

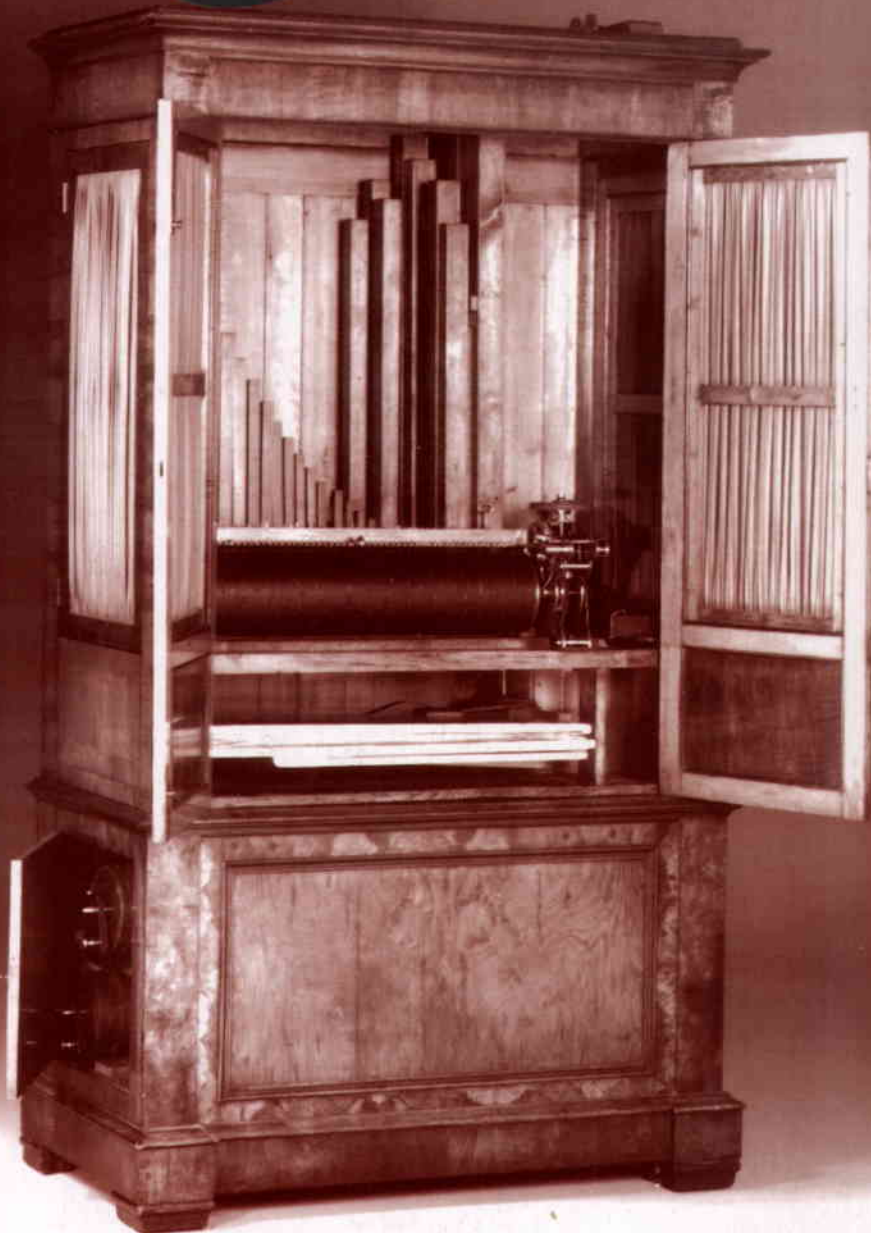
An International Magazine of Mechanical Music

Volume 17 Number 5

Spring 1996

Edited by Graham Whitehead

The Music Box



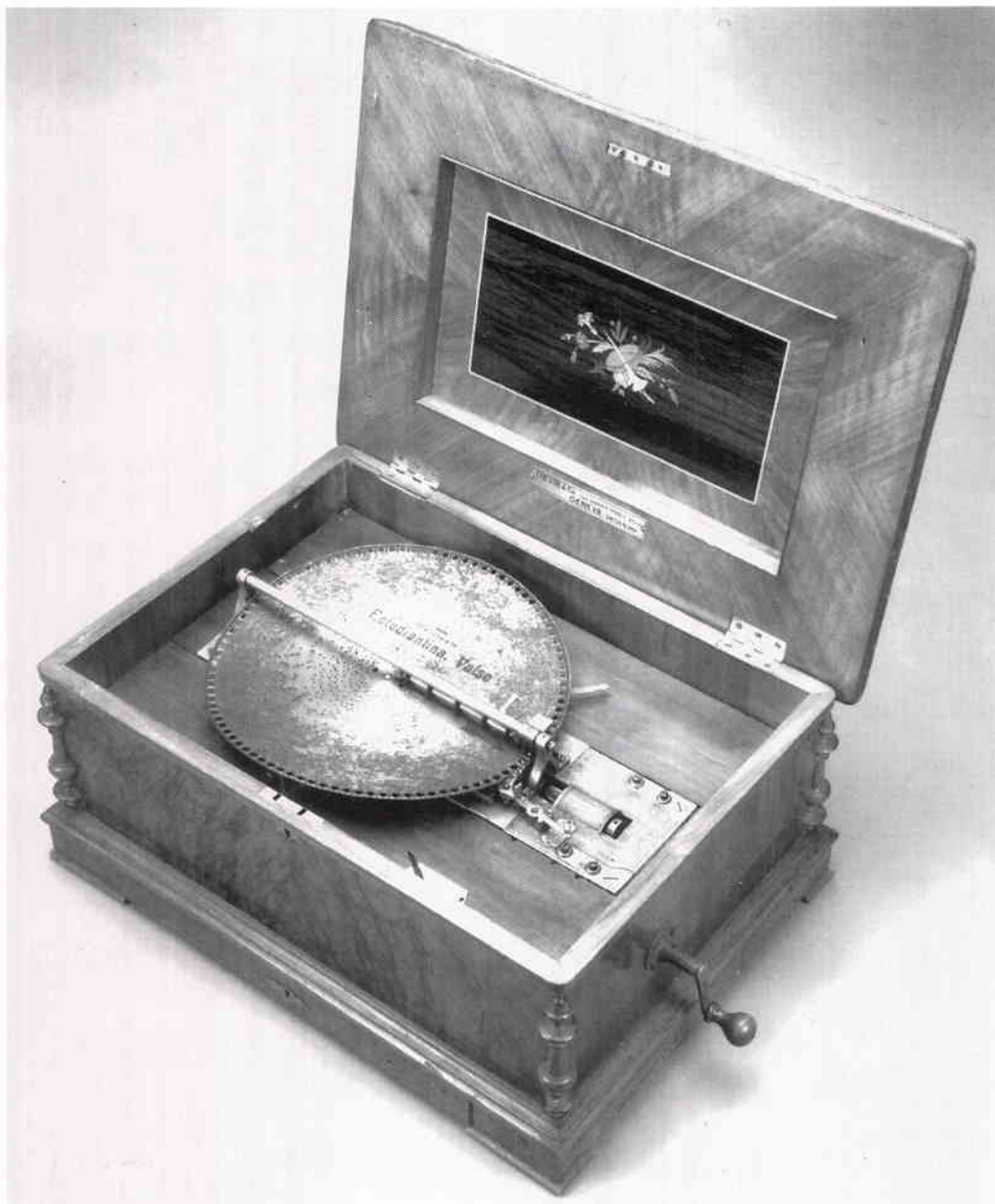
Inside

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The Journal of the Musical Box Society of Great Britain

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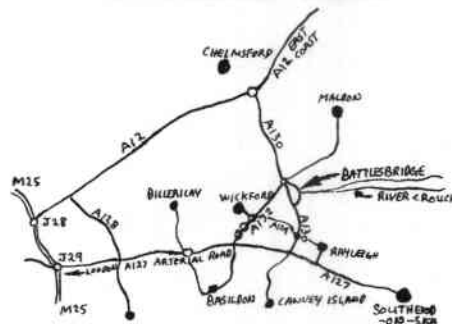
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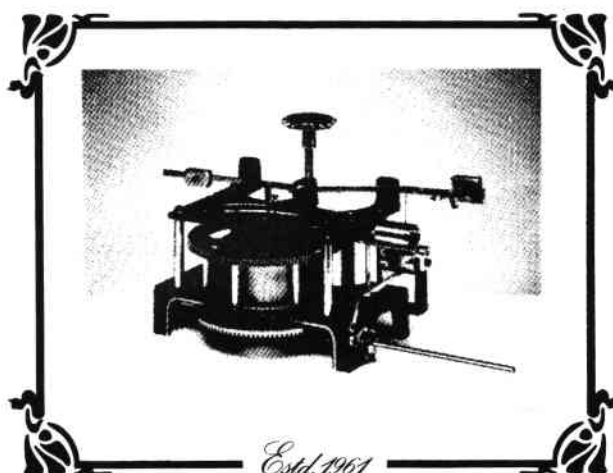
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The Music Box

An International Magazine
of Mechanical Music

The Journal of the
Musical Box Society
of Great Britain.

Volume 17
Number 5
Spring 1996

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The Editor welcomes articles, letters and other contributions for publication in the Journal. The Editor expressly reserves the right to amend or refuse any of the foregoing.

Any contribution is accepted on the understanding that its author is solely responsible for the opinions expressed in it and the publication of such contributions does not necessarily imply that any such opinions therein are those of the Society or its Editor.

The Society and its Editor are unable to accept and hereby disclaim any liability for the consequences of any inaccuracies, errors or omissions in such contributions. No representations, warranties or endorsements of any product or information contained herein are given or intended and full verification of all products and information appearing in this Journal must be sought from the appropriate contributor.

Front Cover:

50 key Imhof & Mukle orchestration sold to MBSGB committee member Robert Hough at Christie's London Sale, 13 December 1995.

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President's Message

WORD of the passing of Bob Haiselden reached us all after the last edition of THE MUSIC BOX had closed for press. This explains the loose insert by which we sought to divert any Society mail from the Haiselden home at time of personal tragedy.

Bob's death, following so soon on that of Jon Gresham and Reg Waylett, acts as a sharp reminder for us all that things change very quickly and the world somehow has to go on. The task which was Bob's has now been amalgamated with that of Richard Kerridge whose broad shoulders willingly and immediately took the diverted burden of correspondence. It is a blessing that we have such good, solid people who are able to devote their time and effort to the benefit of us all.

At this year's Annual General Meeting I will have held office as President for two years. Back in the old days when the Society was founded, it was asserted that nobody should hold the office of president for more than two years in order to ensure a steady influx of new blood and fresh ideas.

In recent times, however, that policy seems to have been put on ice: I am reminded of the long-term presidency of the late Jon Gresham. Your ideas on this would be appreciated in time for the Annual General Meeting.

THE Musical Box Register continues to provide fresh revelations from its world-wide database. One absolutely magnificent discovery, suspected for some while but shrouded by a lack of proof, has now been corroborated as you will discover within this issue.

The Register and its continual growth remains the most important single achievement of our Society in recent years. Besides providing a totally confidential record as to which musical boxes

are where (an unfortunate necessity in these days of theft and pillage), it throws up information which has never before been available. Serial numbers, programmes, dates - even, as you will detect from the foregoing remarks, manufacturing partnerships - are revealed.

It is a form of industrial archaeology although, unlike that rich investigative practice, it is of vital interest to each and every one who collects, restores and displays mechanical musical instruments.

TWO hundred years ago this year Antoine Favre in Switzerland claimed the honour of inventing the first Swiss musical box - although his invention was merely a 'means of replacing the carillon in musical watches'. Certainly Favre's claim is the earliest written proof to come down to us and for that alone he deserves to be remembered by all collectors the world over.

Still, though, strange 'missing links' turn up. MBSI President Frank Metzger owns a silver drinking goblet dated as being 17th century which carries a musical movement with tuned steel teeth in its base. This seems to be unrelated to the date on the goblet but is apparently before 1796.

And still France hides the secret of the musical clocks with comb-playing mechanisms which were made by Breguet and others around the middle of the 18th century. And the musical watch playing two tunes on tuned steel teeth invented - and demonstrated - by a Frenchman in the 1760s has never been fully investigated.

