music systems, and models range from 27 to 56 note size. Most are card book organs to satisfy the French market and are often built in the Limonaire mould, but the paper roll models include a 45 note Bacigalupo system instrument.

Initial noises coming in regarding the 1989 Llandrindod Organ Festival are quite encouraging, suggesting that it could be better than last year and with a greater continental turnout. One of the snags with such a small town is the limited playing area, though it does have the advantage of compactness. Nevertheless if participants obey the standard continental rules then 30 instruments can be accommodated in Llandrindod quite comfortably and with far less competition between organs than at some festivals, such as Thun where organ density is far higher and it is common for them to play ten paces or less apart. As yet British organ grinders are unaccustomed to 'bunking-up' in groups of 2-4, taking it in turns to play. Also there is a built-in reluctance to move from the better spots. Whilst appreciating the difficulties of less mobile instruments, grinders should

## More dates for the diary

1989	
March 4	Haarlem Organ Hall, KDV Annual Gen. Meeting, organ concert 12 noon.
March 27	Assen Organ Museum. Organ Festival.
April 28	Utrecht National Museum KDV Concert 1900.
May 20-21	Lichtensteig Organ Meeting (Verkehrsverein Lichtensteig).
May 21	Arnhem Open Air Museum Organ Meeting.
May 27	Emmen (Holland) Organ Meeting.
June 10-11	Ile-Tudy (France) Organ Festival (Musee de la Musique, Pont l'Abbe, F-29120 Botform-Combrit).
July 1-2	17th Hannover Organ Festival (Fernsehmeister Schuhknecht, Friesenstr. 54, D-3000).
July 1-2	Nordenham (Germany) Organ Festival D-2890.
September 22-24	Dijon Music Festival.
June 24	Basel Organ Festival
July 13-16	6th Thun International Organ Festival (Foto Art Thun Box 1251, CH-3601).

make a conscious effort to change location periodically to cover the less popular spots. This is important to retain the support of off-centre traders and to provide variety in the central area.

The future of the Victorian Festival, and so of the organ festival, is increasingly assured by the Tourism Study, recently published, ordered by the Mid-Wales Development Council. This lists a series of ambitious projects centered on the town to develop the tourism potential of the area. Basically the idea is to re-Victorianise the town as a living Victorian town museum similar to Williamsburg in the United States, utilising public and private finance. The project which is likely to be the most visible, at least initially, is the unification of the individual private gardens of Temple Gardens into a single landscaped Victorian park complete with rose gardens, gazebo and other suitable structures to complement the existing bandstand. This development, which is due to be commenced in 1989, should provide valuable extra area for organ-grinding, etc. Plans for the development of the lake area could provide further opportunities for the festival. The eventual aim is to extend the kind of activities taking place during the nine day Victorian Festival to the whole of the season and to provide permanent period displays and attractions typical of the period, such as a roundabout, hot potato or chestnut stand, barrel piano and period displays.

From Germany comes news which will please all Raffin organ owners. At a ceremony in Rome on the 30th October 1988, Orgelbau Raffin was presented with an 'Oscar Europa' by the 'Accademie Europea'. Just as Peter Schuhknecht was primarily responsible for the development of the organ festival, so Josef Raffin can take most credit for bringing the mechanical pipe organ within reach of the ordinary man in the street. The high quality finish of his 20 note organs, as well as of his later developments, has remained unchanged over the years and has been a major contribution in raising the image of the street organ in the mind of the general public. ■

#### Musical Box Society of Great Britain

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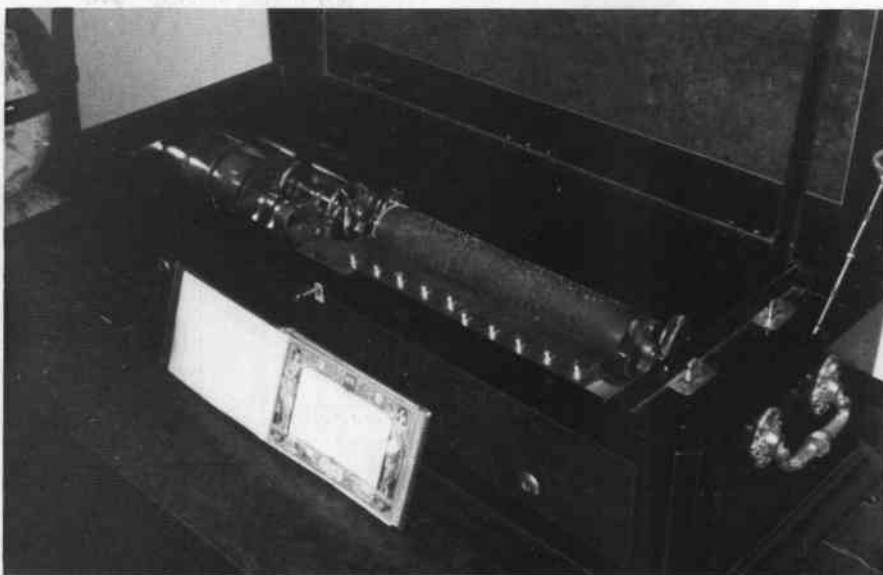
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Canada \$40 Surface Mail, Joining Fee \$20. \$50 Air Mail, Joining Fee \$25.

# Collectors Showcase



This edition's showcase picture comes from a member in Gloucestershire. The picture of the large Paillard interchangeable musical box is a little poor for reproduction, but as we are so short of items for Collectors Showcase (hint, hint) I felt we ought to print it regardless. The box is contained in a case veneered with amboyna. There is a plate fixed to the bedplate inscribed as follows "Interchangeable system. Pat

London January 31st 1878. PVF".

The mechanism has two springs of 4 inches diameter but the owner does not mention the number of cylinders.

Our member has chosen this item as his personal favourite. What is your favourite item from your collection? Please send a good quality photograph and description for inclusion in a future edition under this heading. ■

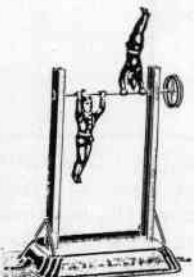
## From 1911 Georges Carette & Co., Nuremburg Catalogue.

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### Working Models (continued)

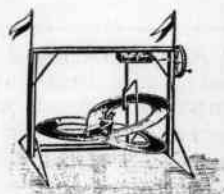


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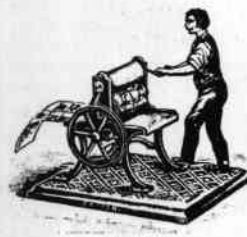


682/100

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# IN PRAISE OF ROBERT-HOUDIN

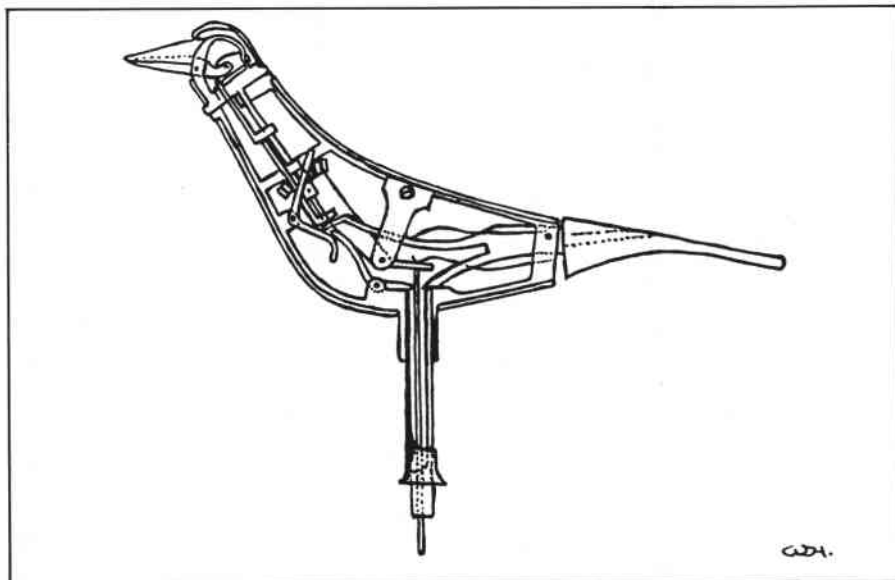
by S. H. Sharpe

I was astonished to find the following statement on page 20 of the beautifully produced *AUTOMATA - THE GOLDEN AGE 1848-1914* by Mr. Christian Bailly, and reviewed in *THE MUSIC BOX*, Winter 1988 number:

"Another facet of nineteenth-century automata was their use by magicians to add mystery and interest to their shows. Among these magicians was Robert-Houdin, well known for his exuberant oratory and mystifying automata. Unfortunately, it seems almost certain that the pieces he showed were frauds."

The misfortune seems to be that the author could decide to pronounce on Robert-Houdin in this fashion without first having done his research on one of the outstanding inventors and makers of both genuine and theatrical automata of the period covered by Mr. Bailly in his book.

The index to *LES AUTOMATS* by Chapuis and Droz contains more references to Robert-Houdin than anyone else apart from Jaquet-Droz and Decamps; also this book has several pictures of Robert-Houdin automata: *The Singing Lesson* 1843 (two versions, pages 212-213, one from the Charliat collection, the other from the collection of the Robert-Houdin family); *The Tightrope Walker with three Musicians* - c 1843 (Charliat collection, page 268); *The Writer and Drawer* - 1840 (sold to Alphonse Giroux



Details of singing bird containing mechanism.

for 5,000 francs, page 317). On page 112 of Mary Hillier's *AUTOMATA & MECHANICAL TOYS* (Jupiter, 1976) there is also a picture of a tight-rope walker automaton, ascribed to Giroux, who was actually a dealer in fine art objects who sometimes looked in to watch Robert-Houdin at the work bench. He referred to Giroux in his *CONFIDENCES* as "Monsieur G..."

In an interview with Georges Charliat, collector and restorer of automata of 46 Rue de Miromesnil, on the Right Bank, Paris, he was quoted in *THE SATURDAY EVENING POST* for March 26, 1955, as stating about the Tightrope Walker Automaton: "This masterpiece was constructed more than 100 years ago by, or after the specifications of, Jean Eugène Robert-Houdin, a celebrated French magician and one of the greatest designers of automata in the history of the craft."

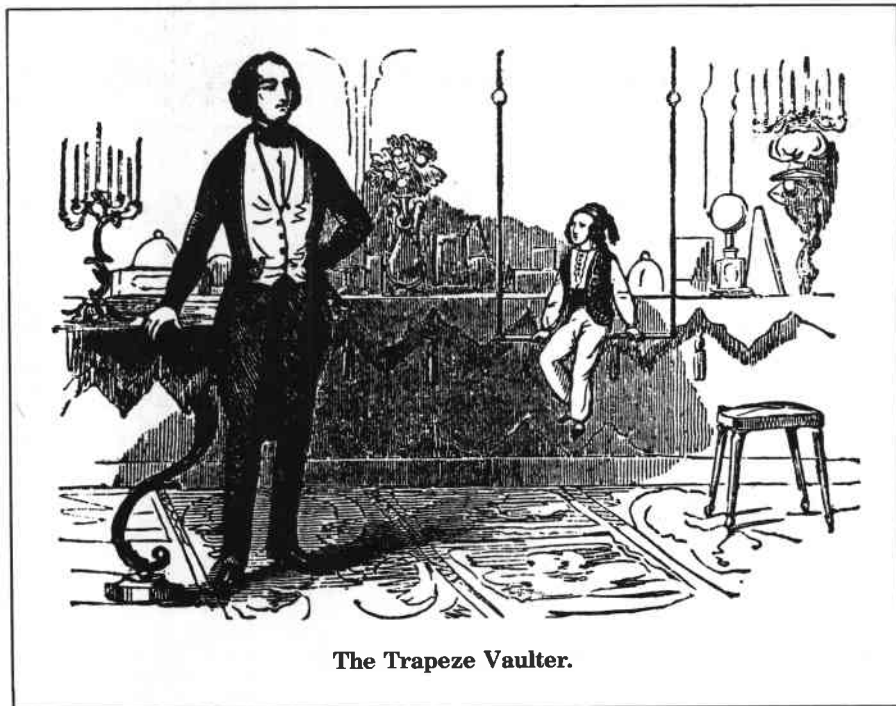
As Robert-Houdin stated that he employed as many as five workmen at one time, they would presumably be specialists in different crafts.

For other information about the tight-rope walker see *THE MUSIC BOX*, Vol. 11, Nos. 6 and 7.

Mr. Bailly is evidently unacquainted with my book *SALUTATIONS TO ROBERT-HOUDIN* (Published by Hades International, Calgary, Canada, 1983), although it was reviewed in *THE MUSIC BOX* for Christmas 1985; Mr. Ord-Hume reviewed it in *MUSIC & AUTOMATA* for April 1986. See also my feature article in *THE MUSIC BOX* for Christmas 1978, Vol. 8, No. 7, "Remarkable Robert-Houdin".

On page 43 of his book, Mr. Bailly quotes an account by a journalist in 1867 of how Blaise Bontems began to be a maker of singing bird automata, starting by being given a snuffbox with a whistling bird to repair; followed by his successful attempt to create one which sang naturally. To do this he went alone to the woods, where he listened to the nightingales in order to imitate their notes. This, it was claimed, was the first automaton singing bird which sang characteristically. Soon after, in 1849, he set up shop for himself.

One cannot help wondering whether the journalist had been reading Robert-Houdin's *CONFIDENCES D'UN*



The Trapeze Vaulter.

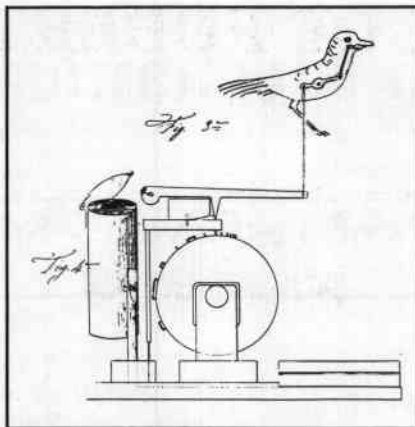
Robert-Houdin with *DIABOLO ANTONIO*, the Trapeze Vaulter. This little acrobat was Robert-Houdin's most popular theatrical automaton. He was carried onto the stage by his inventor, who placed his hands onto the trapeze. Diavolo then started to swing himself higher and higher, drew his legs over the bar, and, after various tricks, which included bowing to the audience and smoking his pipe, actually let go with his hands; hanging upside-down by his hams. Finally, he assumed his first posture, and let go again, to be caught by his master.



PRESTIDIGITATEUR, published nine years previously in 1858 (MEMOIRS OF ROBERT-HOUDIN, Dover Edn. 1964), where he described how he himself had learnt the rudiments of automata by becoming fascinated with a mechanical snuffbox which had been brought to his watchmaker father for repair in 1825, and of which he made himself a replica. Fifteen years later, in 1840, he accepted an order for a Singing Nightingale automaton from a wealthy St. Petersburg merchant. This was not his first singing bird, but previous ones had only made twittering sounds, the essential realism in this case being accomplished by his going nightly to the woods at Belville and listening to his living teachers. I dealt at greater length with this episode in THE MUSIC BOX already mentioned.

The singing of Robert-Houdin's bird appears to have been produced by a small whistle built into the bird itself, not by one detached from the bird, as with a cuckoo-clock or that described in Bontems' patent, taken out in 1861, the illustration of which is reproduced on page 111 of Mary Hillier's book.

Robert-Houdin's first award was a bronze medal for his *Le Joueur des Goblets* at the 1839 *Produits de l'industrie Française* Exposition; the most recent acknowledgement of his abilities as "Le Magicien de la Science" being ROBERT-HOUDIN, by his great-grandson André Keime Robert-Houdin, published in 1986 by Champion-Slatkine, Paris.



Patent for singing bird by Bontems, Paris, 1861.

Among Robert-Houdin's many theatrical automata his favourite was *Diavolo Antonio*, the Trapeze Performer. Having fallen into a distressed state of disrepair, it was rescued and lovingly restored to the incredible performing ability in which it left the hands of its creator by Mr. John Gaughan of Los Angeles. Many readers will have seen him demonstrating the result of his efforts in one of the Paul Daniels Magic Shows.

To my way of thinking, any book which purports to explain the Golden Age of Automata without including a tribute to *Le Grand Maître* Robert-Houdin, is like putting on a performance of *The Tempest* with Prospero the Magician left out. ■

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# Venues with Mechanical Music - 8

## Music and Cars of Yesteryear - Sarasota Florida

by Graham Whitehead

Known to many American members as "Walt Bellm's" Museum, and situated on the west coast of Florida, lies this most magnificent and gigantic collection of mechanically played musical instruments. Whilst most ambitious collectors would be satisfied with one example of most things, this museum appears to have gone all out to purchase half a dozen of everything. Out of all the collections that I have visited this one certainly must lay claim to the largest number of exhibits.

The museum itself is laid out in several halls with the instruments not just displayed around the sides, but in some cases several instruments deep and at times stacked on shelves of up to three tiers high. Whilst a significant tourist attraction, Walt Bellm told me that they had seen better times. At one time Sarasota may have been considered the tourist mecca of Florida but alas, with the building of Disney World and Sea World at Tampa, the popularity of the Sarasota area wained somewhat.