With the strong resurgence of our French sister society, aided by an editorial team with a proven record of historical investigation and fine authorship (Philippe Rouillé and Étienne Blyelle-Horngacher), can we now look to some outstanding news on the early days of the comb-playing mechanism?

Can we establish beyond doubt that the musical box owes its existence to Parisian makers of the mid-18th century?

That, messieurs, is known in English as 'throwing down the gauntlet'!

Arthur W. J. G. Ord-Hume
President

a copy will be sent. There are a few rooms still available at the Hotel.

Two collections will be viewed on the Sunday morning returning to the Hotel by about 1.30pm. There will be something for everyone, from snuff boxes to barrel organs. If you have a box you like others to see or hear, there will be two occasions during the weekend where rooms are available for them to be displayed and played in total security. Please let Ted Brown know if you are bringing any along.

**One Day Meeting
Society A.G.M. and Auction
1st June 1996 at
Ashorne Hall, Ashorne Hill,
Near Warwick**

**Autumn Meeting
13th - 15th September 1996
at Green Dragon Hotel,
Hereford**

Provisional programme:

Saturday Morning - Registration, explore Hereford.

Saturday Afternoon - Visit to The Lost Street Museum in Ross-on-Wye, an interesting time capsule of shops and a pub, dating from 1885 to 1935. There is a fine collection of mechanical music machines and lots more besides! Also a possible visit to Ludlow.

Saturday Evening - Society Dinner.

Sunday - To be arranged.

Full programme in next magazine.

Local organiser Jill Haiselden.

We hope that many members will bring along interesting pieces for a look and listen on Friday evening whilst enjoying a drink.

MEMBERSHIP SUBSCRIPTIONS A PLEA FROM THE TREASURER

Many of you have not noted the change in arrangements for making payment of the Society subscriptions, details of which were given in the last magazine.

All subscriptions should be forwarded to:-

**R. Kerridge,
32 Queens Road,
Reading,
Berkshire,
RG1 4BA**

Please note that your cheques should be made payable to The Musical Box Society of Great Britain and NOT to individual members. Future cheques to named individuals will be returned for amendment.

Finally may I remind all members that their 1996 subscriptions are now due and no further magazines will be sent after this issue if your subscriptions remain unpaid.

Notice of Annual General Meeting

The Annual General Meeting of the Musical Box Society of Great Britain will take place on Saturday, 1st June at Ashorne Hall, Ashorne Hill, Near Warwick. The AGM will commence at 10.30a.m. and will be followed at 2.00p.m. by the Society Auction.

SOCIETY TOPICS

FORTHCOMING MEETINGS

**Spring Meeting
The Sound of Music
(Mechanical of course)
29th - 31st March 1996
The Bramley Grange Hotel,
Bramley, Guildford, Surrey
GU5 0BL**

Plans for the Spring Meeting are almost finished. The problem is fitting as much into the weekend as possible.

The final timetable will be available from the hotel receptionist on booking in. For those not staying at the Hotel, the timetable will be handed out on the Saturday morning, or if you send a S.A.E. to Ted Brown (address in front of Journal)

NEWSDesk

MBSI honours Jürgen Hocker

Many will say that the presentation of the Musical Box Society International's Literary Award to Dr Jürgen Hocker is long, long overdue. Jürgen is president of the Gesellschaft für Selbstspielende Musikinstrumente e.V. and edited its journal *Das Mechanische Musikinstrument* for many years. His outstanding contribution to the world of mechanical music by way of research into, among other things, the German history of its development, has been second to none. His regular learned writings have advanced our knowledge more than those of many.

The award, presented at the MBSI's AGM in Orlando, Florida, in September, cited Dr Hocker's work as 'succeeding in bringing mechanical music and its value and richness out of the sole and limited domain of mechanical music hobbyists and into the broader reaches of musicians and music historians.'

Étienne Blyelle shares MBSI trophy

Étienne Blyelle has for many years diligently researched the history of the

Swiss musical box industry and has formed the Conservatoire Autonome des Boîtes à Musique (CABAM) in Geneva where he operates a museum devoted to the technical history of the musical box.

At the MBSI's Orlando AGM, Étienne received a special Literary Award marking the first time ever that this award has been shared between two candidates.

Bowling out the bargain buy

Once if you were searching for musical-boxes, all you had to do was to drive out of London with its high-price deals, musical-box dealers and auctioneers and visit the country villages, the provincial towns and the auction rooms in the market towns.

Here you could be certain of picking up something at a fraction of the price being asked in London. It gave a whole new impetus to having a day out in the country and you could load up your car with musical merchandise which was free from the competitive buying pressures of the London market.

Those days began to recede with the publication of books on musical boxes

which became available to a wider audience. Newspapers and magazines picked up on the mechanical-music boom and soon the escalating prices of the saleroom transactions were recorded in the popular press. No more did granny take her attic-junk to the local man: she went straight to where the best prices could be got. And if she was foolish enough to take her Polyphon to the corner junk shop, then the fellow that ran the shop wouldn't bother to put it in the window with the hat-stands and the battered Qualcast. No, he'd be straight off to a specialist dealer or a saleroom to make a handsome profit.

Now there is an even greater threat to the efforts of the bargain-seeker. Indeed, it has virtually eradicated the word 'bargain' from the collectors' vocabulary. It is all to do with the computer.

Enterprising data-crunching companies have, for the past year or two, been getting on the mailing list of every saleroom in the land. They then advertise their services in the collectors' publications and invite people to subscribe to the service and send in details of their interests. The sheer power of the computer makes it easy to 'select and sort' and match the 'wants' to the 'sales'.

Even those salerooms which do not publish a detailed catalogue can readily be persuaded to take part in providing specific data when they realise that the potential pickings of this sort of operation is akin to a free pass into the 'big league' of the Sotheby/Christie/Phillips coterie.

The system works and the more people using it the wider the distribution of the data. In practice, if you are on an international mailing list and you have stated that you are interested in mechanical singing-bird musical automata, then you will be advised on a regular basis as to any mechanical singing-bird musical automata which come up for sale anywhere. In theory (and, we suspect, eventually) 'anywhere' will mean anywhere in the world. A key-wind overture box at a sale in Sydney, a self-changing disc-player in Boston and a barrel organ

Society Fair at Ilkley - Saturday 22 June 1996

Work on the organisation of the Fair is proceeding and being 'first off', there are a variety of options to consider regarding funding for advertising, handouts and finding things to sell etc. Provisional table letting is proceeding but more commitments are needed. Handbills (as seen at Morecambe) are available if required but more importantly, contacts for possible exhibitors are still needed.

We will not sell many Mikado Polyphons but smaller items should do well. Tapes and records should encourage new membership. John Turner's approach to Herr Muller, President of Reuge S.A. on our visit to their works at St. Croix in June this year, has produced an offer of sponsorship and they will be attending as an exhibitor. We are therefore, now

fully committed to producing a reputable event and upholding the reputation of the MBSGB and not to be confused with the MBSI as we were on our visit there.

Please do try to make any items, as listed in the advertisement elsewhere in the Journal, available for sale on the Society tables. Arrangements will be made to collect and assemble these in due course but please make your intentions to do so known beforehand. Thank you to those of you who have already offered help on the day and any further offers of help will be welcome. A local hotel and accommodation list is now available for 1996.

John Powell (Fair Organiser)

Tel: 0113 2663341

MBSGB

MBSGB

AN EXHIBITION AND FAIR OF MECHANICAL MUSIC AND ITEMS OF BYGONE YEARS

is being held by and for the benefit of the Society in
The Winter Gardens, Ilkley, Yorkshire, on Saturday 22 June 1996.

Music Automata, Musical Disc & Cylinder Boxes, Phonographs,
Gramophones and other interesting Musical Instruments.
Clocks, Watches, Photographica and Film, Old Technology, Dolls,
Teddy Bears, Mechanical Toys.

Your urgent assistance is requested in locating and canvassing potential exhibitors including yourselves, all suggested names (with addresses) will be sent full details to enable them to register their interest.
Please send to John Powell, 33 Birchwood Avenue, Leeds LS17 8PJ as soon as possible.

Extensive media coverage is being aimed for to ensure the success of the Society's entry into this activity.

Society Auction

The Society's annual auction will be held at 2.00p.m. on Saturday, 1st June at Ashorne Hall, Ashorne Hill, Near Warwick. Christopher Proudfoot (by kind permission of Christie's, South Kensington) will be our Auctioneer and mechanical music items of any size will be very welcome. Viewing will be after the A.G.M. finishes and the Auction will be at 2.00p.m. A great chance to sell and buy. Commission rates - Buyer's premium 7.5%, Selling commission 7.5%.

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Of course, this makes it even hard for the beginner-collector who finds himself up against the might of the world's collectors and their bidding power.

Some might say that it's not a very sporting way of collecting. It's not cricket, old man. But there again, we're not good at cricket either!

Samuel Jaccard, who were you?

Jim Colley in Ireland recently came across an interesting musical box - he's always finding interesting things in the Emerald Isle! - marked with an unusual name.

The box is a large model with the serial number 2750 and the *gamme* number 14. Scratched on the bedplate under the comb is the name 'Samuel Jaccard'.

The Musical Box Register is taking up the matter to try to find out more. Meanwhile, Jim has promised to write something for the magazine with a picture or two when he's finished restoring the thing.

The Organ Man

Laurence Elvin, organ historian and authority, has died. Born in Lincoln in 1913, he was an enthusiast for the organ, a subject on which he wrote with tremendous verve for more than 60 years. It is surprising he never became an organ-builder, for he knew and worked with a number of them. As a musician his tours of church organs and his descriptions, sometimes verging on the fanatical, were always exhilarating to read. His study on the organs of the Hull maker, Forster & Andrews (published 1958) brought him into contact with their barrel organs. When, in 1976, he chose to write again on this maker, his sub-title was *Their Barrel, Chamber and Small Church Organs*. From 1963 until his retirement in 1978, he was Librarian of the Local History and Tennyson Collections at Lincoln Central Library and was also honorary adviser on organs to the Diocese of Lincoln. Of his many books on organs and organ-building, his last - *Pipes & Actions* - appeared only a few months before his death on September 25th, 1995. Elsewhere in this issue we reprint one of his early articles on barrel organs first published in 1936.

The Chudleigh Imhof

Towering over the musical boxes at the Christie's South Kensington sale in December was a large chamber barrel organ made by Imhof & Mukle. The 50-key instrument had two ranks of all-wood pipes and had been converted to electric drive at some time before the war. What made this organ particularly attractive was its complement of no fewer than thirty-two barrels! The property of one of our longest-standing members, Tony Sherrieff of Truro (Mem. No. 26), it was of the same style at the one which used to grace the late Bruce Angrave's drawing room. Bruce's one - frequently used to broadcast fine music - was serial number 2296. Tony Sherrieff's was 1806. Not many people have the room for an instrument of this size - and certainly

finding home for one with a volume of barrels which is as great as the instrument itself reduces the number still further.

On the day of the sale it quickly became a two-horse race between a telephone bidder from Germany hell-bent on returning the organ to its country of origin - and our new Committee Member, Robert Hough of Chudleigh in Devon.

In a true white-knuckles contest, Devon won the day and Robert went home happy and a very public £14,000 (plus commission) lighter. Chudleigh, which is not one of the biggest of villages in the rolling hills of Devon, now sports more organs to the cabbage-patch than most other villages around as the Imhof, bravely transported by a generous Richard Cole on his day off from running Brentford's Music Museum, joins an Aeolian pipe organ, a host of church and chamber barrel organs and a Kleyser Black Forest recital organ.

Hicks in Brooklyn

What's in an accent? Even the Americans seem to find the Brooklyn accent funny although somehow when the cab-driver repeats "Toity-Toid Street?" you never have the courage to smile, let alone comment.

But when Englishman George Hicks left Bristol to seek his fortune across the waters in The Big Apple, did he have any difficulty understanding the local brogue?

What George Hicks did, of course, was to export the Bristol style of portable street piano to Brooklyn. The American-made models are virtually identical to those made in Britain. In fact you can not tell them apart! Hicks was at work in Bristol in August, 1842 - his name has been seen on a dated repair when his address was 14, Charles Street, St. James. Then directories suggest he was working in Brooklyn, New York, between 1848 and 1864. Until now, we've not been quite certain whereabouts.