After buying ones ticket you may have a wait until the next conducted tour is ready to commence, this gives you time to browse around the large collection of slot machines or to wander around another exhibition hall where the orchestrions are operated by coin slot mechanisms. Although it was high summer when I visited, there were not a lot of visitors around. This made it easy for me to play the coin operated instruments that I wanted to hear, without the distraction of other visitors operating other machines at the same time.

All these coin operated instruments had descriptive labels, usually the original manufacturers description. One of them that refused to like to acknowledge my inserted coin, was the Seeberg Style "H" solo orchestrion. The description read; piano, xylophone, 68 pipes giving violin, piccolo, flute and clarinet effects, mandolin attachment, bass drum, snare drum, tympani, cymbal, triangle and castanets. It also read:- equal to a seven man orchestra, equipped with patented soft drum control enabling instrument to render wonderful solo effects, double veneered hardwood case finished in mission oak "silver grey finish to special order", adorned with two hand carved wood caryatids representing strength and beauty, "typical of this combination of excellence in case design". Tempo regulator, automatic loud and soft controls uses special style H 88 note 10 selection music roll with famous Seeberg automatic rewind system.

Height 7ft 3" width 6ft 3" depth 2ft 10" weight of box for shipment 1800lbs. (See photo).

Fortunately most of the others did work from my coins and I was able to experience the sounds of many instruments that I had not heard before. Eventually a bell rang announcing that it was time to experience the museum tour. The doors to the main exhibition room are not unlocked until the tour commences. Guided tours of the "Great Music Hall" are scheduled for every hour. Unfortunately there is not enough time and far too many instruments to see in the 30 minutes tour - so only a small selection of over 1200 different musical pieces are actually played. I could not help but think that I might have enjoyed more, a smaller number of instruments exhibited where most could be demonstrated and the "overwhelming" feeling avoided.

Europeans holidaying in the area or visiting Disney would find this little side trip most worth-while. But whatever your degree of interest don't expect anything more than a standard conducted tour from a guide who is only after all doing a job of work for a commercial enterprise, probably with little knowledge of the subject. Although I was given permission to take photographs, I was not permitted to lift the lids or open any doors. Judging from the guides reaction when I lifted the lid to take a photograph, they must have quite a problem with damage by visitors tinkering.

Having seen the mechanical music, the show is not over yet, for another outstanding tour at Bellm Cars & Music Museum is the Classic and Antique Automobile showing. You will see the five personal cars used by John Ringling of circus fame and valued at over \$200,000. Over 200 cars are in the collection, some with familiar names like Rolls-Royce, Pierce Arrow, Auburn and Franklin. Others are not so familiar like the Simplex, Ruxton, Stevens-Duryea, Waverly and Tucker.

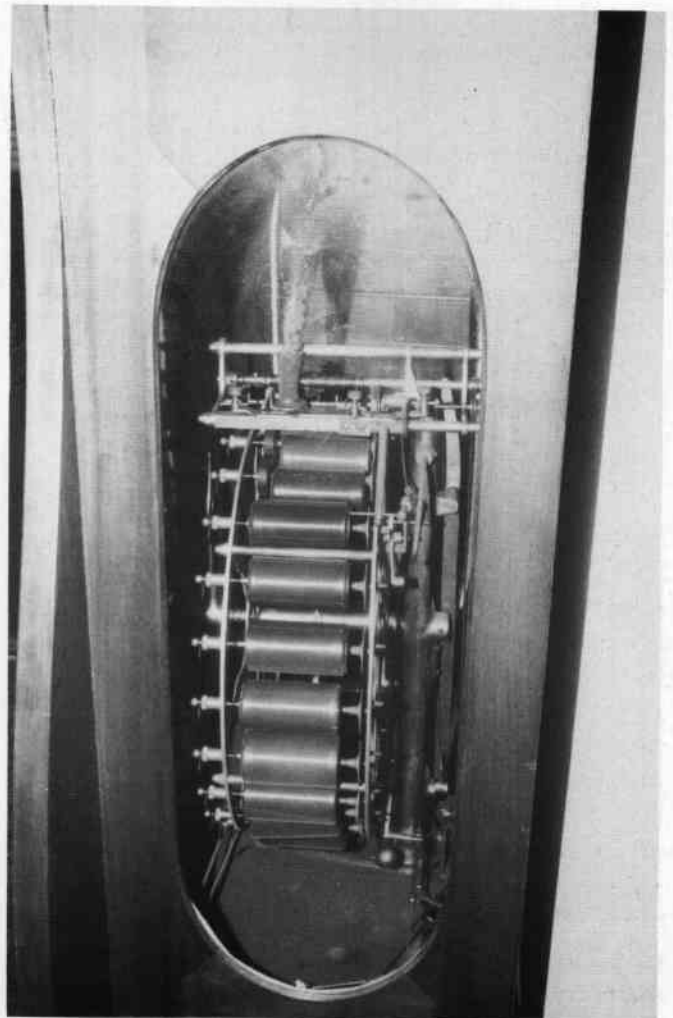
And if you remember the days of the penny arcade, then you can have a good time in the antique arcade not a "no touching" sign in sight. You can pull the handle of a 1932 one-armed bandit, or relive a great moment in baseball with the 1927 World Series game. The antique arcade at Bellm Museum is a favourite of all ages and also well worth the visit. This venue was formerly known as "Horns Cars of Yesterday". ■



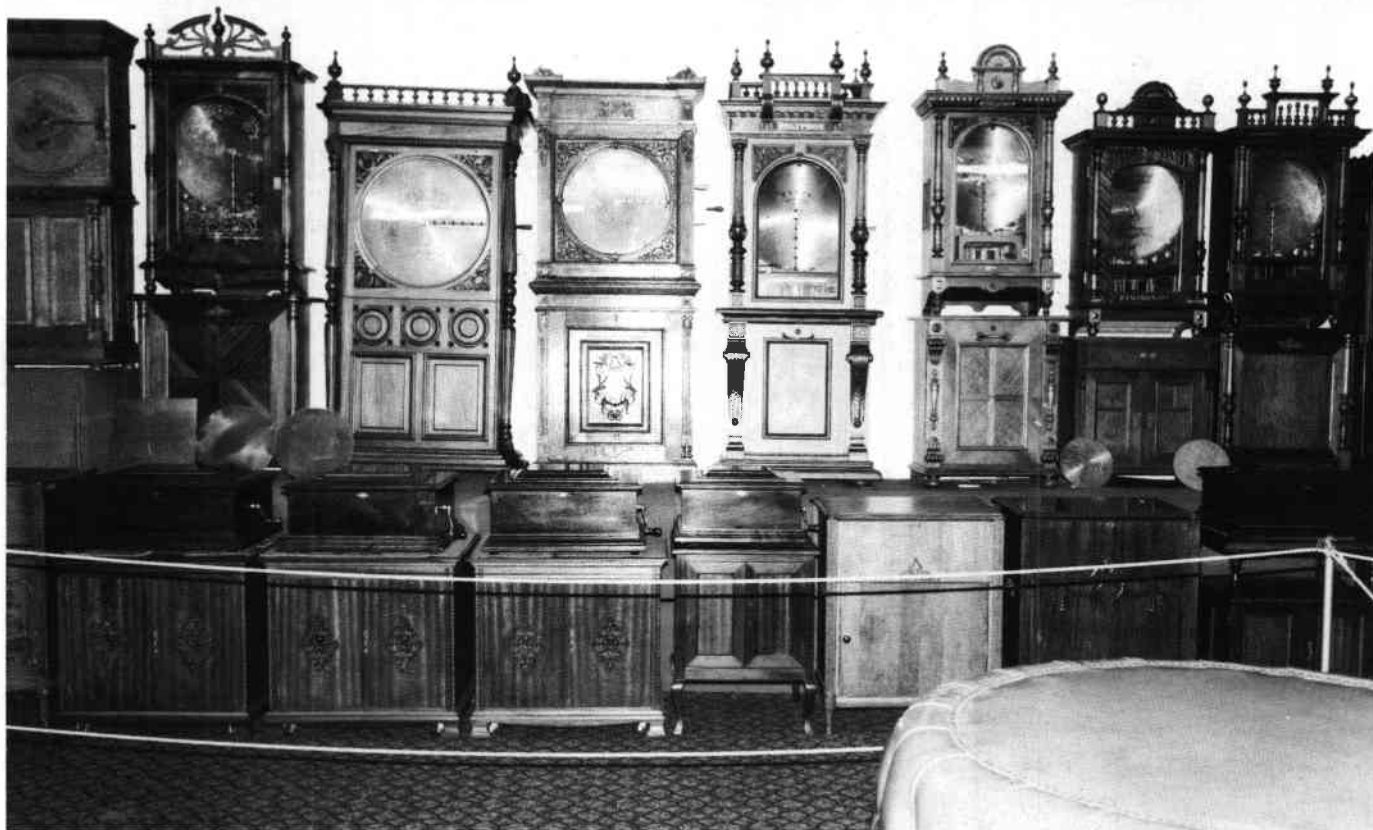
Modern disc boxes made by Porter Musical Box Co. displayed in front of the large Belgian dance organ.



The Walt Bellm collection also features many examples of the Edison Multiphone.



Side view of the Edison Multiphone.



Disc playing table and upright musical boxes.



The Link AX orchestrion made by the Link Piano Co. Binghamton, N.Y. plays piano, mandolin, maranbaphone, snare drum, triangle, tom-tom, tambourine and Chinese wood drum. Link pianos were made from 1913-1929 and this example was their largest. Notice the endless paper roll in the top cabinet.



J. G. Fuchs Barrel orchestrion.



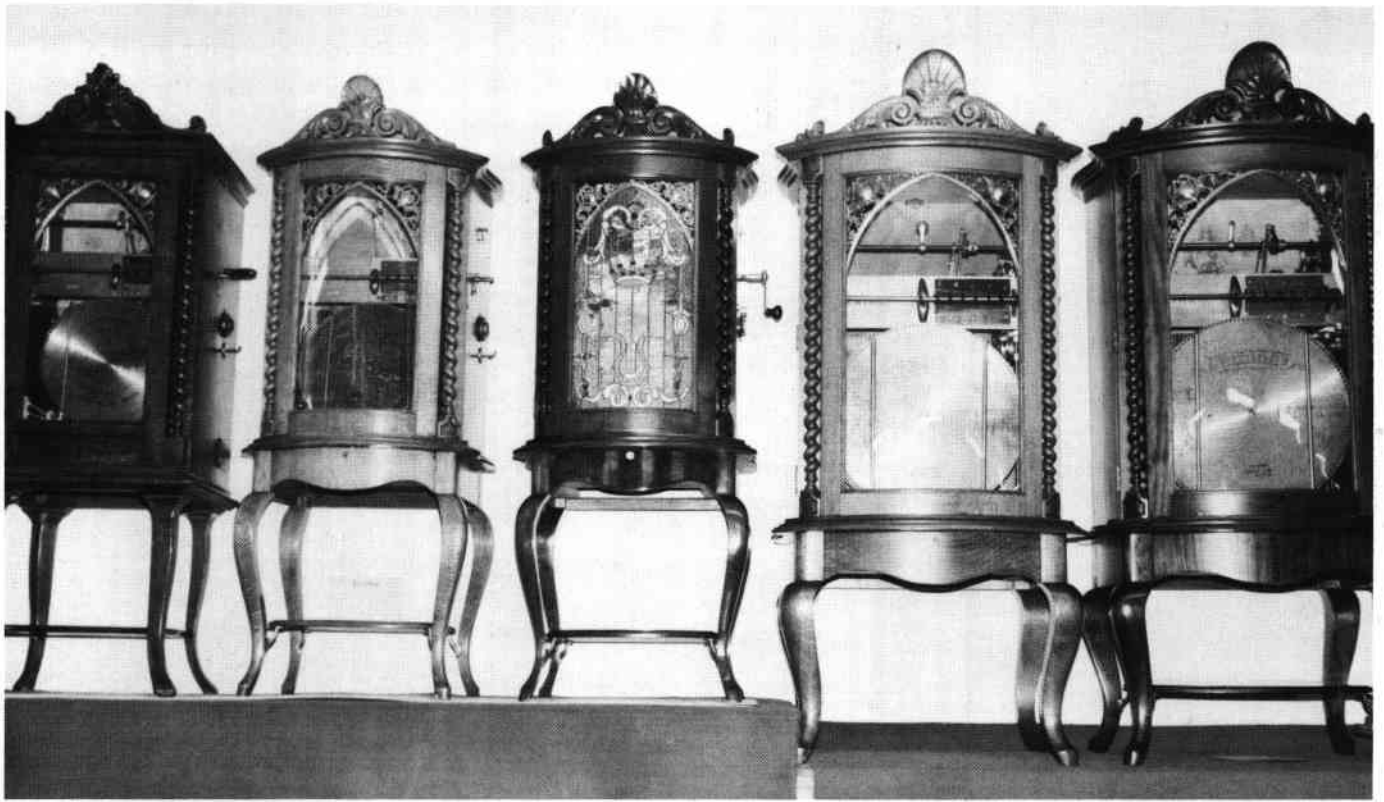


(Above): Single, double and treble disc machines surround the halls of the main exhibition hall.



(Left & below): The Seeberg style "H" solo orchestrion and it's descriptive label referred to in the text.





(Above): Ever seen a Regina self-changer – well here's five, all with different case styles.



(Above): Reproduco orchestrion, often used in funeral parlours, plays from NOS rolls, similar in width pitch and scale to the standard 88-note, but on different spools and is arranged for organ register.



(Left): Cremona "style J" made by the Marquette Piano Co., Chicago. A very rare machine made in 1918 plays 10 different orchestral effects, piano, mandolin, flute pipes, bass and snare drum, cymbal, triangle, xylophone and tympani.



## An Appraise of Anton Pieck

by Peter Whitehead

Few mechanical musical enthusiasts will find the name Anton Pieck unfamiliar. Copies of this Dutch artist's paintings are frequently seen in antique and craft shops and often depicting mechanical music. Just before he died, he was kind enough to give permission for an example of his illustrative work on the subject of mechanical music to be reproduced in the Music Box. It is entitled "Het Amsterdamse Pierement".

Anton Pieck died on 26th November 1987 at his house in Overveen in Holland at the age of 92.

He was born in 1895 at Den Helder, one of twin boys who were both later to become deeply involved as artists.

Their father, who was in the Dutch navy, actively encouraged both his sons to follow an artistic training despite considerable financial difficulties.

His brother Henri became well known more for his purely artistic and for his literary ability than did Anton who rose to fame through his illustrative talent.

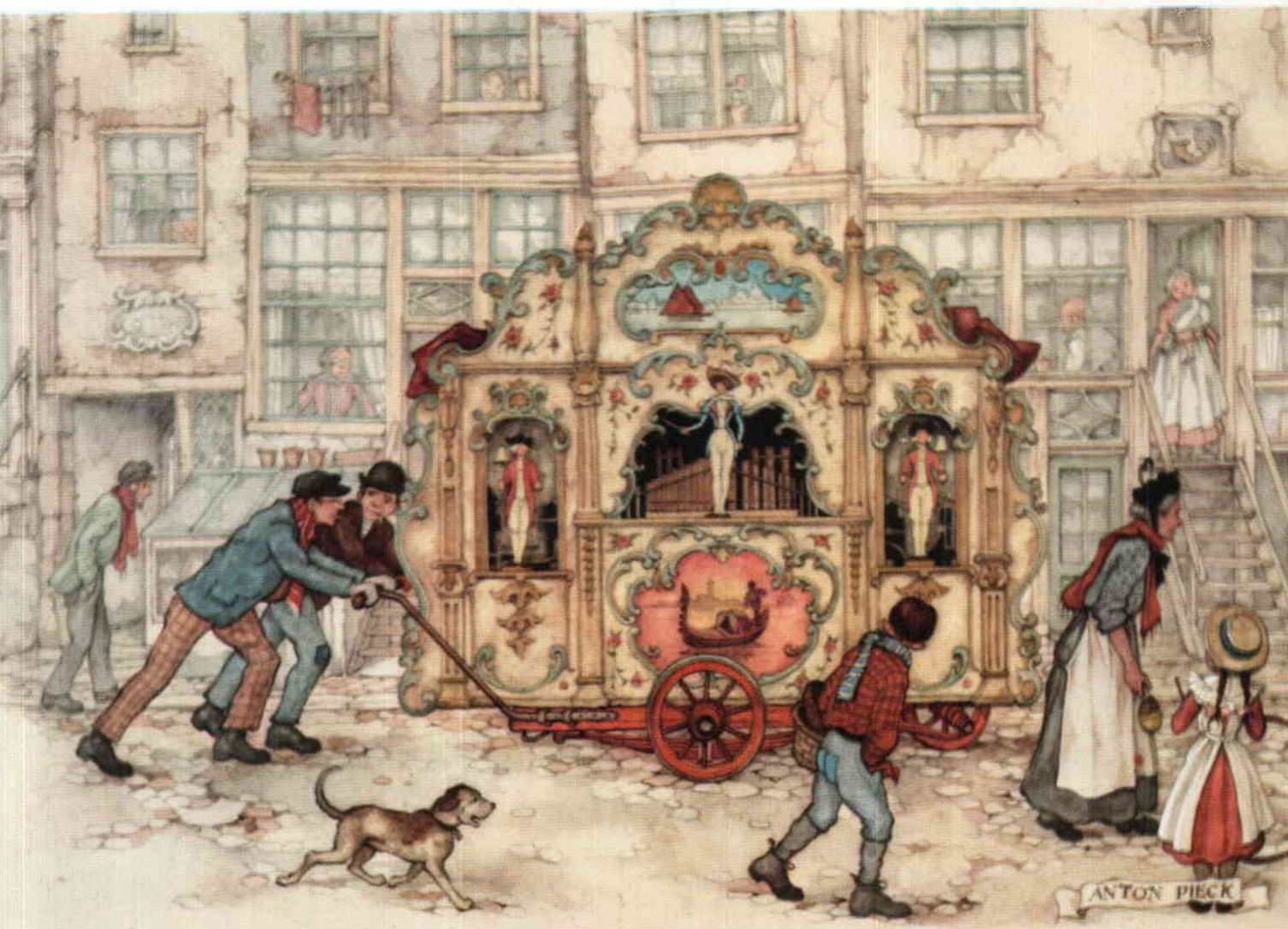
Anton developed a style early on in his life which remained substantially the same for much of his life - a style harking back to the past, in which emphasis was placed on the depiction of a gentler, more romantic time than this century.