In the Christie's South Kensington sale was a handsome Hicks piano playing eight tunes with 27 hammers, five of which sounded a series of bells. But of greatest interest were two features. First was the hand-written tune sheet with the date November 1851, and second was a soundboard stamp reading: 'George Hicks, 15 Degraw Street, Brooklyn, NY.'

The past gradually reveals her secrets!

Let's try it this way . . .

When did Revolver-style musical boxes come in? We know when, like dinosaurs, they died out but, unlike dinosaurs, we know precisely why they faded away. It was the perfection of the interchangeable-cylinder box. But back to the question. When did the first Revolver-style turn up? Some would say that it turned up in London in December.

Certainly the box sold at Christie's South Kensington was quite unlike anything we've ever seen before. With the wisdom of hindsight, it is patently clear that this box, marked Paillard, Vaucher, Fils and with the serial number

2678, was of unsound construction when first put together.

The four cylinders each play six airs. Each cylinder is retained by a simple spring-steel catch while a large brass bawl engages with a form of mounting wheel to prevent the assembly from turning too far during the change.

Where the whole system falls down is that there is so much play in the mechanism - and here the word 'play' has anything but a musical connotation. The drive to each cylinder is secured by one simple grub screw which just is not sufficient to prevent relative movement of the cylinder. To change the cylinder, a truly vast handle working in a slot in the right-hand control plinth is forced back towards the lid. One hopes that the cylinder pins will not touch the comb during the process.

The survival of the piece in excellent unrestored condition speaks volumes either for the care the previous owners have bestowed upon it or for its total absence of use through the owner's fear of retribution. At all events, this rarity changed hands for £22,000 plus commission (estimates £20-30,000).

And a merit point to Christie's cataloguers who provide informed and intelligent descriptions to their LotNumbers. This item benefited from a particularly erudite - and accurate - annotation.

Positivspelare . . .

The News Editor's knowledge of Swedish was put to a fiendish test by the arrival of a fine-looking little pamphlet from our good friend and honourable member in Stockholm, Bill Lindwall. *Kalle och Emma på Djurgården* is the story of a husband and wife team of organ-grinders who once plied the streets of Stockholm. There are 36 pages filled with evocative pictures from the past including the Bacigalupo factory in Berlin and street organ scenes from a bygone age.

Our detail understanding of the story is admittedly restricted but does not preclude a word of praise to Bill Lindwall for a fine book, nor does it prevent us from enjoying some fine old pictures which have not been seen before in Britain.

The title of our story? It is Swedish for Portable Street Organ - we hope!

Piano rolls from Belgium

New music rolls for player pianos are now being produced by Atelier Musical of St-Servais. At present the output is only 88-note rolls and the initial catalogue of about 130 titles includes an unusually diverse list of titles. These range from Scott Joplin's *Maple Leaf Rag* to the songs of Edith Piaf including *Les trois cloches* and *L'Hymne à l'amour*. But there are also songs of Ray Ventura, Charles Trenet (*Mes jeunes années*), Tino Rossi and José Garcia.

The producers, who have hitherto been making street organs, call their new piano-roll department ArMaN (we don't know why!) and plan to make perforated card music, orchestrion rolls and so on. There is also the opportunity to have your old and damaged music rolls copied. Prices look comparable with those of rolls made elsewhere.

The address of Atelier Musical is 63, Ch. de Waterloo, B 5002 St-Servais, Belgium/Belgique. The Fax Number is (32) 81 74 05 22 and there is an English-speaking contact telephone number - (32) 81 74 47 13.

Unique partnership

For the past five years, a unique partnership of talents and expertise has been at work in the county of Surrey. The end product is a small series of quite unusual mechanical musical instruments.

When renowned architect and enthusiastic clock-collector Ian Hammond was faced with keeping his retirement years filled, he decided to make clocks as a hobby. Soon he tired of run-of-the-mill time-keepers and set his sights on something much more challenging. He decided to build a replica of the oldest surviving complete domestic musical clock - the 1598 Vallin clock in the British Museum.

Getting your hands on a museum exhibit is not an easy process and it was some while before the authorities recognised the extraordinary talents of this enthusiast. Finally he was allowed close examination of this precious item and he began producing a set of engineering drawings. From these he began work.

The result has been the creation of a replica which is perfect in every detail and which is now on exhibition in the Nationaal Museum van Speeldoos tot Pierement in Utrecht. In fact, so successful was the venture that Dr Jan Jaap Haspels set music to its re-pinnable barrel. And this led to his being invited to pin the barrel of the original Vallin whose musical programme had been lost during an over-enthusiastic cleaning exercise many many years ago by its then owner, Courtenay Ilbert.

After the Vallin, Ian Hammond made a free copy of the mechanical organ which Achilles Langenbucher built for that great 17th century artifact, the Pommeranian Cabinet which was destroyed in the 1939-45 war. That, too, is now in Utrecht.

Ian Hammond and Jan Jaap Haspels then decided to collaborate on some more projects. Next came a table-top carillon clock, again with a classical repertoire. Most recently, the team completed a most ambitious project - an organ-playing table-clock with a three-tune repertoire including works by Walther and Bach. This 14-note single-rank instrument is a triumph of engineering and musical arranging skill and the Bach actually includes 'organ-points' - there are single sustained notes which sound through a major part of the performance. The achievement of three-part polyphony on just 14 pipes is probably unique in the annals of mechanical musical instruments of this size. It also shows what the possibilities are for such a small scale.

Right now the team are at work on a renaissance-style dulcimer clock.

Ian Hammond, now 85 years old, makes everything by hand in his Camberley workshop. This includes cutting out all parts with a hand-saw. The current project involved making large mainframe components of 4mm steel plate which he painstakingly shaped purely by hand tools. His only major power equipment is a lathe.

Meanwhile Jan Jaap Haspels is at work arranging the music and undertaking the delicate job of pinning the barrels.

One significant innovation in these last-mentioned clocks is the power source. The spring motors are of a newly-devised and revolutionary style. Two adjacent barrels are used and the tempered spring steel strip is wound externally from one to the other. The advantage is an incredibly flat power 'curve' which means that the motor output, and hence the speed of playing, remains constant for almost the entire usable length of the spring.

More details and photographs shortly.

Jan van Dinteren retires

The man who edited the magazine of the Dutch street organ society, Jan van Dinteren, has retired. His long and illustrious period of editorship of *Het Pierement* for the Kring van Draaiorgelvrienden saw the development of the journal from a pocket-sized, poorly-printed magazine of limited interest outside its native land to the position of a first-rate A4-sized professional publication capable of commanding a far wider readership.

Although we have not been privileged to see the magazine in recent times, we understand it moves from strength to strength.

We wish Jan van Dinteren a long and happy retirement. He has been a bastion of the street organ world for around four decades and has been a 'regular' at the annual Stourpaine organ rally in England. His successor as editor is J D Beek. Our good wishes go to him for success in his new task.

The Premier's companion

John Benson lived from 1711 until 1790. He was a clockmaker who laboured quietly in Whitehaven, Cumberland in the North of England. Very little is known about him. During his later years he advertised in *The Cumberland Packet* saying that: 'John Benson (who makes all sorts of plain, repeating, musical and astronomical clocks at reasonable prices)...&c'

There is not a lot more to tell and only one of his clocks seems to survive. It is a fine musical longcase and stands today on the right of the hallway of No. 10 Downing Street in London, the home of the Prime Minister. Every visitor to the house walks past this fine longcase clock which plays, among other tunes, a minuet, a march and a gavotte.

Le 20^{ème} Anniversaire

L'ASSOCIATION des Amis des Instruments de la Musique Mécanique is celebrating its 20th birthday this year. Founded by our member Claude P. Marchal in 1975, its first *Bulletin* appeared in the Spring of the following year. In his first editorial he wrote: "Je suis certain que ce bulletin nous aidera à réaliser le grand objectif de l'A.A.I.M.M.: faire connaître et aimer la musique mécanique autour de nous." From small acorns, indeed! Claude's hopes have been realised and, despite a long period of difficulties during which no magazine was produced, the A.A.I.M.M. is now back in good fettle under the hand of Christian Lecorné

who is president and publication director. The editorial board comprises our members Etienne Blyelle (Blyelle-Horngacher) in Geneva and Philippe Rouillé in Paris. Contact the Society at 113, Rue du Mont-Cenis, 75018 Paris, tel: (1) 42 58 93 49.

Pianola museum

IF you happen to be in Amsterdam, there's a new museum which is devoted to the player piano. Called **The Pianola Museum**, it is located at 106 Westerstraat. The building is only a few doors from the old workshop of one-time doyen of the Dutch Street Organ - Gijsbert Perlee who rented *draaiorgels* from Number 119. The Museum actually opened on October 30th last year and represents the collections of Theo de Boer and Kasper Janse said to total 35 instruments and more than 10,000 music rolls. On the governing committee of the museum is our member Dr J. J. L. Haspels of the Utrecht museum. Opening hours are 13.00 hrs to 17.00 hrs on Sundays and by arrangement between 14.00 and 15.30 hrs on Wednesdays. Admission costs five guilders, children and pensioners four guilders and groups by special arrangement. For local information, telephone 020-627 96 24.

Invisible musicians on show

BRUSSELS is the location of a brand new museum of mechanical music. With the somewhat provocative name of 'Invisible Musicians', the kernel of the exhibition is the one-time collection of the Henri Triquet museum in Paris, closed and sold two years ago. The new enterprise, operated by the **Foundation Automata Musica**, intends to travel and take an exhibition to various countries in the fullness of time. Meanwhile it is located at the Bibliothèque Solvay, Park Léopold, Brussels 1000. The telephone is 32 2 280 16 13. Thanks to the Channel Tunnel and London to Brussels train fares down to under £70, it's easy to make a day trip!

Writing it down

TRYING to identify the tune from a musical box is an age-old problem. You can play it to somebody, or you can try to whistle the tune. Neither is very satisfactory. How much better to write down the theme in musical notation and pop copies in letters to your friends! The trouble is that while legible handwriting may be a depleted art, most people can't write down legible music either. OK, so some of the great composers weren't all that brilliant either! But here's a great piece of software for your PC. It's called **NoteWorthy 2**, runs simply in DOS or Windows 3.1 and is a doddle to use. We've tried everything, including one highly-recommended package which cost more than £250. That one refused to accept simple instructions! NoteWorthy is available under the Shareware scheme but it is so good you'll want to register as a full user. Cost is a mere £45 and the instruction manual is both slim (56 well laid-out pages) and written for dummies: we mastered it in a few moments. All notes and symbols are keyed in from your PC keyboard. Couldn't be easier! Contact Bernard Hill, Braeburn Software, Hawthorn Bank, Scott's Place, Selkirk, TD7 4DP, Scotland. Tel: 01750-721854; Internet: bhill@bcs.org.uk. ■

Register News

The total number of boxes registered now stands in excess of 4,300. The information stored on these boxes is starting to give leads as to the identity of some makers and to their activities. In particular, leads to the Lecoultrre Brechet partnership have become very obvious. The Register listing should convince any doubters.

May I ask members to be sure to register their boxes and also make a special effort to assist in finding out more about two particular makers. The first of these being Nicole and the second Lecoultrre.

The Nicole file is growing substantially, there being over 1,500 boxes listed and 1,000 plus gamme numbers with their tunes noted. Please spare the time to examine any Nicole you may see and note down the serial number, gamme number and list the tunes. I am prepared to assist in finding the airs for those Nicole's without tune cards. Send details of the serial number, the gamme number plus S.A.E. If unsuccessful, I will keep a note of that number and make contact when the information finally turns up.

Regarding Lecoultrre's, please send in details of comb markings and of what is marked in the various cartouche areas of tune cards. In the early days of the Register,

some of this vital information was not noted. Now it is required to finally confirmed the following theories.

Research by Anthony Bulleid, Larry Karp and others along with the evidence in the Register prove beyond any reasonable doubt the following:-

1. L.B. on a comb or in a cartouche on a tune card stands for Lecoultrre Brechet. It does NOT stand for Lecoultrre Braussus.
2. B.B. & C. stands for Berens Blumberg & Company, there being no evidence at all that Ball Beavon had any association with the Lecoultrre's. Berens Blumberg may well have had the sole agency rights to distribute Lecoultrre boxes. So many were sent out with their trade marks, it is unlikely any other distributors got in on the act. No other names have been noted in the Register.
3. I firmly believe that L.F. in a cartouche stand for Lecoultrre Freres and not Lecoultrre Falconnet. Often a comb stamping with L.F. also has Gve added just underneath. The Register shows many boxes with L.F. on them were made outside the period when Falconnet was working with the Lecoultrre's.