He made regular use of a variety of automatic musical instruments in his illustrations, from the cylinder musical box to the organette and the street organ.

He spent the greater part of his working life as drawing master at a college in Bloemendaal, near Haarlem, where he taught for forty years.

He played a large part in the design of De Efteling, an entertainment park at Kaatsheuvel which is as well known in Holland as Disneyland is in America.

A street organ, made by the firm Eyk and Zonen in Terwolde was named after him and unveiled for the first time on 17th November 1987.



"Het Amsterdamse Pierement" by Anton Pieck

# THE MANUFACTURE OF MUSICAL INSTRUMENTS IN SAXONY, LEIPZIG 1895

## Part Two - The manufacture of musical instruments in Leipsic, formerly and at present

*Continuing a reprint from "The American Musical Courier" rediscovered by research into historical data by L Goldhoorn of the Netherlands*

Translated and first published in 1895

It is an old and uncontested saying, that Leipsic and the book trade are notions which are convertible. From the first days of the black art Leipsic could claim this reputation. In this line its position amongst all other towns of Germany has always been a leading one. But not enough with that glorious standard attained by past centuries. To justify the name of "Pleiss-Athens" at the present date too the town of Leipsic has looked around for a new arena in which to excel and has found it in the trade of musical instruments. The situation of the venerable old town in the very heart of Germany and its connexion with the most frequented commercial routes of the empire marked it to be especially fit to become the centre of a trade, the goods of which sell chiefly abroad. The influence of Leipsic upon musical life in general, due to its conservatoire, Gewandhaus and so on, could not but induce its trading people to manufacture the necessary instruments themselves. In the first line pianos, grands and uprights. Quite of late a new achievement was arrived at, by which it was made possible to offer a real art treat even there, where artists are wanting, namely the manufacture of mechanical musical instruments. The latter soon rose to such a degree as to form an industry of its own and to offer to coming historians a very rich material for essays on the development of culture in our days. Our descendants will be better informed of the past than we are now. As to the manufacturing of musical instruments in Germany in olden days very few documental proofs are at our disposal. Of the different branches of the just mentioned trade only the principle ones can come into consideration, namely the production of key instruments, of wind and string instruments. From a discussion of the technical disposition of the old instruments we shall have to abstain.

The middle ages nearly up to their end offer very little support to the history of the instruments. However there can not exist any doubt that the art of making musical instruments was practised early enough in the workshops of the soccages and monasteries. The sphere of the "faber's" work was far enough extended in the times of popular rights, as to allow the conjecture, that his skilfulness did not stop short of this department of handicraft. We may even assume that the manufacture of musical tools - as far as it was included in the profession of the smith - was not confined to the bondsman only. Wackernagel in his study on the "Crafts, Trade and Navigation of the old Germans" rather lays stress upon the fact, that the freeborn men too took to the manufacturing of stringed instruments for his convivial feats and of

cornets and kettledrums for the chace and war.

Gfouer too is of the opinion that wind and string instruments were made and placed on sale at different points of the Franconian empire. Organs were built already in the times of Charlemagne, according to the monk of St. Gallen. Likewise Einhard mentions an organ builder of Lewis the debonair in the year 826. In the year 872-1150 we hear a good deal of organ builders; and the chronicles of certain manor-houses relate of musical performances which were made by the players. However there is a great want of solid ground till beyond the epoch of the "Hohenstaufen". Only about the end of the 13. and in the beginning of the 14. century mention is made by exception in the chronicles of some German towns of certain men representing the trade in these articles of luxury. Makers of lutes, trumpets and trombones appear in considerable numbers only towards the middle of the 15. century. But with these makers of instruments it is not quite certain whether they ought to be looked at as representing an independent trade or whether they might not be attributed with better reason to some other profession and perhaps have been so attributed. The fusion of the boundaries within which the profession of making musical instruments was practised in the towns, is too great to permit strict investigation.

Especially amateurs seem to have like to invade this Provence, and with great success. Often it is hardly possible to say whether a man is to pass for a professional maker of instruments or for an amateur. The manufacture of musical instruments mostly lay in the sphere of the ordinary professions, except in so far as the musicians (organists, lutenists, musical amateurs etc.) made their instruments themselves, which was the most frequent case.

It is among the carpenters, the locksmiths, the makers of windlasses, the turners in wood and horn, the brass-founders, the blacksmiths, even the goldsmiths, that one has to look for the makers of musical tools. That follows also from the pamphlet on "Musica" of Sebastianus Virdung, published in 1511. "Das clavichordium vnd andere instrument wie man dye machen soll, das wil ich nit beschreiben, denn das trifft mer dye architectur oder das Handwerk der schreyner an, dann dye musicam . . . . "that means: "how the clavichord and other instruments are made, I will not describe, as that concerns more architecture of the profession of the cabinet-maker than music." -

That members of the trade guilds, even as far as the second half of the 17. century, were engaged in building



musical instruments, is clearly shown by a paragraph in the regulation for the turners in wood, horn and metal at Nuremberg: The masters of the turners guild shall have the permission besides the professional makers of brass and horn instruments, hence to turn of tinged and untined horn bassoons, fagotti and flageolets and other musical instruments, which both parts shall have in common."

The manufacture of musical instruments in nearly every branch had gained by this time a pretty high degree of independency and assumed a typical appearance in the business life at least of several towns. The development of music had made higher claims on the quality of the tools, than could be satisfied by any ordinary craftsman. The demand of musical instruments had risen too. Therewith the material basis was given on which to found an independent profession.

Garzoni, in his "Allgemeiner Schauplatz aller Kunste, Professionen und Handwerk", illustrated by Jobst Amman in Nuremberg, takes especial regard to the musical instrument-makers.

Weigel too describes at length, with the addition of illustrations, the violin and lute makers, the trumpet and fife makers, the organ builders and string makers. The expansion of the trade begins with the end of the 16. and the beginning of the 17. century, as may be seen from the above quoted writing of Sebastian Virdung and from an essay of Michael Praetorius. The French historian Vidal even puts it: "In Germany the art of lute-making had its place among the most renowned handicrafts as early as the end of the 16. century".

The centre of the German musical trade lay for a long time in the South and South-East. The chief places, besides Nuremberg and Augsburg, were: Munich, Prague and Vienna. In the middle and North of Germany were prominent in this field of industry: Dresden, Frankfurt, Berlin, Erfurt, Hanover and Hamburg, whereas of Leipsic mention is hardly ever made, although just there the art of making musical instruments gained a footing at a very early period. As one may see from the regulations of the guilds of the 15. century. Leipsic possessed already at that time in its town band, which performed the church music and the music at civic festivities, the centre of the musical profession of middle Germany. Besides there were violinists and small music-bands, that made use of the harp, the flute and the elegant clavicembalo. It is clear from all traditions and from many private letters of former "masters" that have been found, that Leipsic proved already in old times to be of a peculiar attraction to musical instrument-makers.

The local historiographer however observes perfect silence on this circumstance. The registers of the citizens, the accounts of the treasury, the town records and the sheriffs books say very little about it. The first representative of the musical trade, who was enrolled in the lists of the citizens, was the radiometer Enrich Store. The enrolment took place in the year 1520. Besides his name a note is out in "do (edit) nail pp (propter) raritatem officij."

Later on during the same century there were unregenerates as citizens: one originator in 1524, four lutemakers in the years 1569, 1577, 1590 and 1591, one fifemaker

in 1599. Which of course does not imply that these were the only instrument-makers at that period here as many aliens or non-citizens carried on this work. The sheriff's books of 1535 and 1543 respectively name two clavi-chordmakers living at Leipsic, who are not to be found in the matricula with this designation. The trade was from the beginning no unimportant one. Especially the manufacture of metal and gutstrings held a very prominent position and was celebrated throughout the German realm. This is testified by a letter of the well-known burgomaster of Leipsic Hieronymus Rauscher.

Under the date of April the 29. 1575, he writes to the elector Augustus of Saxony, to whom he sends 24 rolls of metal strings ("messen en stelen en seiten uff dye instrument"): "Therefore Your Grace had ordered me two months ago to procure twenty-four rolls brass, steel and other strings, which are used on violins. But I would not obtain them earlier and I had ordered them from Frankfurt where I have paid for them two florins. However I must tell your Grace that the strings which are made here are renowned as to be the very best ones."

The first representatives of the manufacture of texturing are, according to the list of citizens for the year 1556 Niclas Guden and Arnold Findiger. Yet in the same year their relations to the butchers guild get regulated by the magistrate as follows: "To Niclas Guden and Arnholdt Findiger, gut string makers, as well as to the butchers guild is given this law, that the butchers have to sell at the market-price so many guts they want, and only to put the rest of the guts in the benches, to be sold there."

At the same time an agreement was made by both (as we learn from a marginal note in the register) that Findigers brother should work as assistant yet for one year or three before he should be allowed to have a workshop of his own. Owing to this the younger Findiger does not appear till 1560 as an independent stringmaker in the list. The craft of gut spinning however nearly died out for Leipsic in the 17. century. The citizenship was obtained only by four violin-and lutemakers in the years 1615, 1645, 1654 and 1678, by three fifemakers in 1678, 1684 and 1694, by one lute dealer 1658, one stringmaker 1622 and four organbuilders in 1620, 1621, 1662 and 1682. One of the violin and lutemakers deserves to be mentioned especially: Veit Hoffman from Ilmenau, who rose to the citizenship in 1654. The making of violins was carried on in his family down to his great grandsons. The musical trade of Leipsic in the 16. and 17. centuries was chiefly engaged in the production of string instruments. During the 18. century the manufacture of windinstruments grew more and more prevalent. From that time a very valuable support is found for our essay in the books titled "Jetzt lebendes Leipzig", "Jetzt lebendes und florirendes Leipzig", "Leipziger Address, Post & Reisekalender", that were published yearly and are in fact the precursors of the modern city directories.

In these works the musical instrumentmakers are registered from the year 1714. They figure amongst the "artists" and number eleven. Although the different branches of the trade are not distinguished, there is still to be seen that violins and lutes as well as horns, trumpets and trombones were made. In the years from 1765 the

violin and lutemakers (together 27) are separated from the makers of instruments and fifes and a gradual growth of the industry can be observed. Paul Kuppers, to whom we are chiefly obliged for this information, has compiled an interesting register, which covers the years 1714-1798, also on this subject. From this intelligence is given of an increase of about seven musical instrument makers, in spite of some fluctuation. The trade however was never incorporated as a guild in any of its branches. Neither the makers of stringed instruments, nor those of wood and brass instruments were in possession of special licenses. Also the making of pianos, belonging to the department of organbuilding, was not carried on as an independent profession, at least not of any higher scale. The literature gives us very little information as to the trade of musical instrument-makers in this direction too. As to the violin and lutemakers Weigel, for instance, in his book "Abbildung der Gemein-nützlichen Hauptstände" (1698), only says: "They do not form a firm corporation, although they have apprentices and assistants, who have quite enough work to do at times." Of the trumpet- and fifemakers it is said: "Still their trade has been afterwards taken for a free art" . . . Struve in 1738 enumerates the organbuilders and makers of musical instruments amongst the free artisans (*opificium liberium*) in the third place. They want to be free industrialists, moreover they feel members of the free art in the best sense of the word, real artists. The free art they understand to be incompatible with the narrow limits of the banausic trades. The guild would bring them nearer to the "lower professions." And all the easier they thought themselves able to do without the bonds of the guild, as they had in their musical accomplishment a privilege that draws natural limits.

The only exception is Nuremberg, which got a trumpetmakers-guild in 1625. Wherever the constitution of a town was based upon guilds, the musical instrument-makers were assigned to that corporation they had originated from or had any nearer relations with. The jurisdiction of the instrument makers at Leipsic was based upon the same principles.

They were conscious of belonging to an occupation of an artistic character, therefore they speak rather haughtily of their "acknowledged free art." But another circumstance too will have been of some weight. The conditions of life seem to have been very unequal with the fellow-artisans. Only a few musical instrument-makers were in possession of the citizenship. The rest lived under the protection of the city. They were freed from all taxes and had only to pay the scot, amounting to one thaler 12 groschen for the year.

Besides the whole apparatus of the guilds was at that time rather an expensive one, a circumstance that was certainly of no little consequence for the freedom of their trade. This freedom had often to be defended very hardly against the corporate crafts. Pfalz in his study: "A word on the documents of the workshops" has already related to the quarrels that took place between the joiners and the makers of musical instruments at Leipsic. But not only the cabinet makers, even the locksmiths and the turners thought themselves wronged by them. The joiners were especially annoyed by the makers of pianos. Whilst on

one hand they maintained that the building of the cases belonged to their guild, they tried on the other hand to prevent journeymen cabinet makers being engaged by musical instrument-makers.

Also between the makers of windinstruments and the cabinet makers lively collisions occurred every time that the former happened to venture the manufacture of the cases and other things without applying to the honourable guild of the cabinet makers. An agreement with the cabinet makers was come to by the mediation of the magistrate. The musical instrument makers paid 20-30 thalers to the chest besides the regular quarterly contribution. After that they had no further trouble with the guilds and got journeymen sent them by the guilds. They were however not allowed to participate personally in the quarterly meetings, which measure was reasonable enough especially respecting the question of the claim of the journeymen to pecuniary relief.

Nevertheless the makers of windinstruments at Leipsic were all connected by one loose exterior tie. There existed amongst them a sort of free association, who held quarterly meetings, who had certain rules regarding the apprentices and similar things. In the year 1792 it was customary for an apprentice to serve six years, and if he brought his own bed to the masters dwelling five years. Did he behave well and learn something betimes, the master was at liberty to shorten the term half a year or even a whole year, just as he thought it well. He did however not declare him a journeyman, but simply "set him free" and gave him a certificate of apprenticeship. Every fellow could then settle as an independent master, if he chose. Whoever thought himself able to, could make instruments. In this way the musical trade of Leipsic of the 18. century takes part of the industrial life in general, without ever going far beyond the limits of the small craftsman, and never losing, with a few exceptions only, the character of a local trade, a chief part of which was the repair. However in the second half of the 18. century the manufacture of wind-instruments in wood and brass began to grow up into greater dimensions. Already in 1770 one could speak of a very considerable extent of musical manufactures. In the act of 1763 ("L. R. A. II. S. No. 1 Acta") concerning the investigation of the material conditions of Leipsic, that had been ordered by the government, the lace makers of a certain Mrs. Schwabe, who went about peddling with lace, and continue: "As to her husband, he cannot be called a poor man, as he imports by loads from abroad the wood he wants as a maker of musical instruments, and supplies other people with it; besides he engages journeymen in the house and out of it, without being citizen at all, only living under the protection of the town . . ."

In the year 1784 we find Schwabe's business as well as that of another musical instrument-maker, called Krone, named amongst the manufactures of Leipsic, that existed then. A contemporaneous writer says in regard to this subject: "As factories of windinstruments are pretty rare up to the present date, those which exist here must be called considerable, although only about thirty people are employed by them, not counting ten or twelve apprentices . . . All sorts of windinstruments are made there, of

metal as well as of wood. As to the brass instruments one can reckon the weekly average is two horns for each journeyman but with the wood instruments the result cannot be computed owing to the tremendous variety of different sorts . . . The instruments made here go chiefly abroad, partly to the remotest parts of Europe . . ."

How indeed Leipsic excelled at that time in this branch of manufacture, is shown too by a discourse of Walther's on "German trade in trombones", as the centres of which he names not only Nuremberg and Berlin but also Leipsic.

As to the selling of musical instruments there existed three different ways of doing this. Whilst the better class goods were mostly made to order, the inferior ones were sent up to the market and the great public fairs (Messen), or they were sold by pedlars or by the wholesale merchants, who generally furnished the raw material (The latter were called "Verleger".) Later on, when the industry increased still more, the wholesale dealers became of great importance for it too. Again the two musical instrument makers Krone and Schwabe, whom we mentioned above, are to be named as dealers as they did not confine themselves to sell goods of their own production. They supplied the country and foreign trade and are called expressly "Verleger" (wholesalers) and rank among the merchants. As to the making of violins, the masters therein represent themselves at that time more as artists of that line. They strove to satisfy higher claims, connected, as they were, very narrowly with the musical world. Naturally their trade could not grow into a very large one, as their customers did not number very high. First of all there was the family of the Hoffmans, violin and lutemakers, descendants of Veit Hoffman of Ilmenau. His son Martin was valued a "celebrated radiometer" He had left two sons, the elder of whom distinguished himself like his father as radiometer, whilst the younger one is acknowledged up the present day to have been an excellent maker of violins and double basses. The former, Johann Christian Hoffmann, obtained the title of "Royal Polish and Electoral Saxon Court Instrument and Harp Maker." Through his friendly relations with Johann Sebastian Bach he became known far beyond the boundaries of his trade. After him were mentioned as esteemed masters: Chr. Friedr. Hunger and Joh. Sam. Fritzsche. Of the first Vidal writes quite enthusiastically: "His violins and 'cellos are build in the Italian manner and may be placed on a pair with the best productions of this kind in Germany. "Names of high reputation among the makers of windinstruments were Sattler, Poerschmann and the flutist Trommlitz. The organbuilders Zach. Hildebrand, Joh. Scheibe and Chr. Imanuel Schweinefleisch brought up the church music of Leipsic to a highly honoured standard and their names are closely connected with that of Bachs. This flourishing state however of the musical trade of Leipsic did not last very long. The wars of Napoleon caused its retrogression. This is proved by the opposition which arose from the musical tradesmen under the city protection, when the proposition was made to raise taxes from them. "Our trade" - so runs a memorial presented - "which forms not an unimportant part of the luxury-trade, has suffered considerably by the declining

prosperity of many branches in the town, as well as by the difficulties for sending away our goods (not to speak of the depressed prices), which arise out of the restrained state of our country." Owing to the altered situation only a few masters remained in Leipsic, the manufacture of wind- and string-instruments suffering the severest blow by it.

Quite different was the state of one branch of trade, then in its infancy: the trade of making pianos.

As a rule the smaller keyed instruments were made by the organbuilders. It was not thought worth while to make the manufacturing of pianos a profession of its own. Therefore the names of the well known masters Hildebrand, Scheibe and Schweinefleisch are quoted, when speaking of the best German pianomakers of the 18. century. There were instrumentmakers and fifemakers also, who understood the making of pianos. This is remarked expressly in the case of several men in the directory of Leipsic of 1782. Further evidence is given for it by some records of the cabinet makers guild and in the price-list of "Clavieres, Pianofortes etc." of the musical instrument maker F. G. Schulze of the year 1794. The pianos of those days don't show any original pattern, but are more or less cleverly executed imitation of the celebrated Silbermann's mechanic.

The invention of the pianoforte dates from the second decade of the century. It consisted, aiming at the modulation of the sound (loud and soft) in a mechanical combination of the hammers of the "hackbrett" with the keys (claves) of the ordinary keyinstruments (clavecin, clavichord, spinet, virginal a.s.o.), which are played by pulling the strings by means of brass picks or goose quills to effect sound waves. This invention of the organist Johann Gottlieb Schroter was first practical used by the organ-builder to the court Gottfried Silbermann of Freiberg in Saxony. The subsequent improvements were made in South Germany and in Vienna. Leipsic had hardly any share at all in this matter. The piano branch was chiefly confined to dealing in Austrian instruments. Amongst the most important trades stood then the still existing firm of Breitkopf and Hartel. This house added in the sixties of the last century to its sale of printed music the dealing of musical instruments, especially pianos. The piano business increased so rapidly from the year 1789, that in 1805 not less than 88 instruments had been sold for the price of 18904 thalers.

This splendid result caused Gottfried Christpph Hartel, then proprietor and head of the firm, to go to the piano manufacturing on his own account. About the middle of the year 1806 the first steps were taken to realize this plan. On the 11. of October Vienna work-men received their first weekly wages in the new workroom. The first piano "a wing shaped instrument of beautiful mahogany with six octaves" was sent to Reval the 8. of May 1807 for the price of 250 thalers. Still in the same year the second and third were completed and many thousands have followed. The trade, which was established and continued by the firm Breitkopf & Haertel with its ample means and good reputation, became of the greatest influence for the history of the German manufacture of pianos and proved, for Leipsic especially, the basis



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**LEIPZIG**

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 of the best quality only. *Awarded with first prizes*  
*at Vienna 1873, Dresden 1875, Philadelphia 1876,*  
*Rotterdam 1877, Tepitz 1884, London 1891.*

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 Exportation to all countries.



and support of all coming enterprises.

The instruments had an excellent beautiful tone and were of very solid make, the firm of Breitkopf & Hartel laying more stress upon the quality than the quantity of their productions. That this excellency of their instruments was duly valued, can be seen from a report given in the music paper "Signale" published by Senf in Leipsic. In number 12 of the year 1867 is said: "The splendid quality of the instruments of Breitkopf & Hartel is acknowledged everywhere and is not to be injured by the pens of certain writers who zealously endeavour on every occasion to push productions of other firms more into the fore ground. Shortly before Christmas at least a certain jealousy could be observed with a good many people against the happy winner of the first prize in the lottery "for the benefit of the relicts of soldiers killed in the war, and of the invalids of the Saxonian army," this prize consisting of a Grand piano of Breitkopf & Hartel. Wherever the firm took part in the competition, it carried first prizes, as the great golden medal in the Saxonian Exhibition at Dresden in 1840, the silver medal in the Exhibition of the tariff-union at Berlin in 1844, the great golden medal of the Saxonian Exhibition at Leipsic in 1850, medals of the first prize in the London Exhibitions in 1851 and 1862.

Whereby regard must be taken of the circumstance, that the firm was not represented at all at the Paris Exhibitions with the exception of that of 1867. Of the Concert Grand with patented construction, exhibited in London 1862, the official Exhibition paper says: "This Grand Piano has an exceedingly good tone and will serve its purpose as concert piano with great success. An especially remarkable feature of its construction is the double damper for 2\ octaves of the bass. This damper, acting from above and below simultaneously, stops the slow vibration of the bass strings and secures greater clearness to quick passages."

The manufacturing of Pianos was however only carried on till the year 1878, as, owing to the permanent growth of the publishing business and music-trade, room was wanting on one hand, whilst on the other it would hardly have paid to enlarge the buildings of the factory, regarding the tremendous pressure upon the prices, which was brought about by the rising competition. The example given by Breitkopf & Hartel had found a great number of imitations, although very few of these new undertakings gained power enough to remain long in existence. Amongst those few ranks as the first one (respecting the time) I. G. Irmeler. He was the son of an exciseman of Ober-Grumbach near Dresden. Having a good natural musical gift he received piano and violin teaching in early youth; after his confirmation however he became apprentice of a cabinet-maker. Travelling later on he came to Vienna, where he took to the making of musical instruments and was engaged by Breitkopf & Hartel for the Leipsic factory.

There he worked till he established himself on the 8. of April 1818. The new firm proved to be such a success, that already in 1827 Irmeler was compelled to buy an estate in the Holzgasse (now Leplaystrasse), where the manufacture of instruments is carried on till

today after many alterations and enlargements. As to the construction of his instruments he was always well up to date. In 1842 he invented a new mechanism combining the advantages of the German and English construction. As a reward of this invention he received the great golden medal from the king of Saxony. The infatigable man died in 1857, aged 67 years. His sons Otto and Oswald carried the business on. They were both accomplished masters of the profession, having acquired a perfect knowledge of it in foreign and home workshops. Of every invention that might come useful to their branch they took immediately possession. For instance steam-engines were introduced by them as early as 1860. Unfortunately Otto Irmeler died in the same year. Since that time Oswald Irmeler is the only head of the firm, supported by his son Emile. The production of the firm are Grand Pianos and Upright Pianos and as a speciality Semi-Grands.

The report of the London Exhibition in 1862 says: "The productions of this industrious firm deserve the fullest approbation. Their tone is very agreeable, although somewhat wiry in stronger attack. The touch is soft and the action invitingly easy."

Irmeler has naturally met with numbers of high distinctions, among others he became appointed Piano-maker to the Grand Duke of Meklenbourg-Schwerin. But more than by this he is honoured by the general esteem, which is paid not only to his productions but also to his excellent character.

Besides by him the Leipsic Piano manufacture was brought to honour in the first half of this century by the firm of Alexander Bretschneider, which was established on the 1. May 1833 by Ludwig Alexander Bretschneider (born in Gera 1806) and Christian Rockstroh.

The latter retired after a few years. By the excellency of his Pianos, grands and uprights, the young undertaker soon gained much sympathy. His instruments were praised by the profession and readily bought by the public. But the active founder of the firm died already in 1863. On the 1. of April in the next year the firm came into the hands of his nephew Robert Georg Bretschneider.

In 1874 he moved to Elisenstrasse 30, the place still occupied by the factory. The business grew here into such a flourishing one that in 1886 the 3000 instrument could be finished. After Robert Bretschneider's death in 1892, his widow became head of the firm. She is now supported by her son Robert Alfred.

The Bretschneider Piano-Manufactory was followed in its establishment by the firm of Julius Feurich. Its first proprietor was Gustav Julius Feurich, born the 19. of March 1821 as the son of a Leipsic musical instrument-maker. After having been from 1835 to 1839 a carpenter's apprentice, he entered - to his further information - his uncle's August Feurich, pianofactory in Cassel. He studied very earnestly piano-building, till he began travelling in 1843.

After he had been for some time in Baden and Wurtemberg he went to the then French town of Strassbourg, where he became acquainted with the make of French pianos in the factory of Bauer.

The experiences made here gave him doubtless the impulse to move on to Paris, which then was the highschool

of pianofortemakers. For three years he stayed in the factory of Pleyel Wolf & Co., largely improving his knowledge. During the tumultuary period of 1848-49 he lived in Germany, part of the time at Cassel, part at Leipsic. Here he established himself as an independent master in 1851. Although the square piano was at that time dominating on the market, he took to the building of uprights as a speciality.

The high reputation of Feurich is due to his permanent activity and the strictly solid style of his pianos. Only by its own preferences the Feurich Piano has attained its high rank among the best instruments of this sort.

Since 1878 also Grands are built by the firm, excelling by elegant shape and good tone. The industry of Julius Feurich was rewarded by his being appointed Pianomaker to the Court of His Majesty the king of Saxony and his being invested with the Albrecht's order of the first class. Besides his instruments obtained prizes at all exhibitions where the firm was represented. In 1884 Hermann Feurich, the son of the founder, entered the business and is now the only proprietor of the firm. He, as well as his father, gained the sympathy of their colleagues and workmen by their winning ways and perfect honesty. Besides the factory the firm owns a very elegantly furnished magazine in the Colonnadenstrasse.

Two years after the establishment of the French Factory, on the 7. of November 1853, Julius Bluthner started a new business, supported by three workmen. His name today so very familiar to everybody who plays the piano or reads any records of concerts, was then quite unknown at Leipsic.

Nobody could foresee the splendid career, which the young master would make, who on the 11. of March 1924 was born as the son of a cabinet-maker at Falkenhain near Mersebourg.

Yet a child he learned the rudiments of his fathers profession and is told to have been able, when ten years old, to make a chest that answered to all reasonable demands. After the death of his father he became apprentice to a master at Zeitz, finishing up his time there by making a richly decorated sewing-desk.

Two years afterwards he was employed at the pianoforte factory of Holling at Zeitz with 6 marks weekly wages. During this time he took lessons in French and piano-playing and tried to improve his theoretical knowledge by studying good books on acoustics and the making of musical instruments. In 1845 his studies were interrupted by his entering the army. When set free again, he found his place in the factory occupied and had to make his living by tuning pianos and repairing instruments. But just in the last branch he proved so skilful, as soon to gain a certain reputation and to find a good position at Wurzburg.

After he had worked for some time in the factory of A. Bretschneider at Leipsic, Bluthner established himself, as said, in 1853, opening his new factory with the pious motto "with the help of God". Encouraged by the favourable professional criticisms, which his instruments met with his business increased rapidly. His factory employed after 4 years not less than ten workmen. Soon he proceeded to inventions of his own.

In 1863 he brought a wonderful, symmetrically built

Grand with double sounding board up to the market, creating general sensation by it. Besides upright pianos were built, which had an equally fine tone. Bluthner opened a new factory in 1864 with 37 workmen. From that time more achievements were made by the industrious man every year. His instruments carried not only prize after prize but he obtained himself the titles of a Pianomaker to the Royal Court and of a Commercial Council. He was also distinguished by personal visits of the king and the queen of Saxony and other princes. The Aliquot system, scientifically proved by Helmholtz, was put into practical use by Bluthner. Beginning at the middle octave up to the highest treble notes he attached to every choir of strings another string above, tuned one octave higher and muffled simultaneously with the chief strings by a very ingeniously constructed damper. Naturally all depends on the strings being quite in tune. The effect, produced thus, will then be extraordinary, especially in full chords and melodious passages.

The Bluthner Factory became more and more enlarged, occupying today half a street. Covering an area of 24,250 sq. meter (about 60 acres) it is one of the most interesting features of the industrial life of the town.

It possesses excellent workshops, ware-rooms and offices, as well as a splendid concert room. Here all music lovers often meet at matinees, in which the Bluthner pianos show at their best. On the occasion of the forty years Jubilee of the firm two years ago it could be distinctly seen, to what a high degree Bluthner enjoys the esteem of his colleagues, how pleasant the relations are between him and his workmen, how much he is valued at Court and among artists, and how everybody would be glad to see him still head of the firm at the celebration of its fifty years Jubilee.

His son Max, now his partner, will undoubtedly not fail always to follow the traditions of the house to their fullest extent.

The pianofactory of A. H. Franke exists since 1865. The founder of the firm was born the 21. April 1842 in Leipsic as a son of the instrument-maker Ernest Franke. Therefore it is quite natural, that he took by times much interest in the profession, as well as his brother Theophil, who was born the 19. January 1844. The latter entered the firm in 1871 and is from the death of A. H. Franke, its only proprietor. The stress of the two brothers was always laid upon the quality of their instruments. Their Grands and Uprights are distinguished by their good powerful tone.

The many sacrifices the heads of the firm made to introduce novelties as: cello-back, soft-pedal, Janko keyboard etc. were awarded by many high distinctions. The Grand-Duke of Saxe-Weimar appointed them his Piano-makers in 1876. Three years later Franke became Pianomaker of His Royal Majesty the King Louis of Portugal. In 1885 he was invested with the order "del busto de Bolivar" of Venezuela, besides a large number of prizes from the different Industry- and Art-Exhibitions in the whole of Europe. Liszt wrote in most flattering terms about the piano with organ-pedal. Rubinstein and other authorities followed this example in the same manner. The firm has presently manufactured 12,500 Grands and Uprights, which are all remarkable by their solid

construction and beautiful tone.

Besides these first rank establishments a large number of other firms were found at Leipsic during the last 30 years, who also did very good and solid work, without however rising to a more prominent position and greater reputation.

The "Guide through the Musical world of Leipsic", edited by Senf, counts 1868 no less than 24 Pianofactories. The names of the proprietors in alphabetical order are as follows:

Bluthner  
Breitkopf & Hartel  
Bretschneider  
Claus & Co.  
Dolge & Co.  
Feurich  
Forster  
Franke  
Hartmann  
Haupt  
Irmeler (Ernst)  
Irmeler (J. G.)  
Kern  
Koessling  
Loebner  
Mueller  
Schmidt  
Schaeve  
Schumann  
Seyffarth  
Sproessel  
Tweele  
Waage  
Wankel & Temmler

Of the many changes in the musical trade during this period, which mostly are caused by certain inevitable casualties, we find the best information in the continual reports of the Leipsic Chamber of Commerce.

As constantly new factories took the place of those which had disappeared, we get the impression, that, inspite of certain retrogressions, the musical trade of Leipsic still always prospered and flourished in general.

In 1863 20 Pianoforte Factories existed with about 400 workmen, makers of instruments, joiners, turners, locksmiths etc.; about 1500 pianos - including 500 Grands - valuing 350,000 thalers were supplied by them. The chief market was the north and middle of Germany, Russia, Sweden, Denmark and America. The weekly wages were 5-6 thalers for a joiner. In the following years the number of establishments decreased by six, some firms becoming bankrupt, because they had extended their trade beyond their power, and were unable to overcome the losses which the war of 1866 created them. Nevertheless the instruments of the Leipsic make kept their good reputation. New markets were found in England and Switzerland, in Italy, Japan and Australia. How heavily the trade was damaged by the war in 1866, can be seen from the circumstance, that a certain factory, which supplied 135 instruments during 1865, could in the following year bring up the number of finished instruments only to 79, of which not all were sold.

Even the largest factory, which had supplied 418 instruments in 1865, could only show up 200 in the year of the war. In 1868 an improvement in the trade could be observed. The number of instruments, made in that year by Leipsic firms, amounted to 889. In 1867 a change took place respecting the material.

Whereas up to then the wood for the sounding boards was imported exclusively from Bavaria and Switzerland, it was now procured in greater quantities from Galicia. Iron frames were used more and more, being especially adapted for the continually increasing export to southern climates. In 1869 ten large factories existed at Leipsic, employing about 303 workmen besides some engineers and clerks. The weekly wages of a workman amounted now to from 2 1/3 to 9 thalers. The total value of the years production was 338,515 thalers, including 496 grands, 76 square pianos, 874 uprights. The war of 1870 caused a fall-off in the trade, without however causing such heavy losses as the last. One house was even able during the summer of 1870 to increase the number of workmen from 110 to 190, and to introduce steam-engines and certain special machines for woodcarving and other purposes. Two years later the number of workmen had increased to 502; 767 grands were made, 17 square pianos and 1,468 uprights, valuing 634,359 thalers. The square piano was more and more replaced by the upright, which was especially favoured by the public. The wages had been raised 25% in 1872, most of the workmen earning now 5-10 thalers in the week. But likewise the prices of the raw material had risen considerably.