Note too that Lecoultrre Falconnet boxes appear to have the full name stamped on the bedplate.

4. F.L. stands for F. Lecoultrre and NOT Freres Lecoultrre. An example is serial number 22079 with B.B. & C. and L.B. in a lozenge stamp on the comb. Berens Blumberg is stamped on the bedplate and F.L. is in the cartouche on the tune card, so this box was made by F. Lecoultrre and Brechet and distributed by Berens Blumberg!

If you have any views on the above, please write to me and point out where you think I have gone wrong. Never let it be said the Registrar's words fell on stony ground!

When writing to the Registrar, please remember the address is:-

The Registrar,
c/o G. Worswick,
108-110 Station Road,
Bardney,
Lincoln LN3 5UF.

It would be most helpful to enclose a S.A.E. when writing. The cost of producing the Register seems to be rising with postage costs, the printing of cards and every purchase of paper.

The Musical Box Register

LECOULTRE

This listing takes note of all the members of this large family and also of their various partnerships. As far as is known, the Lecoultrre's used a common numbering system and did not start numbering for a second time. They worked in Geneva and at Le Braussus. It is a reasonable assumption the family made parts for each other and worked together so it is not possible to know which box came from where.

To ensure easy identification for those not well up in musical box matters, boxes stamped with Berens Blumberg on the bedplate are noted as such. These boxes were made by various members of the Lecoultrre family, Berens Blumberg were just the distributors. It is highly likely they were the sole distributors for Lecoultrre.

Special note has been made on this occasion of the partnership between Brechet and Lecoultrre as boxes produced as a result of this joint venture have now been categorised beyond any reasonable doubt. A supplementary listing of these boxes has been included at the end.

Anthony Bulleid's research along with that of Larry Karp and others, proves the Lecoultrre Brechet partnership was between 1844 and 1854. This is the time when boxes with serial numbers between 17,200 and 25,000 were being made. The gamme numbers would roughly range between 2,700 and 5,000. The Register information also supports this hypothesis.

In the case of serial number 18073, only the governor is stamped L.B. This may be Brechet's only contribution to this box at the start of his partnership or possibly it

was supplied as a part to the Lecoultrre's. Serial number 31637 was made long after the partnership had finished and we must presume a piccolo comb stamped L.B. was being "used up" or reclaimed. The main comb is stamped L.F. Otherwise all the boxes are located within the dating graph as devised by Anthony Bulleid. See page 273 of Anthony's second book and also Oddments No. 66, Vol. 17, No. 3.

In Arthur Ord-Hume's new book The Musical Box, there is an illustration of a Lecoultrre tune card. (Illustration No. 7). Whilst this shows L.B. in the cartouche, the number shown is the gamme number and not the serial number, so the box does not fall outside the dating system as would first appear.

There are 238 boxes in this listing.
02/96. v. 1.

Name	S/No.	T/card * = Yes	Comments	Reg/No.
L. Lecoultrre	14	—	4 air. Keywind.	R-3648
D. Lecoultrre	16	—	6 air. Clockbase movement. Keywind.	R-2544
Lecoultrre	104	*	6 air. Keywind.	R-4051
Lecoultrre	107	—	2 air. Snuffbox.	R-337
F. Lecoultrre	116	—	4 air. Keywind	R-2031
H. Lecoultrre	136	*	4 air. Keywind.	R-2198
F. Lecoultrre	196	*	8 air. 2 per turn part Overture. Keywind.	R-2364
H. Lecoultrre	224	—	4 air. Keywind.	R-1452
D. Lecoultrre	240	*	3 Overture. Keywind.	R-1633
D. Lecoultrre	270	*	3 Overture. Keywind.	R-3805
Lecoultrre	312	—	10 air. Lever wind.	R-338
Lecoultrre	350	*	4 air. Keywind.	R-2054
Lecoultrre et Falconnet	628	—	4 air Keywind.	R-2181
Lecoultrre et Falconnet	646	—	? air.	R-2044
C. Lecoultrre	772	*	8 air. Keywind.	R-1528
L. Lecoultrre	784	—	? air.	R-1683
Lecoultrre	876	—	? air.	R-1681
D. Lecoultrre	1000	—	4 air. Forte-Piano. Keywind.	R-3804
F. Lecoultrre	1076	—	4 air. Keywind.	R-3668
Lecoultrre et Falconnet	1225	—	3 Overture. Keywind.	R-1532
Lecoultrre	1429	—	4 air. Keywind.	R-339

Name	S/No.	T/card * = Yes	Comments	Reg/No.
Lecoultré	2116	*	4 air. Forte-Piano	R-340
Lecoultré	2665	—	6 air. 17 key organ box. Lever wind.	R-341
Lecoultré	2847	*	8 air. Keywind.	R-3828
Lecoultré	2912	*	8 air. Keywind.	R-2591
Lecoultré & Granger	3415	*	8 air. 2 per turn Part Overture. Expressifs. Keywind.	R-1741
Lecoultré & Granger	3458	*	6 air. Forte-Piano. Expressif. Keywind.	R-2301
Lecoultré & Granger	3493	*	6 air. Expressifs. Forte-Piano. Keywind.	R-336
Lecoultré & Granger	3663	—	6 air. Forte-Piano. Keywind.	R-3498
F. Lecoultré	3713	—	6 air. Forte-Piano. Keywind.	R-1533
Lecoultré & Granger	3804	—	4 Overture. Forte-Piano. Keywind.	R-342
F. Lecoultré	3955	*	4 air. Keywind.	R-2590
Lecoultré	4459	—	8 air. 2 per turn. Keywind.	R-343
Lecoultré	4878	—	6 air.	R-344
F. Lecoultré	5690	—	4 air. Keywind.	R-3829
Lecoultré	5766	—	3 Overture. Lever wind.	R-345
Lecoultré	6158	—	3 Overture. Keywind.	R-346
Lecoultré	7326	*	4 air. Keywind.	R-2478
Lecoultré	7520	*	8 air. Keywind. 2 per turn.	R-2055
Lecoultré	7684	—	3 air. Part Overture. Keywind.	R-3987
F. Lecoultré	7770	—	3 Overture. Keywind.	R-3608
Lecoultré	7891	—	6 air. Keywind.	R-347
Lecoultré	7926	—	5 (?) air. Keywind.	R-348
Lecoultré	8275	—	10 air. 2 per turn. Lever wind.	R-349
Lecoultré	8553	*	8 air. Keywind.	R-2589
D. Lecoultré	8740	—	? air. Forte-Piano	R-409
Lecoultré	8752	—	8 air. Keywind.	R-3988
D. Lecoultré	8802	—	8 air. Keywind.	R-1529
Lecoultré	8882	*	8 air. 2 per turn. Keywind.	R-350
D. Lecoultré	8942	—	4 air. Keywind.	R-3436
Lecoultré	9259	*	6 air. Leywind.	R-2090
D. Lecoultré	9325	—	? air.	R-2481
D. Lecoultré	9385	*	8 air.	R-410
D. Lecoultré	9506	*	6 air. Forte-Piano. Keywind.	R-411
D. Lecoultré	9582	—	? air. Keywind.	R-2474
D. Lecoultré	9585	—	4 air. Mandoline. Keywind.	R-1530
D. Lecoultré	9692	—	8 air.	R-1835
Lecoultré	9706	*	8 air. Keywind.	R-2032
Lecoultré	9940	—	6 air. Keywind.	R-351
D. Lecoultré	9996	*	4 air. Keywind.	R-2078
D. Lecoultré	10271	—	6 air. Keywind.	R-412
D. Lecoultré	10360	—	8 air. Keywind.	R-3806
Lecoultré	10440	—	3 Overture. Keywind.	R-352
D. Lecoultré	10460	—	8 air. Keywind.	R-1531
D. Lecoultré	10469	—	8 air. ? wind.	R-3497
Lecoultré	10554	—	4 air. Clockbase movement.	R-3024
C. Lecoultré	10633	—	8 air. 2 per turn Keywind.	R-1762
Lecoultré	10813	—	6 air. Hidden 8 bell box.	R-1831
Lecoultré	11201	*	4 Overture. Keywind.	R-3808
Lecoultré	11484	*	4 Overture.	R-353
Lecoultré	11523	*	4 Overture. Keywind.	R-354
F. Lecoultré	11604	*	4 air. Keywind.	R-2052
Lecoultré	11643	—	6 (?) air. ? wind.	R-3952
Lecoultré	11698	*	4 air. Keywind.	R-1761
Lecoultré	11742	—	12 air. 2 per turn. Keywind.	R-355
F. Lecoultré	11878	*	4 air. Keywind.	R-2045
F. Lecoultré	12367	—	4 Overture. Keywind.	R-1534
Lecoultré	12470	*	4 Overture. Keywind.	R-2180
Lecoultré	12503	—	12 air. 2 per turn. Keywind.	R-3632
Lecoultré	12605	—	8 air. Keywind.	R-4171
F. Lecoultré	13019	—	4 air. Keywind.	R-1535
Lecoultré	13055	—	6 air. Keywind.	R-356
Berens Blumberg	13265	—	6 air.	R-75
Lecoultré	13419	—	6 air. Keywind.	R-3604
Berens Blumberg	13555	—	? air.	R-76
F. Lecoultré	13570	*	5 air. Keywind.	R-1536
Lecoultré	13660	—	4 air. Keywind.	R-357
Lecoultré	13683	*	4 Overture. Keywind.	R-358
Lecoultré	13797	—	4 air.	R-1833
Lecoultré	13849	—	6 air.	R-359
Lecoultré	13852	—	6 air. Keywind.	R-3208
Lecoultré	13961	•	4 Overture. Keywind.	R-360
H. Lecoultré	14190	—	2 air. Snuffbox.	R-3282
H. Lecoultré	16233	—	6 air. Snuffbox. In tinplate box.	R-413
F. Lecoultré	18010	—	6 air. Keywind.	R-1881
Lecoultré & Brechet	18093	—	24 air. 3 per turn. Ratchet wind.	R-361
Berens Blumberg	18114	*	5 air. Keywind.	R-2436
Lecoultré	18294	*	12 air. 2 per turn. Keywind.	R-2193
Lecoultré	18658	—	? air. Keywind.	R-4129
Lecoultré	18763	*	4 air. Keywind.	R-362

Name	S/No.	T/card * = Yes	Comments	Reg/No.
Lecoultre	18848	—	8 air. Keywind.	R-363
Berens Blumberg	19071	—	4 air. Keywind.	R-364
Lecoultre	19097	—	6 air. Keywind.	R-3496
Berens Blumberg	20017	—	6 air. Keywind.	R-77
Lecoultre	20254	—	4 Overture. Keywind.	R-1521
Berens Blumberg	20469	*	4 air. Keywind.	R-2047
Berens Blumberg	20877	—	8 air. Keywind.	R-365
Lecoultre	20949	—	6 air. Keywind.	R-366
Lecoultre & Brechet	20968	—	8 air. Keywind.	R-2051
Lecoultre	21167	—	8 air. Keywind.	R-3808
Lecoultre	21260	*	12 air. Keywind.	R-3809
F. Lecoultre	21392	*	3 Overture in two parts. Keywind.	R-1887
Lecoultre	21663	*	4 air. Keywind.	R-3810
Berens Blumberg	21890	—	? Overture box. Keywind.	R-78
Lecoultre	21894	—	8 air. Keywind.	R-3811
Berens Blumberg	21995	—	? air.	R-1309
Lecoultre & Brechet	22064	—	6 air. Keywind.	R-2882
Berens Blumberg & Brechet	22079	*	4 air. Keywind.	R-79
Lecoultre	22120	*	6 air.	R-367
Lecoultre/Capt.	22133	*	7 air. Part Overture. Keywind.	R-1680
Lecoultre & Brechet	22268	—	6 air. Keywind.	R-1522
Lecoultre	22291	—	6 air.	R-2298
Berens Blumberg & Brechet	22654	*	6 air. Keywind.	R-80
Berens Blumberg & Brechet	22708	—	8 air. Keywind.	R-369
Lecoultre & Brechet	22748	—	8 air. Keywind.	R-1834
Lecoultre & Brechet	22818	—	6 air. Keywind.	R-3812
Lecoultre	23119	—	? air.	R-1387
Lecoultre	23120	*	6 air. Keywind.	R-2015
Berens Blumberg & Brechet	23125	*	8 air. Keywind.	R-2049
Lecoultre & Brechet	23132	*	6 air. Mandoline. Keywind.	R-370
Lecoultre & Brechet	23321	—	8 air. Keywind.	R-2299
Berens Blumberg	23387	—	6 air. Keywind.	R-371
Lecoultre & Brechet	23503	—	8 air. 4 bell Clock movement. Cord winding.	R-4099
Lecoultre & Brechet	23509	—	? air. Keywind.	R-3813
Lecoultre	23635	—	8 air. Keywind.	R-3814
Lecoultre & Brechet	24043	—	6 air. Keywind.	R-372
Lecoultre & Brechet	24093	*	6 air. Keywind.	R-3858
Lecoultre & Brechet	24329	—	8 air. Keywind.	R-373
Lecoultre	24460	—	6 air. Keywind.	R-374
L. Lecoultre & Brechet	24724	—	? air. ? wind.	R-2242
D. Lecoultre & Brechet	24842	—	8 air. Lever wind.	R-2050
Lecoultre	25105	—	4 air. Keywind.	R-3008
Lecoultre & Brechet	25173	*	6 air. Keywind.	R-375
Lecoultre & Brechet	25178	*	4 air. Mandolin. Keywind.	R-2048
Lecoultre & Brechet	25272	*	6 air. Keywind.	R-2893
Lecoultre	25572	—	? air.	R-2053
Lecoultre	25668	—	? air. Keywind.	R-4143
Lecoultre	25890	—	6 air. Keywind.	R-3815
Lecoultre	26350	—	6 air. Keywind.	R-376
Lecoultre	26757	*	6 air. Lever wind.	R-3159
Lecoultre	26826	—	8 air. Keywind.	R-377
F. C. Lecoultre	26980	—	12 air. 2 per turn.	R-2479
Lecoultre	26988	—	8 air. Keywind.	R-1320
Lecoultre	27151	—	6 air. Keywind.	R-378
Lecoultre	27171	*	6 air. Keywind.	R-2016
Lecoultre	27419	*	3 Overture. Keywind.	R-3816
Lecoultre	27637	—	6 air. Keywind.	R-3605
Lecoultre	27740	—	6 air. Hidden Drum and bell box.	R-379
Lecoultre	27937	*	4 air. Keywind.	R-380
Lecoultre	28431	—	4 Overture. Drum and Bells.	R-381
Lecoultre	28477	*	3 Overture. Keywind.	R-3244
Lecoultre	28499	—	4 air. Keywind.	R-382
Lecoultre	28811	—	6 air. Forte-Piano. Keywind.	R-383
Lecoultre	28817	—	8 air. Forte-Piano.	R-1293
Lecoultre	28826	—	? air. Forte-Piano.	R-1321
Lecoultre	29071	—	6 air. Lever wind.	R-3936
Lecoultre/Capt.	29277	*	8 air.	R-2477
Lecoultre	29426	*	8 air. Lever wind.	R-3002
Lecoultre	29830	—	8 air. Keywind.	R-3872
Lecoultre	29840	—	8 air. Lever wind.	R-384
Lecoultre	29891	—	? air.	R-1322
Lecoultre	29950	—	4 air. Mandoline. Keywind.	R-2363
Lecoultre	30490	—	10 air. Alternate tip. Keywind.	R-385
Lecoultre	30609	—	? air. Lever wind.	R-4144
Lecoultre	30620	*	8 air. Keywind.	R-2901
Lecoultre	30655	*	6 air. Lever wind.	R-386
Lecoultre	30808	*	8 air. Lever wind.	R-3633
Lecoultre	30923	—	6 air. Keywind.	R-1523
Lecoultre	30989	—	4 air. Keywind.	R-387

Name	S/No.	T/card * = Yes	Comments	Reg/No.
Lecoultre	31062	—	8 air. Lever wind.	R-3873
Lecoultre	31462	—	? air. Forte-Piano. Lever wind.	R-3874
Lecoultre & Brechet	31637	*	6 air. Piccolo.	R-1524
Lecoultre	31767	—	6 air. Keywind.	R-388
Lecoultre	31845	—	6 air. Keywind.	R-2458
Lecoultre	32119	*	8 air. Lever wind.	R-3210
Lecoultre	32124	—	? air.	R-389
Lecoultre	32132	—	8 air. Lever wind.	R-3606
Lecoultre	32160	—	? air.	R-390
Lecoultre	32168	*	8 air. Keywind.	R-391
Lecoultre	32192	—	3 Overture. Lever wind.	R-392
Lecoultre	32358	*	8 air. Lever wind.	R-393
Lecoultre	32593	—	8 air. Lever wind.	R-394
Lecoultre	32665	—	? air. Lever wind.	R-4145
Lecoultre	32685	—	12 air. Alternate tip. Lever wind.	R-3477
Lecoultre	33205	—	8 air. Lever wind.	R-3629
Lecoultre	33318	—	8 air.	R-1832
Lecoultre	33379	—	6 air. Lever wind.	R-395
Lecoultre	33390	*	8 air. Lever wind.	R-396
Lecoultre	33490	—	? air.	R-3817
Lecoultre	33752	—	10 air. lever wind.	R-3130
Lecoultre	33754	—	6 air.	R-397
Lecoultre	33787	*	8 air. Lever wind.	R-398
F. C. Lecoultre	33791	—	8 air. 7 bell Interchangeable. Lever wind.	R-2139
Lecoultre	33803	—	8 air. Lever wind.	R-3607
Lecoultre	33832	—	8 air. Lever wind.	R-1525
Lecoultre	33881	*	8 air.	R-2046
Lecoultre	33998	—	6 air. Keywind.	R-2100
Lecoultre	34020	*	10 air. Lever wind.	R-3818
Lecoultre	34086	—	? air.	R-1682
Lecoultre	34091	—	8 air.	R-399
Lecoultre	34102	—	8 air. Lever wind.	R-3819
Lecoultre	34181	—	? air. Lever wind.	R-4130
Lecoultre	35106	—	6 air. Lever wind.	R-3478
Lecoultre	35200	—	8 air. Lever wind.	R-400
Lecoultre	35305	—	12 air. 2 per turn. Lever wind.	R-3479
Lecoultre	35373	—	4 air. Keywind.	R-401
Lecoultre	35375	*	4 air.	R-402
Lecoultre	35435	—	8 air. Lever wind.	R-1526
Lecoultre	35633	—	10 air. 2 per turn. Lever wind.	R-3480
Lecoultre	35703	—	8 air. Lever wind.	R-403
Lecoultre	35771	—	6 air. Lever wind.	R-404
Lecoultre	35772	—	6 air. Lever wind.	R-1765
Lecoultre	35824	*	8 air. Lever wind.	R-3820
Lecoultre	35831	—	8 air. Lever wind.	R-405
Lecoultre	35851	—	8 air. Lever wind.	R-3989
Lecoultre	35948	—	8 air. Lever wind.	R-2208
Lecoultre	36766	*	4 air. Lever wind.	R-406
F. C. Lecoultre	37112	—	? air. Interchangeable Organ. Overture. Lever wind.	R-2300
Lecoultre	37433	*	8 air. 15 key organ box. Lever wind.	R-2426
C. Lecoultre	37453	*	6 air. Mandoline.	R-407
Lecoultre	37608	—	6 air. Lever wind.	R-3821
Lecoultre	37660	—	6 air. Lever wind.	R-3822
C. Lecoultre	37781	*	4 air. Mandoline. Lever wind.	R-2179
C. Lecoultre	38005	*	6 air. Organocleide box.	R-408
Lecoultre	38834	—	10 air. Lever wind.	R-1527
Lecoultre	41318	*	8 air. Lever wind.	R-2089
Lecoultre	41363	—	8 air. Lever wind.	R-4070
Lecoultre	80876	—	? air. Lever wind.	R-4146

LECOULTRE & BRECHET

Lecoultre & Brechet	18093	—	24 air. 3 per turn. Ratchet wind.	R-361
Lecoultre & Brechet	20968	—	8 air. Keywind.	R-2051
Lecoultre & Brechet	22064	—	6 air. Keywind.	R-2882
Berens Blumberg & Brechet	22079	*	4 air. Keywind.	R-79
Lecoultre & Brechet	22268	—	6 air. Keywind.	R-1522
Berens Blumberg & Brechet	22654	*	6 air. Keywind.	R-80
Berens Blumberg & Brechet	22708	—	8 air. Keywind.	R-369
Lecoultre & Brechet	22748	—	8 air. Keywind.	R-1834
Lecoultre & Brechet	22818	—	6 air. Keywind.	R-3812
Berens Blumberg & Brechet	23125	*	8 air. Keywind.	R-2049
Lecoultre & Brechet	23321	—	8 air. Keywind.	R-2299
Lecoultre & Brechet	23503	—	8 air. 4 bell Clock movement. Cord winding.	R-4099
Lecoultre & Brechet	23509	—	? air. Keywind.	R-3813
Lecoultre & Brechet	24043	—	6 air. Keywind.	R-372
Lecoultre & Brechet	24093	*	6 air. Keywind.	R-3858
Lecoultre & Brechet	24329	—	8 air. Keywind.	R-373
L. Lecoultre & Brechet	24724	—	? air. ? wind.	R-2242
D. Lecoultre & Brechet	24842	—	8 air. Lever wind.	R-2050
Lecoultre & Brechet	25173	*	6 air. Keywind.	R-374
Lecoultre & Brechet	25178	*	4 air. Mandolin. Keywind.	R-2048
Lecoultre & Brechet	25272	*	6 air. Keywind.	R-2893
Lecoultre & Brechet	31637	*	6 air. Piccolo.	R-1524

Docti Homines

Being a review of contemporary literature on mechanical music published at home and the world over as monitored by The Library of Mechanical Music & Horology, Guildford, Surrey.

Das Mechanische Musikinstrument, Journal der Gesellschaft für selbstspielende Musikinstrumente e.V. No. 64, Dezember 1995.

The long-overdue reward to German society president Jürgen Hocker, announced on the NEWSDESK pages has been earned through his unstinting efforts to place his *Gesellschaft* as the leading society in the world when it comes to solid historical research.

Today the journal he pioneered is edited by Hans-W. Schmitz whose masterly hand on the tiller earns for our German friends mounting accolades.

This issue records the words of the famous German composer Paul Hindemith, born exactly a century ago. In 1927 he wrote:

"The fanatical antipathy demonstrated by the opponents of mechanical music originates partly from ignorance, partly from personal insecurity... The advantages of this apparatus [here he was talking about Welte's Mignon for which he had been recording] lie solely in its absolute unambiguousness, its clarity, purity and in the opportunity to achieve the highest precision - characteristics which human playing do not possess, which also it does not need... It would indeed be splendid if one could manage to bring good music to a wider audience by means of mechanical musical instruments."

His words remain just as apposite today.

The journal reports at length on the Society's AGM held in Saxony at Schöneck last September. The Saxony connection is continued with a description of Klingenthal's contribution to the world of mechanical music. Orchestrion-maker F. O. Glass was one business in the area which saw the manufacture of instruments as diverse as ocarinas to pipe organs.

A major paper - and a very significant one - is devoted to the history of the roll-playing harmonica, known as the Rolmonica. The discovery of several examples stamped 'Made in Germany' set Jürgen Ehlers on the quest for a solution to the true identity of the machine. In summary, he finds that Gebrüder Ludwig in Zwota, described as harmonica-manufacturers, also produced the instrument which was patented by a Baltimore company in

1925. A German patent for 1929 is reproduced together with pictures of German-made Rolmonicas and an original Rolmonica roll-perforator from the Geb. Ludwig factory.

Hendrik Strengers and Ad van Selms offer a postscript to the story of Richter and the Emperor in the light of new discoveries. The authors have found 16 different models of Emperor with disc sizes from 13.5cm up to 53.5cm, and five models of Libellion with music widths from 10cm up to 29cm. A 1901 illustrated pricelist is facsimiled together with a tune-list.