In 1875 the piano factories at Leipsic numbered 14, five of larger, five of middle size, and four small ones. One of the bigger had a steam-engine of 35 horsepower. The five great houses produced 729 grands and 1,955 uprights, valuing 2,202,630 marks; the others 46 grands and 156 pianos, valuing 108,580 marks.

The former employed 533 workmen, the latter 27. The year 1876 was a very bad one for the pianoforte trade, the American markets being under a heavy crisis and the Russian suffering from the unfavourable condition of the silver-market.

The smaller firms, based on lower funds, had to struggle hard enough in the following years. A very objectionable system of underselling had gradually taken place, which had a bad influence upon the wares and became perfectly ruinous to many solid makers. A further nuisance arose, when the so called experts - music masters, tuners a. o. who give their advice to people wanting to buy an instrument - claimed ten percent of the purchase - money, to be paid at once, notwithstanding the seller has often to give long credit to his customer. By this way half of the profit was often lost. In 1880 the trade rose again. The four largest Piano factories of Leipsic employed (besides 41 machines) 523 workmen and built 738 grands, valuing 877,550 marks, and 1,939 uprights, valuing 1,310,710 marks. 60% of the instruments were sold in Germany 40% abroad. A simple workman earned 15 marks, a locksmith or cabinet-maker 20-22 marks, a pianomaker 27, 30-45 marks. Seven smaller firms employed 57 workmen, producing 47 grands for 45,297 marks and 348 uprights valuing 173,520 marks. The

wages were here from 10-33 marks per week. Still the smaller makers went on complaining about the bad condition of their trade, which does not appear at all in a favourable light at that time. In spite of this a new factory was founded in 1882.

The great establishments had plenty of orders and could enter new connexions, extending as far as South-Africa, Asia and Australia. One firm even established branches in Port Elizabeth and Capetown. Also the Russian customers began, in spite of the tremendous duty, to take again to the better and more solid wares made here, likewise Portugal and Turkey. During the next five years no change was noticeable in the trade. The sale was pretty satisfactory. The chief difficulty complained of was the scarcity of good workmen.

The prices still remained very low, owing to the competition of bad and cheap wares, of the unjustifiable demands of the intermitters and of the bankrupts of certain factories outside Leipsic, the stock of which was thrown upon the market. In 1889 a slight improvement set in. Nearly all the firms had plenty of orders. As the prices of the raw materials had risen, what involved a general raising up of the wages too, it was quite natural that also the prices of the instruments became considerably higher. During the last years no change took place; the trade kept its attained level, going down only in certain smaller establishments. The export however suffered severely from the revolutions in South-America, from high duties, cholera a. s. o. It is to be hoped that it will soon recover again.

Certain departments of the manufacture of pianos had by the time grown into special branches of industry, first of all the making of the mechanisms. Morgenstern & Kotrade founded a factory of that sort with 25 workmen and 16 journeymen, working at two circular saws and 25 lathes; besides they had 4 clerks and one engineer. They were able to enlarge their establishment year by year.

The manufacture of ebony sharps, undertaken in 1886, gave to the old renown of the firm a new polish. The regular occupation of 150 workmen is the best testimony of the success of the enterprise.

H. F. Flemming started in 1874 another factory of the same kind, which was followed in 1882 by a third one, Driver & Toepfer. The latter firm occupies presently 80-100 workmen. All these factories made their way, as the French productions of that kind were nearly totally expelled from the German market.

Furthermore there exists a factory for keyboards for grands, upright pianos and organs in ivory. This factory is situated at Anger-Crottendorf, one of the suburbs of Leipsic and its owner is Carl Thieme. In 1864 he employed eight skilled hands and made from 430 to 450 sets. Two years later his factory counted 21 assistants and two labourers. This establishment is today one of the first in the branch.

The piano-hammers were covered in the early sixties with fine felt instead of gameleather, whereby the tone was improved in beauty and fullness. These felts were in 1863 manufactured by an establishment in the neighbouring Wurzen - J. D. Weickert - which to this day has its offices in Leipsic. The felts were made for the

greater part of fine Silesian wools and for the smaller part of rabbit-hair; they were worked in sheets which grew thinner towards the one end. This factory furnished yearly about 400 hundred weights of goods, which enjoyed an excellent reputation and great sale in foreign lands. In 1864 the production increased already so much, that from 470 hundredweights of raw wool 16,270 pounds of felt were manufactured. 26 male and 30 female hands had full occupation every day. The good renown of the firm has yearly increased and is now world-known.

The instrument, which is in construction and tune the most like the piano, is the Harmonium. It too has taken its origin from the organ and stands in many respects nearer to it than the former. The success of the piano-industry in Leipsic gave the impulse for seeking a business-field with the organ manufacture in the same town. There were two foreigners - from the familiar Swedish country, where the construction of cottage-organs is in high esteem - who introduced this kind of musical instrument.

Theodor Mannborg and M. Hofberg make cottage-organs in the American style, which are equal to their models in beauty and fullness of tune.

Theodor Mannborg founded his factory 1889 with three workmen in the neighbouring Borna. His skilfulness made him soon well-known. The extension of his business was the cause of his removing 1894 to Leipsic. He occupies presently nearly thirty workmen, in a factory, which is purveyed with the latest woodworking-machines. This is surely the best testimony for the value of the instruments and their good fame everywhere. The best of the Mannborg's inventions is called Piano-Harmonium. As its name says, it unites the originality of the piano with that of the cottage-organ. Nevertheless each instrument can be played separately.

M. Hofberg established his factory in Lindenau, the suburb of Leipsic, in the beginning of 1892 with two workmen. The business succeeded extremely well, so that thirty men are employed there today, certainly a large number for an enterprise, which has only three years of existence.

The wages in the cottage-organ-industry are varying from 18 to 30 Marks weekly. The organs were exported to all countries excepting the United States.

Finally we'll not fail to give our best wishes to these two clever and wide-awake manufacturers, that they may further proceed and remain true to their principle: "to deliver but first-rate work".

At the close of the seventies there arose a second industry, besides the large piano factories, which was to prove of very great importance to Leipsic: the production of mechanical musical instruments, according to entirely new principles and in previously unknown shapes. All instruments of this kind had up to this time been operated by the means of pin-cylinders. Through shifting the cylinder, one could produce several different tunes, but they were only fragments, for the circumference of the cylinder would not admit of great length.

Paul Erlich's invention opened a new epoch for this industry. He made use of the principle that had been employed in previous automatic musical instruments, but



reversed in application. His invention abolished the pins, with which the cylinders had been studded, and instead provided them with grooves that served to make a perforated sheet of paper move as they revolved. A set of pins, set together like the teeth of a comb, is pressed against this sheet. As a pin is released from pressure by coming upon one of the holes in the passing sheet, it begins and continues to vibrate (sound) until the perforation (long or short) has passed.

In this way it was possible to produce an unlimited number of tunes, in any style and in any tempo, which are chosen. The interest which this innovation aroused in the whole musical world was well deserved. Who would have believed it possible a few decades ago, that a simple mechanism which the thoughtful mind of an inventor has now worked out and made practical would have sufficed to carry into the most distant lands thousands of different combinations of tune? Who would have imagined it possible that a pasteboard disc, in which a few slits of various lengths would prove sufficient to lure from the sounding metal voices, a connected melody? And yet the surprising has happened and has had much to do with giving Leipsic new life and renewing its old reputation for being the center of music and industry. Besides this thousands have found profitable employment.

To be sure, this did not happen all in a minute, nor does one man deserve all the credit. The productions of this quite unique industry were objected to many improvements, which now give them the stamp of perfection. But it remains an indisputable fact, that it was the ingenuity of Paul Erlich which laid the foundation for the series of inventions which followed, and that future generations owe their gratitude to him.

Friedrich Ernst Paul Ehrlich, the son of a baker, was born on the 21. March 1849 in Reudnitz, a suburb of Leipsic. He spent his childhood and early youth in the little Saxon town of Doebeln, to which his parents had emigrated. The youth feeling a great desire for a more artistic employment, became apprentice in the Morgenstern & Kotrade piano-action-manufactory in Leipsic. His predilection for music soon led him to seek employment with Julius Bluthner, so that he might devote himself to the construction of musical instruments. The Franco-German war put a sudden stop to the work in the workshop. Ehrlich served in the army and after peace was declared, he was taken into the firm of J. G. Irmeler. Here he remained five years; then he started out for himself.

He took his first patent for a mechanical musical instrument in 1876. With experience he perfected his invention and made it practically successful. Thus we do note a rapid growth and a great advance in popularity in the founding, development and business results of the "Fabrik Leipziger Musikwerke," which was established in Leipsic-Gohlis 1877 and made into a Joint-Stock-Company on the 9. of April 1880. At that time 65 people were entrusted with the manufacture of 1000-1500 instruments, which, with slight variations, but all built according to the same system under the names: "Non plus ultra," "Orchestrionette," "Ariston," "Orpheus," "Baskanion," "Daimonion" and smaller instruments as "Helikon," soon found sale in all parts of the world. The

prosperity of the inventor was made evident by the fact that in 1883 25% dividends were declared, whereas in 1884 they had reached the height of 75%. A year later ensued a sale of 100,000 instruments, in December 1892 one of 200,000 and in the spring of 1893 one of 300,000. In the last two years the "Fabrik Leipziger Musikwerke" had also put a mechanical piano, a flute-automaton and a music-box "Monopol" into the market. The first few years until 1889, when the company took the sale of the goods into their own hands, M. Grob and Co. in Eutritzsch, near Leipsic, had undertaken the sole agency.

But the Ehrlich instruments did not take the place of the Swiss instruments with pin cylinders and steel-key board. The necessity for a mechanical musical-instrument, which should be able to produce really good chamber-music and music which satisfy the cultured ear, was still felt. At last Paul Lochmann, the present technical director of the Lochmann factory for musical instruments, succeeded - after unremitting efforts and many but partly unsuccessful attempts - in inventing, in the Symphonion, an instrument with interchangeable steel-disc, which could compete with the Swiss musical-instruments. This caused a complete revolution in the construction of musical instruments and all later productions are based on the principles of the Lochmann invention. Therefore the name of this man deserves a place of honour in the history of musical industry.

Oscar Paul Lochmann was born on the 25th of December 1848 in Zeitz in prussian Saxony. His father was an important mechanic who owned an establishment for machine-models and devices for technical instruction. Even as a child he loved to be around in the workshop and nothing gave him greater pleasure than "to invent something". The Swiss music-boxes interested him especially, but their limited repertory was often the source of great annoyance to him. The mechanical knowledge which he picked up in his father's house did not satisfy his active mind. At seventeen he went on a tour of the most important factories of the Empire to prepare himself for his future calling. The war of 1870-71 interrupted his career also. After the conclusion of the peace he went back into his father's workshop, where he remained until 1874. In that year he got married and established himself as a mechanic. In this line of business he achieved many excellent results. At the world's fair at Sidney in 1879, he received first prize - the gold medal - for the machines which he exhibited. In 1880 Lochmann moved to Schkeuditz near Leipsic.

Here the idea, which had long been slumbering, assumed definite shape: an instrument was produced that was very much less expensive than the Swiss instruments, and united in itself all their superiority, and surpassed the Geneva music-boxes in volume and sweetness of tone. As may be readily imagined, the first Symphonion made quite a sensation in all musical circles. As a consequence Paul Lochmann began manufacturing on a larger scale. As his energy never flagged, and as he did not give up working at his invention and improving it, this enterprising manufacturer achieved of course material success. In 1885 he founded with two partners the "Lochmann musical manufactory" at Leipsic-Gohlis.

He retained for himself the technical management, whilst the business part is now in director Schirmer's capable hands. This enterprise also, was soon in a position to declare unusually high dividends to its stockholders for such a line of business, and to enlarge yearly its factory buildings. Hundred thousands of Symphonions - from the simplest child's music-box to the most elaborate parlour cabinet with several hundred notes - are spread over the whole world and are received with universal favor. Many millions of the Symphonion discs make it possible for those, even in the most distant countries, owning the instruments, to become familiar with popular music of every sort, of the old as well as of the new masters, interpreted with surprising purity of tone and richness of harmony.

The factory covers an area of 8,000 square yards. All of the many processes which are involved in the construction of the Symphonion, are carried on within this factory, making use of the best materials, tools and machines. Two hundred and fifty special machines, mostly of their own construction, are driven by two steam-engines, each of one hundred horse power. The principle of the proper distribution of labor is carried out as strict as possible in the great work rooms. Spacious halls are assigned to each special line of work and they are fitted out with excellent arrangements for lighting and heating. The salesroom is large and handsomely appointed and is one of the sights of the town, which is visited with much interest by strangers.

The great success which the Symphonion has won for itself in all parts of the world, makes it natural, that a series of similar instruments should flood the market. Whereas, most of the same bear but too plainly the stamp of imitation, still a few are original. To the latter belongs unquestionably the Orphenion. The factory for mechanical musical instruments of this name originated from the sawmills, which were founded by Bruno Ruckert in Leipsic in 1874. At the time of the growth of these factories for mechanical musical instruments, Ruckert was superintending the making and polishing of cases, with which he supplied different firms. During a long stay in America he had acquired great experience in the treatment of woods, and brought back practical machines and introduced them here. Ruckert was soon tempted to try his hand at the mechanism of these musical instruments. The first attempt he made was with small music-boxes, of 40 to 42 tunes, and it was successful beyond all expectation.

This article took wonderfully with toy-merchants and opened the way to new attempts on Ruckert's part. His only aim was, to produce a mechanical musical instrument, which in construction should vary entirely from all former instruments of the kind, and yet be quite equal to the best of them in beauty of tone. The Orphenion owes its existence to his efforts and ingenuity. The Ruckert instrument differs from the Symphonion in construction - in as much as the single parts are differently arranged, the mechanism is open to view - and is a great improvement in tone.

The music produced enjoys great popularity, because both edifying and amusing. It comprises not only

gay dance tunes and the popular songs of all nations, but gives also accompaniments to religious hymns. Bruno Ruckert, whose life has been a varied and interesting one, was born at Aue in Saxony on the 9. of June 1841. He attended the elementary School and served his apprenticeship in a machine-spinning-and-weaving-factory. In this way his attention was turned to practical matters. He went to Leipsic for a few years, to broaden his intellectual horizon, and there he entered a fur-exporting-house.

While here he made up his mind to start out for himself in the "new world". This was easier said than done. All sorts of hardship stared the poor young fellow in the face. He had to struggle hard and work strenuously in order to accomplish anything. And the "struggles" are to be taken literally, for Ruckert had followed the interesting but dangerous occupation of a trapper.

While in the great forests in America he became acquainted with the wood-merchants. It was through them that he gained his entrance into the factory for woodwork, after he had tired of the wild life in the Rocky mountains, so fraught with privations and hardships of all kinds. Ruckert remained true to this branch of business, until he came back to Europe to be independent. His great diligence and his business energy, united with personal attractions and a never failing humour, soon served to bring the young man on in the world.

He is now happily married and has a large factory, employing a great number of hands and enjoying universal esteem. He still works unremittingly at perfecting his invention.

Some time before the Orphenion became well known another firm had established itself, manufacturing another variety of the Symphonion, the firm of Brachhausen and Riessner. They were employed as technologists in the factory for Lochmann's musical instruments in Leipsic-Gohlis. First of all they founded a mechanical workshop in Eutritzsch, near Leipsic, where they understood how to make the best use of the experience they had gained in their former positions. The "Polyphon" may be considered as the result of their efforts to produce an instrument similar to the Symphonion. The first construction of these instruments was with lever mechanism which, played through the means of pasteboard, perforated with round holes. It did not prove practical, so they soon took up the steel plates. After the Polyphon had been exhibited for a short time at the Fall-fair at Leipsic 1890, the firm of Grob & Co., their sole agents, brought it into the market at the Easter-fair 1891. One half year after this however the firm of Brachhausen and Riessner broke off its connection with its business representatives, Grob & Co. In the mean time a large factory was built in Wahren near Leipsic, which should solely to manufacture Polyphons. On the 21. of July 1892 this factory was formally opened.

Being very anxious to bring his instruments into the American market, Mr. Gustav Adolf Brachhausen resolved to go to America himself and to manufacture Polyphons there. To this end, he opened a factory in Jersey City, which on the 1. of April 1894 was made into a Joint-Stock-Company under the name of "Regina-musical box-company" with Mr. Brachhausen as techni-

cal Director.

The factory of the Leipsic musical instruments "Phoenix", Schmidt & Co., was established in 1886, brought an instrument into the market under this name, which distinguished itself favourably from the other instruments of the kind, through its fine adjustment of mechanism and through the resulting greater variety of performance. Piano, forte and even tremolo were produced through a very ingenious appliance, so that the instrument was soon well known and very popular. At present the firm is working at a novelty, which will be submitted to the public in the fall of this year.

Among the other firms which are employed with the production of mechanical musical instruments, we would mention the factory "Plagwitzer Musical instruments", R. M. Polter, Plagwitz-Leipsic. This firm manufactures the mechanical musical instrument "Ariophon" with the long ribbon-like tune-sheet, which we are considering in detail at another place.