For 40 years the Baud family of L'Auberson have been in the forefront of the musical-box business. Today the Baud Museum is carried on by Arlette Rustichelli-Baud and Michel Bourgoz. An article describes the Baud legacy and visits the museum today.

In a feature on new technology, Horst Mohr looks at the self-playing piano today and traces the development of the pneumatic player into the digital electronically-programmed instruments of the 1990s.

A bonus with this issue is an excellent facsimile of an undated orchestrion catalogue issued by Pyrophon Musikwerke Ernst Berger of Leipzig which describes a number of instruments by Waldkircher Orchestrionfabrik Gebr. Weber GmbH.

The Keyframe, Journal of the Fair Organ Preservation Society, Number 4, 1995.

The FOPS has a breakaway or, more properly, a rival group in a body calling itself the MOOS, the precise meaning of which acronym is unrecorded. President Peter Haywood describes his talks with this body in the hope that the two groups may work together. The outcome is a National Discussion Forum (NDF) and so the wheels of reason may be expected to grind but slow.

It is rumoured that one or more old fairground organs are to be altered to play music not from books, barrels or rolls, but from micro-chips. Peter Haywood asks whether this should be allowed to happen. "Remember," he thunders (perhaps the word 'thunder' is an over-statement) "that the word is preservation and not alteration." One may wish his campaign to be successful but maybe some organ owners mistakenly think they have a right to do as they please with their instruments.

The Great Dorset Steam Fair is now the largest British show-organ gathering and each year it gets larger. Here P. G. Mackett reports on his visit to the event, describing the tremendous spirit of happiness and joie de vivre which inspired music and dancing well into the night: one organ went on playing until 3.00 a.m!

Dennis Chappell writes on 84-key Mortier orchestrions. He compares the resources of Mortier and Gavioli, pointing out that the 78 and 80-key Mortiers featured the old Gavioli scale of 8 basses and 10 accompaniments.

Player Piano Group Bulletin, No. 137, December, 1995.

Editor Julian Dyer laments the fact that he has too many articles on the Duo-Art. In his editorial he says: 'That possibly reflects the situation as far as member's instruments are concerned, but there are other instruments out there.' Hupfeld, Phillips, Melville-Clark owners should get their pens out - as well as Welte and Ampico protagonists.

The AGM this year is to be on April 28th, not the date earlier advertised. Two unusual roll-playing reed organs are the subject of an article by Kevin McElhone - the John Malcolm & Co *Phoneon* and the Bell Organ & Piano Co *Bellolian*. This is probably the first time these instruments have come to light 'in the flesh' and they are, by comparison with the more popular Wilcox & White *Symphony* and Aeolian *Orchestrelle*, extremely rare today.

Some idea of the intelligent pipe-organ-based thought which went into the *Bellolian* can be deduced from the provision of a 2ft stop in the bass half of the keyboard. This is as might be expected from the inventor of the instrument, Englishman Charles Warren who achieved the supreme accolade of installing one of his *Bellolians* in the palace of Queen Marguerite of Italy at Monza. Both these player organ, incidentally, confirmed the final rejection of the old American F-compass in favour of the more practical European C-C compass.

The Nimbus 'Grand Piano' record series (see Record Review section) receives just and adequate treatment with extensive facsimiles of various newspaper reviews stating the pros and cons which only goes to show that most musical reviewers and journalists never did - and never will - understand the reproducing piano.

The whole project inspires Gerald Stonehill to write afresh on the horny subject of reproducing piano-roll tempi and actual playing speed in feet per minute - or should it now be *kilogrammes percentigrade*? And member Rex Lawson says it's all bunkum: he's got the right answer so wait for the next issue!

Restorer John Phillips gives some useful tips on polishing Aeolian action valve seats and in a thought-provoking paper by Richard Stibbons on the opportunities offered by the computer and the MIDI system. His notion was to build a machine which would 'scan' or read a piano roll and import its information directly into MIDI format. How he tried it and what happened fills a six-page article.

MBSI New Bulletin, Issue 127, November/December, 1995; Issue 128, January/February, 1996.

The 'information superhighway' opens out with two pages of a recent 'e-mail' exchange which makes one understand what it is like to be an 'agony aunt'.

Accepting that many people like having their photographs taken, and enjoy reflecting in the glory of standing

next to an interesting instrument, it is sometimes galling when the captions do not tell you enough about the instrument pictured! This magazine repeatedly misses on this aspect and an example in the issue under scrutiny shows us an illustration of a person and adds 'with their musical grandfather clock'. Apart from grammatically implying that the person depicted is, in fact, more than one person, we learn nothing about the instrument which figures prominently in the shot.

The salutary tale of an owner's attempt to restore a 79-key Richter fair organ (part of which apparently had him 'buffaloe'd for awhile') makes compelling reading. Thanks to a contact in Holland who had some original organ designs, the original style was located and the organ case, cruelly cut down to fit some long-lost ride, was restored to its original proportions.

In Issue 128, President Frank Metzger makes a plea to popularise mechanical music for the 200th anniversary year of Antoine Favre's invention. 'I believe we need a plan for an enlarged and much more focused public education/public relations effort,' he says and calls for volunteers to work on the project.

Two of the MBSO awards (the Literary Award to Jürgen Hocker and Étienne Blyelle-Horngacher) are recorded in our NEWSDESK pages. The Trustees' Award was presented posthumously to 'Bud' Bronson, the past-president who sadly died in office. A Lifetime Achievement Award went to Frédy Baud, founder of Baud Frères. These awards are recorded in the report.

Murakami Kazuo traces the history of the musical box in Japan, a paper based on his presentation at the MBSI Convention. He also gives details of a number of the 21 museums of mechanical music which now exist in his home-country.

Don and Jackie Day describe a MBSI tour of the Swiss museums of mechanical music and automata which describes many miles of travel but not a lot of instruments or music.

The Musical Box Register reports on the latest finds about musical movements made by Henri Margot, David Du Commun and his son Frederick.

Mechanical Music, Journal of the Musical Box Society International, Vol. XLI, Winter, 1995.

The first proper organette made in America - indeed the first production instrument anywhere outside Germany - was Henry B. Horton's Autophone. In a major paper by Walter Moore and Charlie Moore, the history of this fascinating if technically infamous device is traced. Unlike many organettes that followed, however, Horton's one-hand operable instrument was designed along musically satisfying lines proving that the music was a first consideration rather than as a secondary thought.

Of course, Horton's use of pneumatic

action inflamed the indomitable John McTammany who proclaimed that if anything was pneumatic then it infringed his rather nebulous patent. McTammany's testament is here published alongside the article and serves only to show how wide of the mark he really was.

The story of John Kirk's musical shelf clock by our president, Arthur Ord-Hume, relates how a pioneering Connecticut clockmaker who was a poor businessman frequently in debt managed to make a quite fascinating organ-playing musical clock to fit in a case a little over seven inches deep. Kirk's claim to fame, suggests the author, has been largely overlooked by American historians who have not appreciated his unique concept of a musical shelf clock.

Christmas and mechanical music gets an airing from our Vice-President Ralph Heintz who describes a number of musical devices from Eckardt's Kalliope-playing musical Christmas-tree stand through to German advent calendars and mechanical-music cards.

The Aeolian *Cabinet Model 0* is the link between the Munroe Organ Reed Co, the Mechanical Orguinette Co and the later Aeolian Co's *Orchestrelle*. The *Model 0* was a pedal-powered keyboardless organette in a harmonium-style case. This instrument played 31 notes as compared with the sixteen of the *Musette*, the 20 of the *Celestina* (both organettes from the Mechanical Orguinette Co), the 46 of Aeolian's *Model 1500* and the 58 of the *Orchestrelle*. Author Joseph A. Hutter describes his restoration of an example and also provides a list of many of the rolls provided. The pedal-operated *Celestina*, an extremely rare instrument to find these days, and the 44-note *Orchestrone* are also illustrated.

Theodore Leverett acquired a Shoninger reed organ which played what he illustrates and captions as a 'nest' of bells'. We believe there to be no such thing as a 'nest' of bells but believe he intends to refer us to the fact that the bells are 'nested' one within the next.

Here he describes how he 'tuned' these bells using a process not to be encouraged by the faint-hearted. The method of tuning hemispherical bells is simple in theory - but hellishly difficult to the unpractised.

The world's smallest mechanical musical box is featured in Joseph Schumacher's article on musical charms, and Simon Moore writes about and pictures a musical fruit knife.

Reeds mounted on a resonant membrane and then physically plucked by a rotating plectrum form the subject of an article by Larry Karp while Coulson Conn announces the discovery of a new disc-playing musical box - the Arion.

Musiques Mécaniques Vivantes, Journal of the Association des Amis des Instruments et de la Musique Mécanique, No. 16, 4^{ème} trimestre, 1995; No. 17, 1^{er} trimestre, 1996.

Both of the issues under review here have bright and attractive covers

displaying dance-organs: the first a Mortier and the second a Gavioli.

The tools and equipment used in various trades often form a piquant reminder of the passing of a craft or a trade which has long been superseded by something less demanding of the human hand and its co-ordination with the eye. Many who hunt the antique fairs know the sensation of rummaging in a box of old tools and finding something for which no apparent application comes to mind.

One of the great French publications of 1913 was the manual of pianoforte and organ-tuning published by Léon Pinet. Using this, among others, many old tools of the trade may be identified. Here two boxes of tools are lovingly explored and we see organ, harmonium, piano and even barrel-organ tools spread out.

The famous collection of the Ghysels family which includes great organs by Mortier, Decap, Fasano and Hooghuys is depicted in a photo montage. The Fasano, we believe, is the only surviving instrument by this maker.

The subject of mechanical-music festivals in France (particularly that at Gets last July) is explored with some humour by self-styled *journaliste et tourneur de manivelle* Massimo J. Monaco. There is also a tribute to 40 years of the Baud family and its great museum. It also marks the fact that Frédy Baud, celebrated his 80th year in 1995.

Étienne Blyelle examines the unusual construction of a *longue marche* musical box which has the gear teeth machined on the inside of the great wheel. The maker, he reveals, is unknown.

The Gavioli family tree is traced in the second issue considered here and the latest news from organ builders Verbeeck is provided following a visit to the factory by members of the Association last June. The history of the company and family is also provided starting with Jan Verbeeck who was born in Anvers in 1861 and was apprenticed to organ-builder Jan Cornand.

A relic of the silent cinema days and their Photoplayers comes to light in an article on a piano with a Wurlitzer double-roll system which could be controlled by the operator in the projection booth. Called the Organette, it was introduced in 1924 and must therefore already have been obsolescent in the face of the new 'talking pictures'. The model described here, one of 249 examples made up to 1928, was made in 1927 and is one of only 18 Model 2 variants made.

*The Library of Mechanical Music & Horology,
24 Shepherds Lane,
Guildford,
Surrey, GU2 6SL.
October 10th, 1995.*

Talking pictures were actually introduced in 1928 which is probably why this instrument survived until this time. "Ed."

Mechanical music on 78 r.p.m. records

by Roger Booty

There has been a certain amount of argument at times, whether or not phonographs and gramophones should be included under the umbrella heading of the name of our society. Although it was agreed they really had no place in the pages of "The Music Box," the same cannot be said of their cylinders and discs which featured mechanical music.

My interest in what was to be found on shellac started when a local junk shop put by five records for me, all of which featured mechanical music. I have managed to enlarge my collection a little since then, but the chance to play a collection of thirty records has led to this article.

The street piano, which I think without exception is referred to as a barrel organ, supplies the bulk of the recordings. What must be the earliest dates from 1892/3, and is a Berliner "plate," or record, no. 600, "An Old Fashioned Street Organ." I have no other details than it was listed as such in a now out of print publication from the City of London Phonograph and Gramophone Society.

Before I get to the main listing, I must also note details of a phonograph cylinder. It is listed, as follows, in an American publication, "Edison Cylinder Records 1889-1912," Allen Koenigsberg (1987). "Street Piano Medley," August Molinari, singing by Billy Murray, 2 min. cylinder no. 9615, issued August 1907. I have not heard this one, but at least two U.K. society members have a copy of it.

Now to the main list. Other than the first six, all records are 10". Notes in curved brackets are as printed on the record label, comments in squared brackets are my own.