The wholesalers and exporters of these instruments were in Leipsic the firms of: Peters & Co., Ernst Holzweissig Nachf., E. Dienst, Jul. Heinr., Zimmermann, Wilhelm Dietrich, Etzold & Popitz, Berger & Wurker.

They deal also with every other kind of musical instruments.

The manufacture of accordions has also found a home at Leipsic. There are two firms who occupy themselves with this kind of business: E. Dienst, established 1870, and quite recently Zuleger & Mayenburg (Bayrische Str.).

The productions of the Dienst's factories are known to the best since many years. This firm chiefly has done a great deal to uphold the good reputation of Leipsic in this branch of industry. The establishment had very small beginnings, but it employs today nearly 130 men, who make during a week 100 to 120 dozen accordions.

The other firm, Zuleger & Mayenburg, exists since the Spring of 1894. They met with success owing to the manufacture of only good qualities. Therefore their speciality, called "Royal Standard Accordions" quickly conquered the English market and became almost popular. This has to be considered as a very fair prognosticon, for the competition in this branch of manufacture is a large one.

The wish to play these instruments, and the similar "Bandonions" by mechanical means gave birth to an invention, which will receive an impetus by a Joint-Stock-Company "Leipziger Musikwerke Euphonika" who entered in business with the end of March of this year. The managers are Messrs. Otto Bergmann and Emil Mucker, both from Leipsic. The prosperity of this enterprise is apparently beyond doubt. Mechanical musical instruments - if they have only something new in style or tune - will always meet with a friendly reception by the public.

This is surely a very striking sign of our times. People like to have good music at home, but they think it rather too difficult to learn how to practice the most simple instrument. In this manner of looking out for trouble-free enjoyment, we notice a great indolence of mind in articulate matters; which is going to spoil totally

the right understanding and real love of art in the coming generations. Because even the most perfect of all mechanical musical instruments, can't be esteemed like a true sister of the piano or violin. These belong to the high art, whilst the former serve only to the entertainment. They have also no literature and are bound to the reproduction of arranged music. That such one is unable to possess the fullness of tone and the richness of melodical variations is quite natural, also that the individual personal feelings are to be missed in the interpretation.

We don't intend to blame the industry of mechanical musical instruments with these lines, on the contrary! This branch of business deserves well the adages that "the world is judging by success" - and "the living are right". -

*To be continued*

## Ariophon.



### Ariophon Excelsior Music Box with 104 notes.

The latest Novelty in Mechanical Musical Instruments.  
The only existing musical boxes and automats with changeable  
**long metal tunes.**

These tunes are indestructible, being made of metal and having **no teeth.**

#### **ARIOPHON**

tunes are cheaper than the round tunes and contain almost double the  
number of bars for the same money.

The length of the notes is unlimited, so that any compositions,  
potpourris, passages from operas and so on, may be played.

**Wonderfully rich and powerful tone.**

**Splendid Music.**

**Masterly Arrangements.**

**Excellence of construction guaranteed.**

The Ariophon automats play two pieces without its being  
necessary to change the metal tunes.

Dealers who have not yet ordered the Ariophon should do so at once.

**Plagwitzer Musikwerke-Fabrik, "Ariophon", Leipzig-Plagwitz.**

# Musical Box Oddments

by H. A. V. Bulleid

Number 40

Robert Planquette (1848-1903) was a pianist and composer whose early work included *Le Régiment de Sambre et Meuse* (Polyphon 5371), one of France's most popular military marches in the 1870s. Whilst working as a *Café-Concert* pianist he shot to fame in 1877 with *Les Cloches de Corneville* which had 400 consecutive performances in its first year. The twenty operettas he composed include also . . .

Le Chevalier Gaston	1879
Les Voltigeurs de la 32me	1880
(revised as The Old Guard, London 1887)	
Rip Van Winkle	1882
Nell Gwynne	1884
Surcouf	1887
(revised as Paul Jones, London, 1889)	
Capitaine Thérèse	1890

I think only *Les Cloches* (bells) and *Les Voltigeurs* (light infantry) are most likely to be heard on cylinder musical boxes. They figure on 15 inch Polyphons from nos. 1929 to 1943. The waltz from *Les Cloches* is hard to avoid, and that is the name he gave to his villa on the Normandy coast near Cabourg.

## Code numbers on blanks

According to the researches of Professor Chapuis, the first factory devoted to making blanks for cylinder musical boxes was started up by Rossel in Geneva in 1821. Others followed, among them Société Billon et Isaac, which was probably the largest supplier by 1850 and doing a lot of trade with Ste. Croix. Other notable blank makers included Karrer at Teufentahl near Aarau who also made combs, in 1870, and Paillard at Ste. Croix about 1873.

The blanks consisted of a bedplate and three sub-assemblies – spring, cylinder and governor, with all related components except that sometimes the spring housing was supplied minus the spring, and sometimes the cylinder assembly lacked the snail cam; both these components were often varied for different applications of identical blanks, mainly on account of different numbers of tunes. It was general practice to give code numbers to the spring and cylinder sub-assemblies, and these numbers were also stamped on the bass edge of the bedplate.

This standard system of code numbers for the sub-assemblies was adopted by all the Swiss makers of blanks, and it persisted even in blanks made by finishers such as Conchon and Paillard. But of course one finds numerous exceptions, mainly by way of code numbers being replaced by the last two, or occasionally three, digits of the machine's serial number.

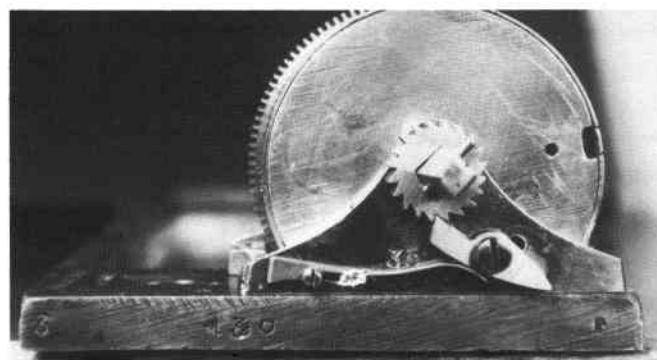


**Fig. 1. Tune sheet of Frères Nicole 6-air 10½ inch cylinder serial 17311. (Moïse by Rossini 1827; Anna Boléna, Donizetti 1830).**

The cylinder code number was always stamped on the great wheel and usually on the arbor square and gear wheel, and sometimes also on the cylinder bearing brackets. The spring assembly code number was stamped on the barrel (often inside), the spring cover, the bearing brackets, winding lever, and sometimes also on the winding lever bearing and ratchet gear. The governor code number was sometimes the same as either the spring or the cylinder number, but was more often omitted. I have not yet seen an originally-fitted governor with a separate code number. The number is found on various parts of the governor including fan blade and stop lever.

These code numbers were almost always stamped on the vertical faces of components, and are therefore not easily seen on an assembled movement in its case. The numbers I have seen range from 1 to 95.

The corresponding code numbers stamped on the bass edge of the bedplate are often hard to see, particularly on rough cast iron. Only seldom was a local patch cleaned up to receive the stamps. Occasionally the code numbers are accompanied by a letter stamp, as shown in Fig. 2. I have no idea what this signifies.



**Fig. 2. Code numbers 3 and 30 also mystery letter P stamped on bass edge of 17311 bedplate. Code 30 is also on the spring assembly details including bearing brackets.**

The blank makers must have carried considerable stocks of their range of bedplates and the three sub-assemblies, including both those they made themselves and those they bought wholly or partly from outside. Different combinations of bedplate, cylinder and spring drive were needed, hence the need for code numbers. In comparison there were fewer types of governor needed, so it is not surprising that these were not so often coded.

It would be very interesting to know when this coding procedure became generally accepted practice. It was certainly flourishing in 1837, as shown in the accompanying Figs. 2 to 4, which show details of Frères Nicole serial 17311, made not later than 1838. This is a typical 6-air movement with 10½ by 1¼ inch cylinder and 102 comb teeth and with excellent arrangements of its tunes shown in Fig. 1. Its gamme number is 260, scratched on bass lead and on cylinder end cap.

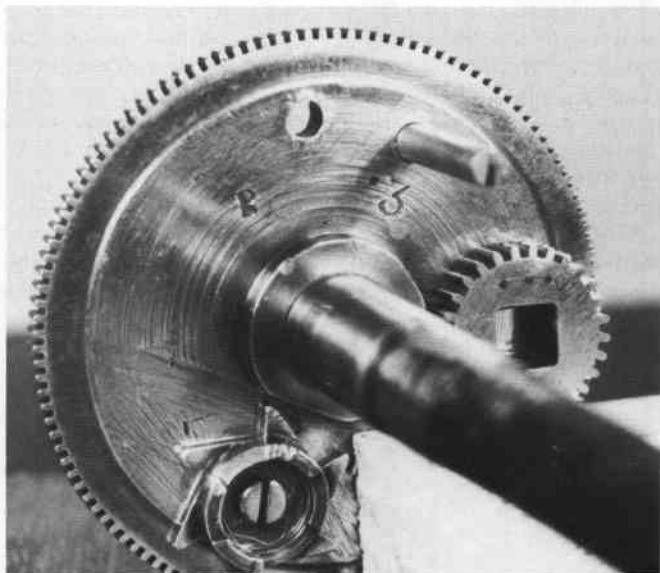
Keith Prowse first advertised musical boxes in *The Times* in July 1839, so Nicole 17311 in its plain case may have been one of their earliest sales. Fig. 5 is not a delight, but interesting; why should the retailer mark the box so ostentatiously? Was it a demonstration piece ("Try it at home for a few days, and if not perfectly satisfied . . .") Very unlikely, I must say, judging by its excellent condition when I saw it a few months ago.

I favour calling the blanks blanks, despite their always being called *blancs roulants* in Geneva and *ébauches* in Ste. Croix. Any information about them and their code numbers will add to our knowledge of musical box manufacture.

## Stop slot in great wheel

A horrible sight at auction viewings is a movement immobilized with the stop arm pin jammed in the great wheel track slot. This is caused by the stop tail being loose on the endless or set too high to be firmly caught by the stop lever so the cylinder fails to stop when the pin drops into the slot. Then the pin either pulls





**Fig. 3.** Code 3 on great wheel of 17311 and on cylinder gear as dots which were less likely to spread the wrought iron gear than a numeral stamp. Or perhaps the stamp was lost. The mystery P on great wheel looks like R on account of exaggerated lower serif.

out and scrapes a new track around the great wheel, or binds fast in the slot. Runs have probably been caused by failing to diagnose this stoppage and unwisely removing the governor before letting down the spring.

I once saw a neat little spring-loaded cam fitted, to lift the pin out of the slot if the cylinder should overrun; but that was a needless complication because it is only necessary to chamfer the exit side of the slot, as shown in Fig. 6. Then, if the cylinder fails to stop, the pin is guided safely back to its correct track.

One sometimes sees this chamfer already applied. I noticed it recently on an 8-air 10% inch cylinder Paillard serial 3773; but whether original or by a canny restorer is anyone's guess. Not likely to be original, I think, being an extra expense in manufacture and unnecessary if the movement is properly cared for. Purists dislike this type of modification to the original design and I must say I agree – besides, cutting this awkward little chamfer is a bigger job than setting the stop tail correctly (as detailed on page 335 of Vol. 11 No. 8, or page 153 of a recent paperback).

The slots were probably always drilled after the track had been turned, so a temporary local plug of scrap brass would be needed in the track if the slot was to be correctly placed, as at A in Fig. 6. A simpler drilling job was to avoid the track by leaving a whisker of metal to be broken through, as shown at B. I expect quite strong words were spoken to blank suppliers who came up with type B which I have seen on several Nicole movements including 40767 and 41573. With this type B, if the stop tail is a bit too high or the stop arm spring too weak so the cylinder runs on for just three or four turns of the endless before stopping, the overhanging edge interferes with the pin lifting out of the slot. One shudders to think what remedies may have been applied to this type of seizure.

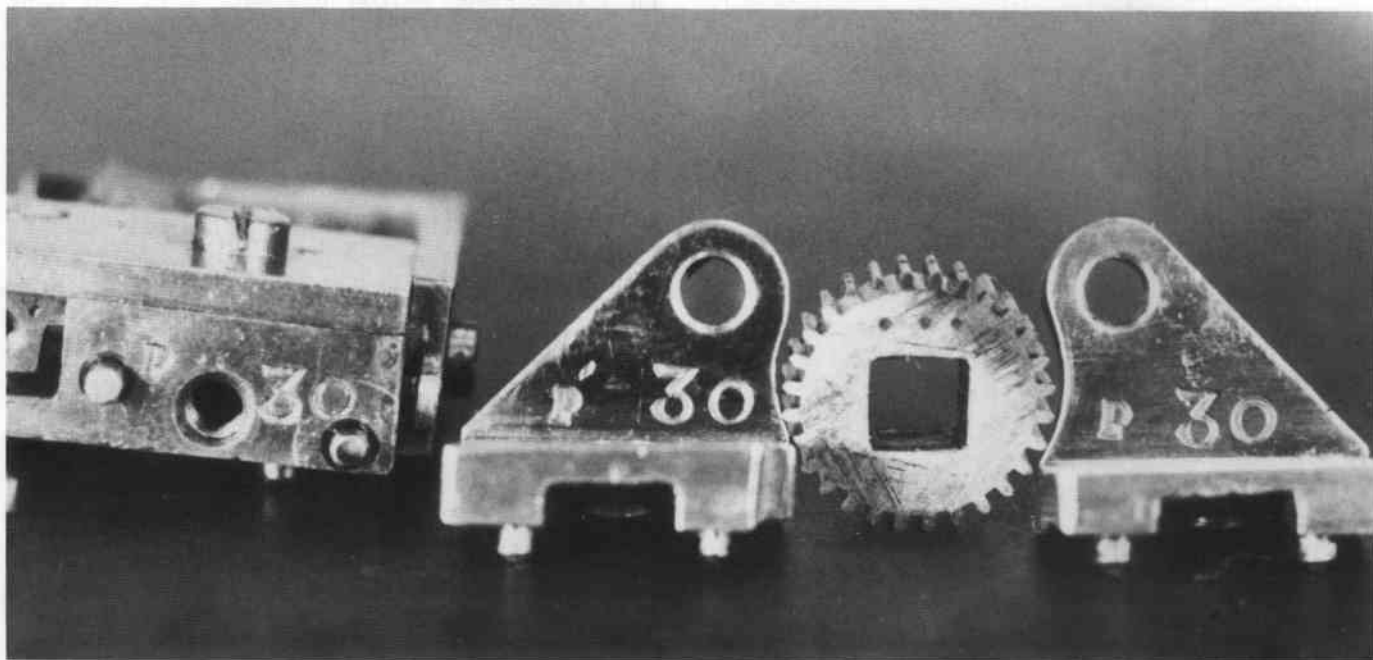
Paillard 3773 mentioned above happens to be another good example of blank coding numbers, which were 21 for the spring and 69 for cylinder and governor, both numbers also stamped on the bass edge of the bedplate. Date of manufacture about 1870.

### Hidden Bells

Judging by the numbers seen at auctions, there must have been a great demand for boxes with bells and presumably drums when they first appeared (hidden!) about 1850 or a bit earlier. It is surprising that so many had drums, some of which could not be switched off. Boxes with hidden bells only are rare. Given that the drums were liked, it is strange that so few also had castanets in those early, "hidden" days.

The bells, etc., came "in view" about 1860 and one sees them in tremendous variety of quantity and quality; but even the very best lack the finesse of the hidden type where the use of two or more strikers per bell produced special effects. I think this finesse must have been appreciated in its time and been one of the reasons why they continued to be made for at least ten years after first coming out of hiding. It is not easy to establish the overlap, and in any case there were probably stragglers from makers disliking change, but for example Bremond was making boxes with bells in sight at serial number 6702 and was still making hidden bells with drum at serial 12584. Bremond serial numbers are still relied upon as being in date order, like Nicole, though unfortunately not yet with any correlation with year of manufacture.

I have never seen a movement with bells in sight that reproduces the hidden bell finesse of two strikers on some of the bells. It would not be so effective on account of the lost motion in the linkages causing timing problems, and it would need either pairs of bells or two sets of levers and cranks per bell, very cumbersome.



**Fig. 4.** Code 30 and P on bottom of governor and, unusually, on the cylinder brackets which more commonly carried the cylinder assembly code number, if any.



Fig. 5. The plain case of Nicole 17311, with external controls and movement inserted from below, was vigorously stamped on top, back and front with the name and address of Keith Prowse. The screw here shown secures the removable base.

It could be argued that the full effect of having two strikers per bell is not often exploited; but on most boxes I have heard at least one of the (generally six) tunes benefits from it. Moreover, as mentioned below, extra-special cases exist and more may turn up any day.

I will make a rough shot at categorizing boxes with hidden drum and bells by putting them in three groups . . .

Group I, having at least 8 bells with 12 to 16 strikers (and drum with 10 to 16 strikers).

Group II, more basic version with 3 to 6 bells and 6 strikers (and 8 to 10 drum strikers).

Group III, special types with 3 bells; some have very superior music and no drum, typically by Ducommun Girod; others have specialties like triple strikers shown in Fig. 7.

Most of the Group II boxes I have seen have been by Bremond or L'Epée.

The movement shown in Fig. 7 is of unknown make, serial 41370, gamme 1186, with 10¾ inch cylinder playing six airs and the usual separate combs at bass end for 12 drum strikers and

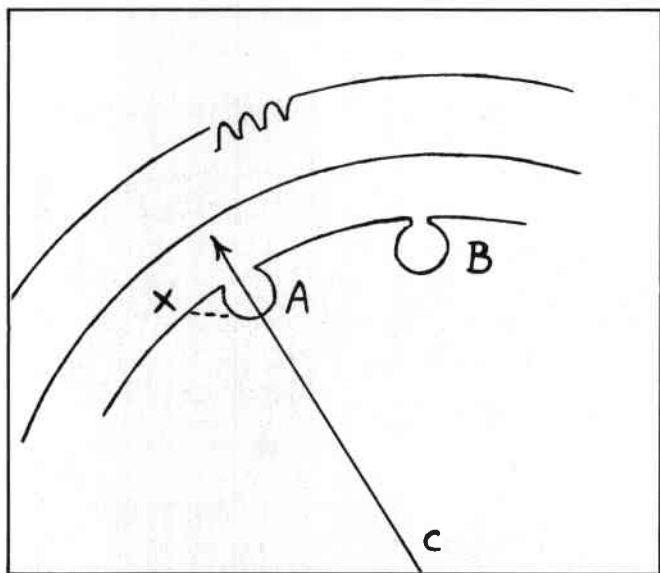


Fig. 6. Stop slot A is correctly positioned. Slot B is too far below the track. The dotted line to X indicates a safe outlet chamfer. The line AC is a radius of the great wheel; the stop pin lifts out of the slot along a radius as shown by the arrow, though of course on a slightly curved path.

at treble end also with 12 teeth but only nine used for nine strikers on the three bells. The triple strikers are used to excellent effect for high speed repetition, boosting Ardit's waltz *Il Bacio* – an effect never attempted with bells in view.

My only other current comment about hidden bells, particularly in Groups I and III, is that they are not getting the appreciation they deserve.

### Lecoultrre

At last! Pretty definite proof that, as always suspected, the Lecoultrres at Geneva and at Le Brassus worked closely together. Lecoultrre serial 31637 playing six airs with 13 inch cylinder has one of their common type of tune sheet with L.F. in a cartouche at top right and B.B. & C. in an even fancier

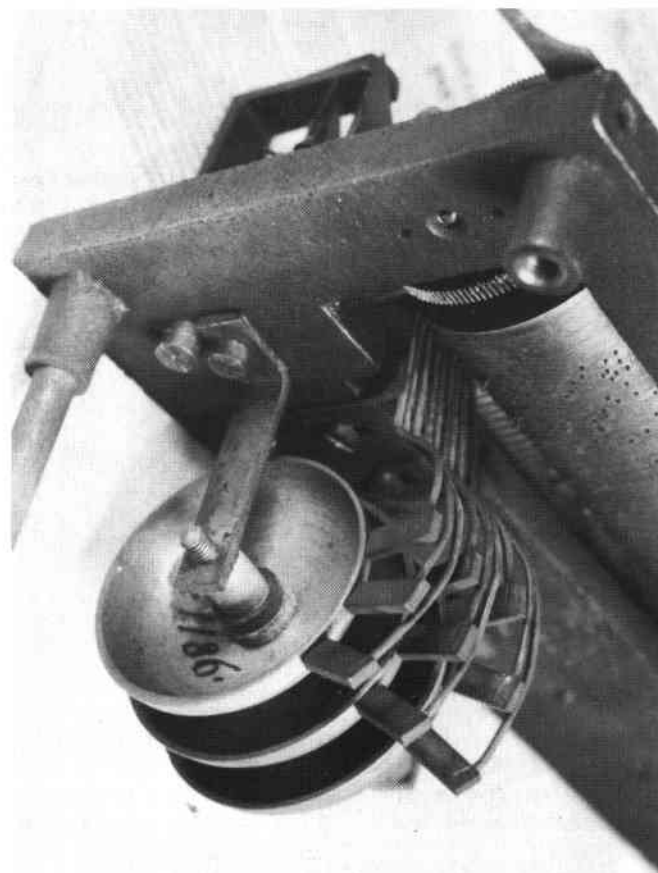


Fig. 7. Hidden drum and bell box serial 41370 gamme 1186, showing three strikers for each of the three bells.

cartouche at bottom centre; it is inscribed, above the tune names, Deux Claviers (two combs). The main comb is stamped LF/Gve in a lozenge, the mark of the Geneva Lecoultrres; the second comb, with 37 unusually short teeth for piccolo effect, is stamped LB, the mark of Lecoultrre Frères at Le Brassus. The old road wandered for 35 miles and climbed 2,200 feet from Geneva to Le Brassus and there is no doubt that very many combs made that journey.

### February 11th, 1870

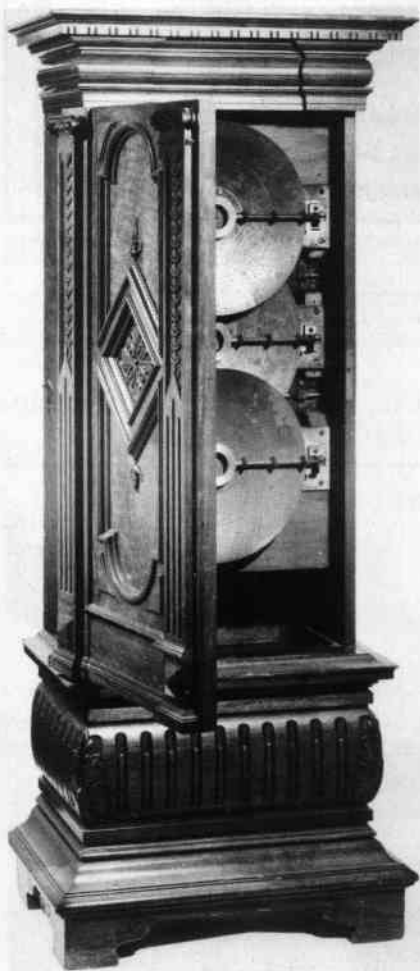
Last night broke the key of my musical box whilst winding the box up. Went down at midnight and tried to turn the broken key barrel with the tongs – unsuccessfully, and the teeth of the comb stuck in the midst of a tune hitched on the spikes all night. Very bad for the box, so I got up early and directly after breakfast ran over to Hay across the fields in a keen white bright frost. Bevan the watchmaker wound up the box, set it right and mended the key.

... extract from the diary of the Rev. Francis Kilvert while he was curate at Clyro, two miles from Hay-on-Wye. When he left Clyro one parishioner offered him a choice of farewell gifts including "a large musical box". (He chose "a handsome fitted travelling case.") ■

## Under the hammer



Christie's Christmas sale achieved both average and exceedingly high prices on Thursday December 15th at their sale at their Kensington auction rooms. An E.M. Ginn Expert Senior gramophone with expert sound box, spring motor, cross banded oak case with stand and "all range" horn, reached £1,900. A singing bird box in a tortoiseshell case with gilt engraved cover fitted into a maroon leatherette case fetched £950 and another singing bird box in an engraved French silver case with an enamel cover, £1,300. A rare mandolin forte-piano musical box by Nicole Freres playing 4 overtures;-(William Tell) Freischutz, The Magic Flute and Fardivolo reached £5,000. A 17 1/4" Stella disc musical box with double comb movement in a pale mahogany case with twelve discs and badly corroded leads was sold for £3,000. A 9 1/4" Kalliope disc musical box with centre wind and zither attachment ten discs and a broken tooth fetched £450. The price of a 19 5/8" upright Polyphon continues to rise with a typical example with parts of the pediment miss-



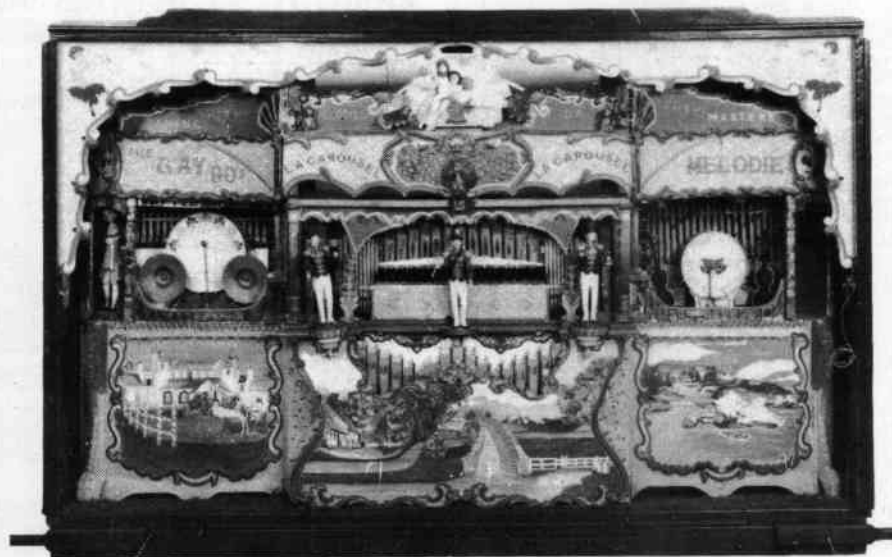
A Syphonion Eroica, sold by Christies for £7000



A 15 3/4" disc table musical box fetched £4,000

ing and without a disc bin fetched £4,200. A Symphonion 3-disc Eroica was sold for £7000. Perhaps the best price (depending whether you're buying or selling) was

reached by a 15 3/4" Olympia table disc musical box and with a colour print in the lid complete with 30 discs fetched £4,000 against an estimate of £1,500 to £2,000.



Sold at £1,700 a small imitation fairground organ constructed around a 58 note Aeolian Orchestral player action.

A more unusual piece in Christie's sale was a small fairground style organ constructed around a 58 note Aeolian Orchestral player action. The facade has three articulated figures and painted views with carved and painted decoration. It was approximately 100" wide. Whilst the facade was pleasing to the eye, the pipework of course were only dummies. A 58 note orchestral roll sounds very little like a fairground organ, in fact when I last saw this instrument it needed a fair amount of work to make it play well, even if like an Aeolian orchestral, so there will be quite a challenge for the new owner. Maybe 65 note dance rolls cut down to 58 note (or re-cuts of this type) would be more appropriate for this purpose.

Christies next sale, 20th April, will include a 24 1/2" Polyphon clock of the style known as "Mikado". In the same sale will be two Nicole Freres Two-per-turn musical boxes, a Mojon Manger interchangeable musical box and a chamber barrel organ by George Astor, in need of restoration. ■

### Change of address

The following members have recently changed their address. Contact can be made through the Subscription Secretary.

J. Hill  
Mankato, U.S.A.  
K. M. Hobbs Esq.  
Oxfordshire.  
K. D. Browning Esq.  
Hants.  
C. P. Martin Esq.  
Scotland.  
P. L. Dayson Esq.  
Vancouver, Canada.  
M. D. Jones Esq.  
Sumter, U.S.A.  
Dr. J. M. Jonker  
Geneva, Switzerland.  
A. G. Sidebotham Esq.  
West Midlands.  
D. R. G. E. Speake Esq.  
Long Beach, U.S.A.  
J. P. Pettitt Esq.  
Essex.  
R. O. Sternberg Esq.  
Bedfordshire.  
R. J. George Esq.  
Kent.  
R. J. Howe Esq.  
Texas, U.S.A.  
V. J. Warner Esq.  
Kent.  
J. R. Walker Esq.  
Malaga, Spain.  
K. A. McElhone Esq.  
Northants.  
W. H. Edgerton Esq.  
Darien, U.S.A.  
F. C. Grace Esq.  
Ashville, U.S.A.  
P. A. Kahane Esq.  
Paris.

# AEOLIANS



STYLE 300. PRICE £24.  
The Princess, although the lowest-price instrument, plays nearly eight thousand pieces and plays them well.



STYLE D. PRICE £50.  
A recent production which has the full scale, using the same music rolls as used in our most expensive instruments.

MANY people are under the impression that Aeolians are very expensive instruments and can be afforded only by the very rich.

This is an error. Aeolians are made to suit all purses, and each model gives a return in pleasure which more than compensates for its cost. The fact that many of the models are what may be considered high-priced, in no way detracts from the value of the less costly models. The larger models are simply evidences of the progressiveness of the manufacturers, and of the possibilities of the musical development of the Aeolian.

The highest achievement is the Aeolian Orchestrelle, in which the tonal qualities are unequalled. The application of the Aeolian principle of playing multiplies the scope and utilises the possibilities of the Orchestrelle's beautiful tone qualities.

The various models of regular Aeolians are the instruments which have secured the marvellous endorsements from the world's greatest musicians, and it is therefore unnecessary to speak of their pleasure-giving resources or their artistic qualities.

Aeolians, £24 to £175.  
Aeolian Orchestrelles,

£350 to £600.

Can be had on the monthly payment plan, if desired. Visitors always welcome. If unable to call, send for Catalogue 24 giving detailed description.

When Aeolians are exchanged for higher-priced models the price of the old instruments, less a very moderate reduction for wear and tear, is allowed. Anyone not wishing to invest a large amount in an instrument about which he is uncertain as to the continuance of his interest, may first purchase a smaller style to suit his present purse conditions, and afterwards invest in a more expensive one at a slight increase in the total cost. This has been done by a great number of our patrons.



AEOLIAN GRAND. PRICE £175.  
The Standard Aeolian, embodying all the essential points of Aeolian development to date.



AEOLIAN ORCHESTRELLE RENAISSANCE. PRICE £400.  
Constructed on a new principle. It is distinctive in the exquisite quality of its tone.

## The ORCHESTRELLE COMPANY

225 REGENT STREET, LONDON, W.

### From 1911 Georges Carette & Co., Nuremburg Catalogue.

#### Zoeotopes

of Russian iron, fitted with grooved pulley for driving by a model engine, for giving an exhibition of living pictures, with 12 pictures.

No. 773/21	3 1/2	4 1/2	5 1/2
5"	6 1/4"	7"	9 1/2"
each 18	2/6	3/6	4/8

Extra Pictures, 2 further sets

No. 773/2B	3B	4B	5B
suitable for 773/21	3 1/2	4 1/2	5 1/2
set of 12 pictures	-/6	-/8	1/-
			1/4



#### Musical Boxes

as working models, in many coloured organ case, 5" high, 4 1/4" long.

No. 657/30 with 8 notes	dozen 9/6
— 657/18 best quality swiss mechanism 18 notes	each 3/-
— 657/36 — — — — — 36 — — —	5/-

#### Organ Grinder

No. 195/21 with musical box	No. 657/18 plastic fig.	each 3/4
— 195/22 — — — — —	— 657/36 — — —	5/4



Trade Mark.



## Letters to the Editor



Letters sent to the Editor may be reproduced in part or whole, unless marked, "Not for Publication." Due to the amount of work involved in producing the "Music Box" the Editor regrets he cannot answer all letters personally.

### Information wanted

**Kevin McElhone writes from 159 Beatrice Road, Kettering, Northants NN16 9QR:-**

I am very interested in Aeolian Orchestrelles, I have a model "S", "V" and a Francis I which I am just starting to re-build totally. I cannot find any information as to the dates (years) when particular serial numbers were produced. Is there a book available? or would members be interested in an "Orchestrelle Survey" which I could do, showing the following information:- Model type, Serial number, wood used, date (if shown anywhere) and any special details such as special casework.

I would also like to re-issue a list of 58 note Aeolian and Aeolian Grand Music Rolls. Again, I only have a 1921 re-print list and details of about a further 4-500 rolls from members of the Player Piano Group.

I would simply like to ask if anyone is interested in either of these projects that they contact me, I would be only too happy to let you have a copy of the Orchestrelle survey for the magazine and would, of course, not divulge names/addresses of any contributors.

*Contributions for the Music Box are always welcome. I am sure whatever form your survey may be it's bound to be of useful service to other members interested in the Aeolian products. Over the years articles have been written and in the distant past Douglas Berryman wrote quite a feature about the Aeolian orchestrals and organs, this was featured in Volume 7, No. 1, since then Roger Booty has contributed many smaller articles also. The Society archive has a listing of over 5000 Aeolian rolls compiled by Andrew Jackson of Iowa, U.S.A. To reproduce this would take up two and a half editions of Music Box. But should I be inundated with requests for this publication I will "see what can be done".*  
Ed.

### Uneasy

**Jim Weir writes from:- Parkview, 72B Glengate, Kirriemuir, Angus.**

As always I thoroughly enjoyed H. A. V. Bulleids latest article but I am uneasy about his idea that the speed of a trill could be varied by altering the rake angle. As you know, I offer a full repinning service with the pins either left straight or raked and one thing that I am sure that the manufacturers would have tried to avoid at all costs

would be any deliberate local variation in the rake angle.

Taking as an example a group of six pins on a cylinder with a nominal rake angle of seven degrees, if these are bent forward a further two degrees the effect would be that the teeth as a whole would start to lift slightly earlier, as the tips of the pins are being brought forward in relation to the surface of the cylinder. The teeth would lift less, as the tips of the pins are also being brought closer to the surface of the cylinder, before dropping of the pins, and the net result would be that the teeth would play both softly and early.