8" ECLIPSE SC143 "Old Time Favourites." Antonio the organ grinder.

Part 1. Waiting at the Church; For Old Times Sake; Honeysuckle & the Bee.

Part 2. Oh! Oh! Antonio; Ta-ra-ra Boom De-ay; Daddy wouldn't buy me a Bow-Wow.

With vocal and accordion. Eclipse retailed at 6d each from Woolworths.

8" ECLIPSE 846 "More Old Time Favourites." Antonio the organ grinder.

Part 1. Ship Ahoy; Could you be true to eyes of blue; Lassy from Lancashire. [sic].

Part 2. I'll be your Sweetheart; Are we to part like this; When there isn't a girl about.

With vocal and accordion. See below REX 8257, which is the same except for the tunes being in a different order.

8" BROADCAST 1020 (New Series) Street Barrel Organ.

Side 1. Blue Danube; Bells of Normandy. [followed by repeat of Blue Danube].

Side 2. Annie Laurie; The Old Rustic Bridge. [followed by repeat of Annie Laurie].



Blue Danube and Bells of Normandy are played on a tremelo piano, the other two on a standard piano. This record has the same tunes and pianos as Imperial 2584, which see below. Both are the only recordings definitely identifiable as having non-standard pianos.

9" CROWN 52 Antonio the Organ Grinder. Past & Present Hits. Parts 1 and 2.

9" CROWN 208 Street Barrel Organ. Evergreen Favourites. Parts 1 & 2.

9" CROWN 296 Street Barrel organ. Evergreen Favourites. No. 2. Parts 1 & 2.

These three are noted from a listing of Crown records covering the period Sept. 1935 - March 1937. With the use of the name Antonio the Organ Grinder, as used in the Eclipse records above, there is possibly a connection. 9" Crown apparently sold in Woolworths for 6d each.

IMPERIAL 2514 Street Barrel Organ (with effects) Electric recording.

Side 1. (a) Down at the Old Bull and Bush. (b) Knocked 'em in the Old Kent Road.

Side 2. (c) At Trinity Church I met my doom. (d) Daisy Bell.

With vocal and accordion. Issued 1931.

IMPERIAL 2584 Street Barrel organ (with effects).

Side 1. Blue Danube; The Old Rustic Bridge.

Side 2. Annie Laurie; Bells of Normandy. See Broadcast 1020 above, same tunes and pianos, but now with vocal, accordion, and effects. Issued 1930-31.

STERNO 837 Street Barrel [sic] Organ.

Side 1. When it's sunset on the Nile; I lost a pal when I lost you.

Side 2. Give me the days when we were strolling round the town; I always sing my way home.

With vocal and chatter.

STERNO 852 Street Barrel [sic] Organ. (Electric Recording).

Side 1. The Song of Songs; Oh! Glory.

Side 2. Jig; Two Step March.

With vocal and chatter: "Jolly good boys, here's a ten bob note for you."

"Blimey Bill, we'll pack up and go home!"

When asked what tunes he has on his piano, the grinder lists three of the four on Sterno 837. Recorded at the same time as that disc? Sterno were a short lived company, operating about 1929-31.

ZONOPHONE 3645 Street Barrel Organ.

Side 1. Operatic Airs. (medley)

Side 2. Italian Airs. (medley)

Issued about 1928.

ZONOPHONE 6032 The Volunteer Organist Up-to-date.

Noted in a letter from Jocelyn Walker of Surrey, The Music Box, Vol. 5, p. 226. He says: "A 'Sketch with barrel organ' . . . The organ grinder is probably George Jackley and it is interesting in that it contains a reference to a 'jolly little speed indicator,' and then goes on about changing the tune."

REGAL MR329 Street Barrel Organ.

Side 1. (a) Blue Danube. (b) Sailor's Hornpipe.

Side 2. (a) Over the Waves. (b) See me dance the Polka.

Issued June 1931.

REGAL MR396 Street Barrel Organ.

Side 1. (a) Knee's Up Mother Brown. (b) Here's to good old beer. (c) Augustine.

Side 2. (a) Funiculi, Funicula. (b) Tesoro Mio. Waltz.

Issued October 1931.

REGAL MR530 Old Timers. Parts 1 & 2. The Pavement Artists.

Side 1. Is a medley including; Won't you come home Bill Bailey, The Ship I Love, After the Ball, Goodbye Dolly Grey.

Side 2. Is a medley including; Ta-ra-ra Boom-de-ay, I can't tell why I Love You, Sons of the Sea.

Issued April 1932. Features Billy Reid and his Accordion Band, Wag Abbey, xylophone, two of Tomasso's street pianos

and Gerald Adams, tenor.

REGAL's MR548, MR563, MR585, all feature The Pavement Artists and all include Tomasso street pianos.

REGAL's MR599, MR614, also featured Tomasso pianos. Reference John Astin from Regal catalogue.

REGAL ZONOPHONE MR820 Bill Morgan and his street organ with accordion and violin.

Side 1. When the wandering boy comes home.

Side 2. A little street where old friends meet.

Vocal with barrel piano in the background. Who was Bill Morgan? Regal preceded Regal Zonophone and was a subsidiary of H.M.V. Regal Zonophone came into existence about 1931-32.

REGAL ZONOPHONE MR1889 Talent from the street. No. 2. The Street Mummies pt. 1 & 2.

Includes spoons, barrel organ, cymbalom etc.

REX 8257 Street Memories. Street barrel organ and accordion (with vocal chorus).

Side 1. She's a Lassie from Lancashire; Are we to part like this; When there isn't a girl about.

Side 2. I'll be your sweetheart; Could you be true to eyes of blue; Ship Ahoy! (All the nice girls love a sailor).

See Eclipse 846 above. Rex records date from the 1930's to early 1950's.

REX 8566 Popular tunes on a Street Barrel Organ (with vocal chorus).

Part 1. The Man on the Flying Trapeze; When I grow too old to dream; Good-bye Hawaii.

Part 2. No! No! A thousand times No!; The Bridal Waltz; Home! James.

REX 8851 Favourite Tunes on Barrel Organ and Accordion.

Side 1. Post Horn Galop; Londonderry Air; Jig.

Side 2. Blue Danube; The Old Rustic Bridge by the Mill; Washington Post.

The first and last tunes each side are played on barrel piano, the middle ones on accordion.

DECCA F9478 The Keynotes. Vocal, with Ricardo Pasquale at the barrel organ.

Side 1. When that harvest moon is shining.

Side 2. Norah.

The name Pasquale is well known as that of a manufacturer of barrel pianos.

COLUMBIA DB3841 Barrel Organ Street Party. Richard Pasquale turns the handle.

Side 1. Down at the Old Bull & Bush; You made me love you; I belong to Glasgow; Knees up Mother Brown.

Side 2. Tipperary; If you were the only girl in the world; For me and my gal.

This one can best be described as a real Cockney knees up.

Now a list of six records with a common connection, the Casey Court Kids. The Kids records were a follow on to a popular back page comic strip featuring them. The first issued was the most popular and indeed, it is the record of which I have seen most copies out of my entire list here.

It featured an English(?) man playing the barrel piano and taking centre stage, but by the second record it was 'Tony the organ man,' who turned the handle, but



he did not play such a prominent part. According to a letter from Jocelyn Walker, The Music Box, Vol. 5, p. 226, they were produced by George Buck and all featured street pianos. The last comment is incorrect as one at least, "The Casey Kids Christmas Concert," has no piano.

REGAL MR448 A Casey Court Concert. The Casey Court Kids with barrel organ & effects.

Part 1. Jolly Good Company; Whistling in the dark; It always starts to rain.

Part 2. When you were the blossom of Buttercup Lane; For You; Tie a little string around your finger.

Issued Dec. 1931/Jan. 1932 at 1s 6d each. Features George Buck, Norah Blakemore, Italia Conti children. Mr Tomasso, street piano, Mr Hamilton, cornet, Wag Abbey, effects and spoons player.

REGAL MR575 The Casey Kids Beano. The Casey Kids & Company.

Side 1. Somebody Loves You; By the Fireside; Dick Turpin's Ride to York.

Side 2. I lost my heart in Heidelberg; Where's Bill Bailey; When the rest of the crowd goes home.

Issued June 1932. Features George Buck. Italia Conti children, two of Billy Reid's accordionists, Wag Abbey, xylophone, and Mr Tomasso on barrel piano.

REGAL MR599 Casey Court Seaside Outing [have not heard this one].

REGAL MR713 The Casey Kids Christmas Concert [no barrel piano featured].

REGAL MR1139 Stormy Weather in Casey Court. The Casey Kids & Company.

Side 1. Stormy Weather; Roll Along Kentucky Moon; Wheezy Anna; Stormy Weather.

Side 2. Who's afraid of the big bad wolf; Lazybones; In the Valley of the Moon; Young and Healthy.

The copy I heard was on Regal Zonophone. It had a small sticker on side two with "Best" written on it, I agreed with the thought.

REGAL ZONOPHONE MR1486 Christmas Eve in Casey Court [have not heard this one].

Now for the records of organs with pipes rather than strings!

ZONOPHONE 122 Barrel Organ.

Side 1. (a) Waltz Song, from A Waltz Dream. (b) Red Roses, from The Man with Three Wives.

Side 2. The Automobile March.

This record is listed in a 1922 Zonophone Company catalogue seen by John Astin. It is perhaps the oldest 78 listed here. At a guess I would say this is a German street barrel organ, and yes, it is a barrel organ. The title "Automobile March" has me wondering though, I know it as "My Silver Bell," or "Brooklyn Cakewalk."

REGAL MR224 Old Waltzes. Mammoth Fair Organ.

I have not heard this one but a letter in The World's Fair newspaper from Stan White of Kettering, Northamptonshire, on Feb. 21st 1981, states that this record, 'seems to have originated in America, although no doubt exists that it is a Dutch street organ type of instrument as opposed to the "Mammoth Fair Organ" credited on the label. 'According to the Regal catalogue the organ was a product of the J. Verbeeck Works, Islington, London. [see FOPS article reproduced as an addendum].

REGAL MR367 Fun O' the Fair. Mammoth Fair Organ Selection.

Part 1. Ta-ra-ra-boom de-ay; Glorious Beer; Let's all go down the Strand; Ginger you're Barmy.

Part 2. Down at the Old Bull & Bush; Put me amongst the girls; Nellie Dean; Red Wing.

Issued September 1931.

REGAL MR434 Fun O' the Fair. Mammoth Fair Organ.

Part 3. I do like to be beside the seaside; Who were you with last night; I'm 21 Today; We all went marching home again.

Part 4. Where did you get that hat?; I love a Lassie; Down the Road; We all go the same way home.

Issued December 1931.

REGAL MR502 Martial Moments. Mammoth Fair Organ.

According to the Stan White letter noted above, these last three discs were recorded at the J. Verbeeck & Sons works, Islington, London N.1., and feature a 61 key Verbeeck of the Speedway Ark type.

[see FOPS article reproduced as an addendum].

REGAL MR642 Fair Organ. Skater's Waltz; Daisy Bell.

REGAL MR990 Fair Organ. Cuckoo Waltz; Whistler and his dog.

Again from the Stan White letter, these were also recorded at the Verbeeck works and, 'apparently used a large Marengi organ that was in for repair; this organ has sleighbells.' He said however, there was some doubt about where these two were recorded as he had been told it occurred at the Chiappa works, but, 'As far as E.M.I. are concerned, they were all made at the Verbeeck works.' [see FOPS article reproduced as an addendum].

COLUMBIA DH16 Draaiorgel.

Side 1. Amazonen Wals.

Side 2. Goodbye. [typed label stuck over original title].

COLUMBIA DH120 Draaiorgel Met Harmonica.

Side 1. La Paloma.

Side 2. Daisy Bell. [includes After the Ball].

COLUMBIA DH153 Draaiorgel.

Side 1. Comrades March. [typed label stuck over original title].

Side 2. Ein Stern Fällt vom Himmel.

COLUMBIA D9936 Draaiorgel.

Side 1. Amsterdamsche Marsch; by Carl Frei.

Side 2. Radio Marsch; by Carl Frei.

COLUMBIA D9937 Draaiorgel.

Side 1. Black Forest March; by Carl Frei. [typed label stuck over original title].

Side 2. Frankens Waltz; by Carl Frei. [typed label stuck over original title].