The speed of the trill would not be altered as the staggered effect, the distance that the first pin of the trill is in front of the second pin etc. is set by the positioning of the pin holes in the cylinder. You could imagine a run of six pins with the rake angle progressively increasing from 7 to 9 degrees which would indeed give a faster trill than the cylinder was pinned for but why bother, when the simple answer would be for the manufacturers to have drilled the original pin holes with shorter gaps between the notes in the first place? You would also get into dead trouble at the end of your six notes if you wanted the trill to continue, as the seventh note would be played by the tooth you started with. To keep the flow even off the sixth tooth back onto the first tooth its pin would need a rake angle of 9 degrees plus  $\frac{1}{16}$ th of a degree and you are rapidly approaching the point where the ends of the pins are so close to the cylinder that they fail to lift the teeth at all.

The only circumstances I can see where a manufacturer might locally alter the rake angle is if a mistake was made by the arranger and a trill comes in say, slightly late. The mistake is not noticed and the pin holes are drilled. The error is less than one pin diameter, so you cannot correct it by putting deletion marks on the holes and re-drilling. In these circumstances, unless you are prepared to scrap the cylinder and start again, you, the manufacturer, with an eye to costs, get one of your best tune setters to carefully bend each pin in the trill forward slightly to bring the thing back into time.

### Organ festival

**From Musee de Musique Mecanique, Botford, 29120 Combrit, France:-**

I am pleased to announce that the 1st International Street Organ Festival in Ile-Tudy in South Brittany will be held on the Saturday and Sunday the 10th and 11th of June 1989.

Ile-Tudy (not an island but a peninsula!) is a charming little fishing harbour that will be hosting a big musical and sea-food festival. Board and lodging free for the participants. The numbers will be limited.  
**General information**  
Ile Tudy, 20 kms. from Quimper and 10 kms. from Pont-L'Abbé, is in fact a peninsula at the mouth of the Pont-L'Abbé river.

You arrive by car on the CD 144, but a

regular ferry service for passengers also exists with Locudy, just opposite on the other side of the estuary.

It is a small port with 541 inhabitants, whose population lives mainly from the sea (fishing, oyster farming) and Tourism.

#### Other things to do and see

The vast sandy beach, gently sloping, is absolutely safe for children, with beach clubs and places for hiring pedalos, sail-boards, bicycles, etc. There are shady sand-dunes, sea-fishing and fishing for shell-fish on the long sea-shore. The well-known sailing club has an exceptional sailing area for boats and sail-boards.

Boat trips on the River Odet and to the Glenan Islands; coach excursions to different Breton places of interest.

Magnificent sunsets on the Pont-L'Abbé river.

Restaurants, pancake-houses, hotels and camp sites on the spot.

Oyster beds and shell-fish.

Casino, tennis courts, horse-riding, night clubs nearby.

### Puzzled

**Walter H. Bossons writes from 17 Knole Park, Almondsbury, Bristol BS12 4BS:-**

I was introduced to the Musical Box Society, donkey's years ago, by my late neighbour Roy Mickleburgh, whose name will not be unfamiliar to the Older Members. My own memories of mechanical and other music making machines goes back to the late 20's and 30's and the family businesses (in the Frozen North).

As a member of the Musical Box Society, the British Horological Institute, the Antiquarian Horological Society, the Road Locomotive Society, the Society of Model and Experimental Engineers, the Royal Society of Arts and a few other Learned Societies my interests and activities cover a fairly wide field.

Now, reading back through some past volumes of The Music Box, a thought strikes me - hence my puzzlement.

In all my other activities the leading Journals devote regular and significant space to the interests and activities of the amateur constructor. Apart from the occasional articles on tools, materials and techniques there is a continuing series of illustrated articles, often by a well known designer, giving step-by-step instructions, with complete dimensioned drawings, for a wide range of projects with an equally wide range of complexity. The Musical Clock described and designed by the late Claude Reeve, which appeared in a series of articles in the Model Engineer and later as a hardback book is a splendid example. Clocks of all sizes and types have had extensive coverage by well known writers and beautiful examples of completed amateur work can be seen every year at exhibitions up and down the country. Passenger hauling steam locomotives of

all gauges and from every era together with traction engines and steam lorries are being made in their hundreds.

Many amateurs research and design their own creations and this research is a very valuable activity in itself. Indeed many historic steam vehicles can now be seen only in model form.

Early, complicated clocks have been the subject of detailed investigation of drawings, manuscripts and part-preserved relics and brought to life again by these same people.

In the back pages of *The Music Box* we have a wealth of historic data in photographs and articles, as indeed we have in the Archives. The splendid books by Arthur W. J. G. Ord-Hume are also available to us as a rich source of inspiration and I am sure there is much more of a like nature for the seeking.

The activities I have in mind in no way conflict with the artistic, historic or simple money-making pursuits of our members. We are not talking about the manufacture of reproduction antiques. In other fields the amateur constructor lives side by side in harmony with Dealers, Restorers, Collectors and professional builders. Indeed, his need for tools, materials, drawings and part-finished items supports a large and quite profitable industry in its own right.

I know from the pages of *The Music Box* that we have a number of skilled and enthusiastic amateur designers and builders in our ranks, now, but their work has to be dug out from the accounts of organ grinding and tea-parties in far away places.

Many a would be builder of a mechanical organ, piano or music box, automata included, is deterred from starting by the lack of a simple, complete, proven design and the accompanying "Words and Music". (Some of our members will recognise the source of that phrase, I trust).

Now who is going to start the ball rolling, the handle turning or whatever. Many readers, at the moment, will believe that they lack the tools or skill required. Amongst the horologists the position was, once, just the same. Practical seminars at the B.H.I. have shown how quickly (often retired) people from all walks of life have gained new skills and found much more pleasure in creating than in collecting.

The best of the creations of these happy people often turn up in the Top Peoples Auction Rooms, where they are much sought after, my guess is that this is the 0.1% Cream of the Cream. The rest stay at home and just bring a warm glow to the heart of the maker.

What I would hope to see would be the creation of a regular Amateur Constructors section in *The Music Box*. With this would be a REGULAR series of progressive constructional articles, probably with with an ascending requirement of skill and workmanship. Off-

prints of drawings etc. would become available. No doubt existing and new advertisers would offer their services. Feature articles on completed (or, more likely, part-completed) instruments would start to appear.

**THERE WOULD BE A COMPLETE EMBARGO ON DESIGNS FOR COMPUTER CONTROLLED NOISE GENERATORS.**

And just think of the potential increase in membership and readership when the word gets round. Or do we promote this idea through the pages of the *Model Engineer* and of *Timecraft*?

In the parallel fields mentioned, above, about a dozen individuals have emerged over the years as the recognised masters of the art of making the actual construction, if not the design, look simple once you try. Their style and their own publications have set a standard that could be held as a reference to any would be author in this departure. They all started from a very low baseline – which is where we are now.

The longest journey in the world starts with the first step. I will be very interested to read any reactions to this proposal.

*What a wonderful idea. In practice if we are thinking in terms of musical boxes then there would be many parts that even the most aspiring DIYer with the limitations of home engineering equipment, or with perhaps even something more elaborate at a Technical College for instance, could not hope to achieve. If we were thinking about a barrel or paper roll organ then those fine engineering skills need not deter one, even the pipework would be fairly easy to make from detailed drawings. In fact such kits/plans are already available to the Continental enthusiasts. British music cutters such as Pete Watts of Chipping Norton would no doubt be delighted to link up with such a scheme by arranging/cutting service for such instruments. Or would builders of such an instrument wish to cut their own? Ed.* ■

## Unika recut rolls

**Jerry Biasella writes from:- 286 W., 14th Pl., Chicago Heights, Ill. 60411, U.S.A.**

I've just borrowed from a friend here in the U.S. a phonograph record GRS-1164, of some of the instruments in your Napton Nickelodeon Museum. The WEBER UNIKA is a very unusual one with the Magic Picture on top. I have a very late UNIKA made in 1928. They are wonderful pianos. My reason for writing is to ask your members assistance in helping me to find Weber Unika (original) Bruder rolls to recut. I have been recutting Weber Unika rolls for the past 2 years, and I am enclosing a list of recut rolls I have available now. The rolls I would like to do first would be any *classical* or *fantasie* rolls.

If readers have any rolls they think

would be of interest please let me know! If you have any rolls I recut you receive (1) one free copy. Also, let me know of any other Weber Unika owners in your area who may be interested in this project. Getting Weber owners to loan Weber rolls is very difficult, hence the problems with availability of these rolls.

**WEBER UNIKA recut rolls now available;**

1. Madame Butterfly – G. Puccini
2. Lustspiel Overture & Handel's Largo
3. Semiramis Overture – G. Rossini
4. Blue Danube – J. Strauss
5. La Traviata – G. Verdi

These rolls (recut) are \$115.00 U.S. with wooden spool post paid, and \$85.00 U.S. without wooden spool post paid ■

## An early transitional movement

**Olin Tillotson writes from 9380 Francis Road, Richmond, B.C., Canada V6Y 1B1:-**

As a follow up to my article entitled *An Early Transitional Movement*, (Vol. 13, No. 8, 252-3) I'm pleased to report a response with information which may help to identify this unusual piece.

Christian Eric of Costa Mesa, California writes enclosing a photo of the underside of the bedplate to a musical snuffbox bearing the same torchlike stamp shown in figure 5 of the article. Mr. Eric reports the movement bears a serial number in the 11,000s and the comb is stamped F. Nicole.

Looking then for a connection with the firm Nicole, I reviewed the literature and came across the following on p. 176 of Chappuis' *History of the Musical Box* et al: "Jeremie Recordon did ultimately\* succeed in his efforts, as did Samuel Junod, who had worked for the Nicole firm in Geneva. We should also mention Salomon Junod, father to Samuel, Isaac Junod (called Branet), and F. Epars; R. Jaccard writes that these men "were the leaders of the musical box industry in Sainte-Croix." \*i.e. after 1812 (succeed in business making musical snuffboxes).

Having never seen any musical movement marked with the name Isaac Junod and making the simple extrapolation from the nickname Branet (fr. brandir, to brandish, wave and brandon, torch or firebrand) one might speculate Isaac's association with the firm Nicole. We are still faced with the question whether the F. Nicole on the comb of Mr. Eric's box stands for Freres Nicole or Francois Nicole. I tend to favour the former as some combs are marked Freres Nicole and having worked as a contemporary of and been aware of the brothers Nicole, I'm sure Francois Nicole would have wanted to maintain his integrity with a stamp clearly delineating his work from theirs.

I should also like to add that since the article was prepared, the first of the box's four tunes has been identified as the finale from Rossini's *Barber of Seville* (1816). This, unfortunately, does not lead us much

further toward establishing a date for its manufacture.

While writing, I should like to extend my thanks to Graham Webb for his article on the succeeding page entitled *The Mysterious Colophon*, which I have read and re-read with interest.

What great fortune to find *three* so similar movements! Having not come across the term 'colophon' I went straight to the dictionary and should have recognised its use from Graham's erstwhile capacity as editor i.e. a finishing touch. With tongue in cheek I offer the speculation that the mark might refer to terminage-finissage and have been put there to be just that... a finishing touch. But then who would have wanted to go to all that trouble just to make sure some other clot didn't start to do your work all over again!! In its place, I offer a further speculation, derived interestingly, from Graham's own book, *The Cylinder Musical Box Handbook* in the list of makers of which is listed "Terrot & Fazy, Geneva. Early nineteenth century makers of musical movements and musical clocks." Of course, they may have bought the movements for resale and stamped them as did other retailers.

It'll be a month of Sundays before we are able to sort out all of the marks to be found on musical movements. Someone might like to start putting together a comprehensive listing with actual photos of marks and associated makers. When one looks through the lists provided by Chappuis of the early makers, there are many for whom there seem to be no specific mark or logo and for them in particular, it would be well to have some clearcut guidelines.

Many thanks for the generous contributions and may they continue. ■

## Clarification

**Ralph M. Heintz, President MBSGB writes from Los Altos, California:-**

It is probably not worth printing a correction, but I wanted to clarify the remarks attributed to me by Reg Mayes on p. 212 of Vol. 13, No. 7, the latest issue of *The Music Box*.

The actual situation with MBSI is the following: The Society has nine autonomous chapters, each subject to the by-laws and constitution of the MBSI. These divide the country roughly into nine blocks; three across the top, three across the middle and three across the Southern third. Each chapter acts as host for the Annual Meeting in turn, and thus, only has the duty once in every nine years. Tradition holds that the rotation is fundamentally East-Midwest-West-East-Midwest etc. with the secondary rotation in each of the above three zones by mutual arrangement.

The Chapters, on the other hand, are free to have as many meetings *during the year* as their constituents desire, and this is normally from two to six meetings. Chapter preparations for hosting the Annual Meeting usually begin three or four years prior to the actual date.

Sorry if this was not brought out more clearly at the meeting. ■

## Classified Advertisements

**LAST DATE FOR RECEIPT OF ADVERTISEMENTS FOR INCLUSION IN NEXT ISSUE:- 1st April 1989.**

Members: 11p per word (bold type 5p per word extra).  
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## FOR SALE

Nice selection of **Player Pianos** plus New S/hand Rolls Duo-Art etc. Export service. Laguna Rolls, Lagoon Road, Pagham, Sussex PO21 4TH, England.

**17¼" Stella**, table model, walnut box with brass handles. Single comb. Six discs - £2,500. Eunice & John Maden (051-625 1518).

**Cranford, New Jersey, U.S.A.** Sunday, April 23, 1989, 8am - 4pm. Largest show and sale of vintage phonographs, music boxes, and automated instruments in the United States. Only minutes from Newark Airport at the Coachman Inn, Exit 136 Garden State Parkway. Your name and address bring free newsletter descriptive of the show. Lynn Bilton, Box 25007, Chicago IL 60625.

**Discs** for sale and exchange: 8" Edelweiss; 17¼" Monopol; 17¼" Stella; 25" Symphonion; 14½" Symphonion; 27" Regina; 17¼" Kalliope. Tel: 0580-880614.

Very rare **Aeolian Orchestrelle 116-note Model F**, in good working order. Dark mahogany case with ornate carved columns but crazed. Blower fitted, **68 116 Note rolls, 260 58 note rolls**. £4,500 the lot. B. Innes, Inverisla, Rothiemay, Huntly, Aberdeenshire, AB5 5JP.

**24 key Ludophone** hand-turned French street organ with 2 registers (48 pipes) and quantity of cardboard music books. Nice inlaid case and stand, size 72 x 56 x 38cms. Price £37,500. AC Pilmer, Manor House, Little Smeaton, Pontefract, N. Yorks, WF8 3LF. Tel: day (0977) 620866 evening (0924) 272778.

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for the next edition  
NOW!!!*

## Looking for Something Special

Flora and Fauna, birds, figures and facades. Handcarved in wood.

**Zoë C. Gertner**  
Deans Cottage, Bagley Wedmore,  
Somerset BS28 4TD.  
Tel: 0934-712679.

## WANTED

**Disc-Sets** For 3-Disc Symphonion. Origin literature for Duo-Art, Welte-Mignon, Ampico pianos, organs etc. Richard Howe 9318 Wickford, Houston, Texas 77024 USA. 713/680-9945.

Does anyone have scrap 11" Regina (or Polyphon) movement? I require winding mechanism wheel (6¼") and would like to buy or borrow for copying. Miles, Rock Cottage, Mountfield, Sussex. Tel: (0580) 880614.

Case wanted for 11¼" **Symphonion** Disc playing mechanism also Ampico or Duo-Art pedal/electric **Reproducing Piano** and Duo-Art rolls. Please telephone: Alan Wyatt 0223 860332.

## WANTED

**Barrel Pianos/Organs,**  
working or not, parts and carts.

*Please telephone:*  
Alan Wyatt on (0223) 860332.

**24½ Polyphon** Rough, incomplete or needing work. 9" Britannia/Imperial table model. Discs for 18½" Mira, 16" Orphenion. Patrick McCrossan, Ridges, Cross-in-Hand, Heathfield, Sussex. Tel: (04352) 3452.

**19½" Polyphon** discs required, anything considered, especially Strauss Waltzes, any quantity, please help if possible. For sale, Steck Pianola in mahogany. 88 note, matching roll cabinet and 95 rolls. Offers or exchange for above discs. **Mark 03917 78640.**

## NOTICE

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

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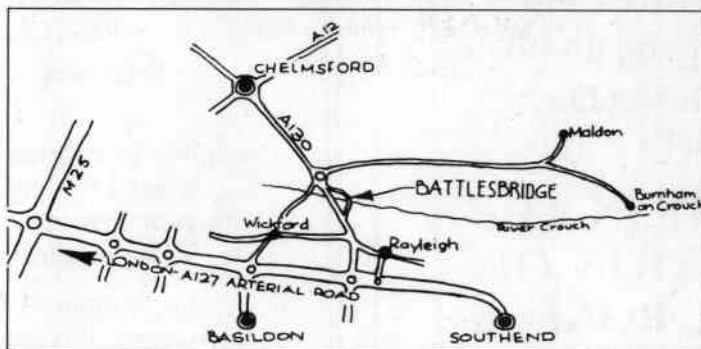
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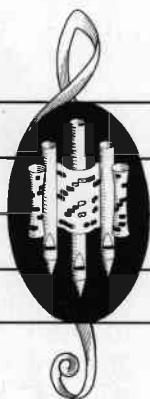
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