I think that at least three organs were used for these five Draaiorgel recordings. All records were, 'Made in England.'

Finally, two unusual recordings.

REGAL MR334 Gigantic Orchestrion.

Side 1. English Orchestrion Medley. There is a tavern in the town; Sir Roger de Coverley; A Life on the Ocean Wave.

Side 2. Scottish Orchestrion Medley. Loch Lomond; Blue bells of Scotland; Campbells are coming.

Not being very knowledgeable on orchestrions, to me this recording sounds like a tremolo piano with a side drum, and if it is barrel operated, as it sounds it could be, it must be a large barrel.

Issued June/July 1931, costing 2s. 6d.

PARLOPHONE R1164 Haydn Bi-Centenary Record. Issued in 1932.

According to an article by Hendrik Strengers in the MBSI News Bulletin of May/June 1994, these recordings were made by Carl Lindström, A. G. Berlin. Dr. Ernst Fritz Schmid had the idea for the recordings and also wrote the accompanying leaflet. The pieces played are Haydn flötenuhr numbers, 1, 6, 11, 12, 21, 24 and 26, the first four being on the Urban clock dating from 1792, the last three on the 1793 organ now in the collection of the National Museum from Musical Clock to Street Organ in Utrecht.

I have endeavoured to keep all records listed under a heading of, 'Made in England,' but feel note must be made of a

Polyphon record catalogue of 1910 which was noted in Music & Automata, no. 16, p. 445. It listed four recordings of street organs.

Leslie Brown of Stockton-on-Tees, ran for many years a business supplying fair organ records. Apparently he produced a number of 78's of organs himself on the "Brownie" label.

To wind up, thanks especially to John Astin for filling out my list with dates, discs, and details. Thanks also to Alan Robb, Ted Brown, Peter Murray and the Mechanical Music Museum at Cotton, Stowmarket, Suffolk.

ADDENDUM

The following article is reproduced courtesy of "The Key Frame," the journal of the Fair Organ Preservation Society. As can be seen, Mr Baxter's article originally appeared in an earlier Key Frame, but luckily for me was reprinted in the Autumn 1994 edition. My thanks for allowing its use here to all the above plus Phil Benson, the journal's present editor. ■

How the first English Fair Organ Record was made

by W. J. Baxter

Originally published Autumn, 1969

It was early in February in the year 1931 that I first became acquainted with Mr Verbeeck, the genial Fair organ builder from Antwerp, who had opened a small organ-building works at Islington, London. I had recently visited the Christmas Fair at the Agricultural Hall, Islington, where a neat little notice propped up against the organ of 'Wilson's Scenic Motor cars' caught my eye. It proclaimed that "this organ has been tuned and repaired by J Verbeeck and Son" and underneath this, the notice continued: "You are invited to call at our works and watch us building our new novelty organ."

And so it was that my wife and I called, a few days later, at the works of J Verbeeck and Son in Copenhagen Street, Islington, to see this marvellous new 'novelty' organ that Mr Verbeeck had built. Do any members of the Society know what a novelty organ is? I must confess that I, for one, certainly did not, but I was destined to find out within the next few minutes. We knocked and knocked at Mr Verbeeck's door, but all we could hear was the barking of a rather savage sounding dog. Suddenly the strains of *In a Monastery Garden* greeted our ears from within, and at that moment Mr Verbeeck, complete with Alsatian dog on a lead, appeared at the door. He ushered us inside and told the dog to be quiet. On entering we beheld a variety of mechanical organs of every description, old trumpet organs and those which had been made for Dance Hall work – some of them working by pin barrel and others working by perforated cardboard. We

found that Mr Verbeeck's 'novelty' organ was in fact a church (or grand organ) played by an organist and having the usual manuals in the front of the instrument, combined with an 85-key Fair organ playing the perforated cardboard kind of music.

A few days after this I was browsing over the monthly list of Regal-Zonophone records (a subsidiary company of Columbia) and I came across *Over the Waves* – played on a Mammoth Fair Organ. I knew perfectly well that in this country there had never been a record of any Fair Organ, and it had always remained the one neglected instrument as far as records were concerned. The next day I called at the local record shop and purchased a copy, took it home, and played it on my gramophone. (They were not called record players in those days.) To say that I was much disappointed with it is to express it mildly, for it was a very small, wheezy-sounding organ, undoubtedly turned by hand, which greeted my ears. Feeling very indignant that they should produce such a puny effort I decided to go and visit the Regal-Zonophone people at Columbia's works in the Clerkenwell Road. On arrival I asked for the Recording Manager; his name I found was Mr Kraut and he was American.

"I have come to see you about your Fair Organ record," I told him. "Oh, yes!" he replied. "Do you like it?" he said. "No, I'm afraid I don't," I said. "Why?" he asked. "Well," I said, "it's only a small hand turned organ, sounds perfectly rotten, does not in fact sound like the tone of a Fair Organ in the least, and could not in any way be described as a 'Mammoth Fair Organ'." "Well," he said, "you see this organ was recorded in America and we thought that was what it was." "Oh no!" I interjected, "nothing of the kind." "You see," he continued, "I don't really know anything about Fair Organs and perhaps you could help? We don't even know where we are going to be able to find such organs," he continued. "If you can find us the organs," said Mr Kraut, "we will make the records."

And so it was, that on a bleak wintry afternoon, I set out to meet Mr Verbeeck in the Clerkenwell Road, and escort him to Columbia's works. I left him about an hour afterwards, still talking to Mr Kraut. The organs that Mr Verbeeck used for the purpose were a keyless Galloper Organ of his own make and an 89-key Marengi organ which Mr Verbeeck had on hand in his works for rebuilding. These records turned out to be reasonably good, from both organs, and were on sale about a month later. They sold in tens of thousands, and within a very short time most of the other recording companies were looking for Fair Organs!

Woolworth's stores were selling little 5-inch records of Fair Records playing various tunes and selections of music as fast as they could play the records over to their customers. A record firm of those days, by the name of 'Broadcast' came out with a particularly fine specimen, which is still one of the best that I have ever heard, of a Marengi Fair Organ, which is my favourite make of Fair Organ.

"The Key Frame", No. 3, 1994. ■

OLD NEWS ABOUT EARLY MUSICAL WORKS

Dr. Luuk Goldhoorn of Utrecht has been reading Rees's Cyclopaedia and discovers a few things which are a little disconcerting to the historian. As a preface to his article, Arthur W. J. G. Ord-Hume sets the scene and explains the significance of Rees's Cyclopaedia to the historian. This is followed by a modern presentation of the encyclopaedia entry on musical watches.

The 18th century saw the flourishing of a phenomenon now largely forgotten. This was the age of the great encyclopaedists. Of the many who took the encyclopaedists' art, first established in the times of ancient Rome and Greece, to new and exalted heights, few are remembered today. These men who devoted much of their lives to recording for posterity the very minutiae of detail are owed a great debt of gratitude by today's historian for it was they who preserved the state of science and art at their moment of time. As if preserved in amber, their work gives us more than an insight to the world which was around them. And as such their readings are all the more fascinating.

Today, then, we recall readily only the work of Denis Diderot, who, as everybody knows from the days of their childhood, worked with Jean le Rond D'Alembert to produce what was then probably the world's biggest (physically and as regards content) encyclopaedia of the arts and sciences. What we didn't always learn, though, was that between writing erudite tracts Diderot himself kept being chucked into prison for various misdemeanours and had the sort of reputation with the young ladies around him which would today have earned either admiration or a much longer prison sentence - or possibly both.

But in the world of his time Diderot was not alone. Great Britain sired its own worthy successor in the shape of Rees. Abraham Rees was an extraordinary and talented Welshman born in Montgomeryshire in 1743 - exactly thirty years after his already-illustrious French fellow encyclopaedist.

Rees was groomed for the Church and became a doctor of divinity. However his theological and philosophical leanings were not to be his sole income (although he spent four decades as Minister in the Old Jewry) and in 1776 he was appointed editor of what was variously known as *Chambers's Cyclopaedia*. In much later years (and editions) this became a classic reference work. As late as 1825 it was known as *Chambers's Edinburgh Cyclopaedia* and *The*

Edinburgh Encyclopaedia. It took him ten years to complete this four-volume work. It was for this last-mentioned edition that the famous Scottish clock-maker Thomas Reid contributed the horological section which he later issued in book form.

Fourteen years after that four-volume work, Chambers proposed a far grander and more comprehensive encyclopaedia which would be edited by Abraham Rees and would bear his name. The work ran to 45 quarto-sized volumes and was called *The Cyclopaedia; of Universal Dictionary of Arts, Sciences and Literature* - better known simply as *Rees's Cyclopaedia*.

During the preparation of the original *Chambers's Cyclopaedia*, Rees had enlisted the assistance of The Reverend William Pearson (1767 - 1847) who was a knowledgeable horologist. He was given the job of contributing the articles on clocks and watches to that work.

When Rees came to start work on his great encyclopaedia, he turned once more to Pearson who was charged with producing a large number of articles on clocks, watches and musical boxes with sections on clock chimes, church clocks, tower clocks, dialling, escapements - in all virtually a whole book on its own.

Pearson tackled his job with that style of 18th century gusto - and contemporary convoluted language - which was his wont. In all, his huge contribution to the *Cyclopaedia* was a veritable cameo of horological history. While much of his work remained unaltered from that published in 1786, he added many new sections. Significantly, those on music-work are probably the earliest surviving relics on mechanical music from the 18th century.

Rees's Cyclopaedia remains to this day an outstanding classic reference work. As valuable as the early editions of the *Encyclopaedia Britannica* or Diderot, it is a sad reality that his work was overshadowed by those works and today there are very, very few reference libraries in Britain which possess copies. Rees' standing and reputation as an encyclopaedist was already eclipsed by

the turn of the century. His great work, couched in a linguistic and typographic style which was quickly outmoded, lost favour in the path of the *Encyclopaedia Britannica* with its clear, large type, plain English style of writing and (by standards of the time) weight of promotion.

It is impossible to say how many of the 45-volume sets of Rees's went in response to the national campaign for wastepaper during the war. Suffice to say that public libraries rallied to the call and stripped their shelves of outdated books in the cause of the war effort. Of those which survived this Philistinian act, yet more countless numbers were 'broken' in the book trade for their plates which still turn up for sale today at odd places.

In 1970, the publishers David & Charles in Devon undertook the production of a facsimile edition of all the horological sections from this great work. The resulting book, called *Rees's Clocks and Watches and Chronometers (1819-20)*, is already today a scarce book. However, in their quest for production of an economical book (even at some 300 pages), the publishers failed to reproduce absolutely all of the horological content of the original Rees's. Only last month at a sale in London, a privately-produced original collection of this material, collected from a 'broken' copy of the original and luxuriously bound, was knocked down for a surprisingly high price. That included, besides all of the articles, the total of 54 plates from the original.

The section concerning musical watches referred to by my good friend Drs Luuk Goldhoorn from Utrecht, makes difficult reading today. For a start the entire article comprises just two intractable paragraphs! What follows, then, is a carefully edited but accurate and complete version of The Rev. William Pearson's article. The changes I have made have been restricted to emphasising clarity: the original cross-references remain but are explained. Dr Goldhoorn's observations which follow the *Rees's Cyclopaedia* extract are interesting and his deductions fascinating.

Musical Watch.

At the time that the watch performs its own operations [of telling time], the works of the watch may also be applied to give motion to various devices and pieces of machinery. These might include operations such as actuating the handle of a planetarium, or orrery exhibiting the motions of any of the celestial bodies by means of its dial-work, or turning the barrel of small musical chimes.

After the detailed accounts we have given of Planetary Machines [in another Section], it will only be necessary to explain here how a tune may be played by a musical watch, from which our reader will perceive that the application of similar means to other amusing purposes is equally practicable.

In the attached Plate, Fig. 4. exhibits, on an enlarged scale, the internal disposition of a watch movement. This view is drawn looking down on the pillar-plate from above, when the other plate of the frame is removed, and the watch laid down on its face. The pillars are indicated by the circles N, N, N, and

N while the box A contains the main spring. The portion marked B is the fusee, with the chain or cord winding round it, as it comes from the circumference of the fusee.

Next we have D which is the great wheel, and within it are the ratchet, click, and spring, as usual. At E is the pinion of the centre wheel, or hour-wheel, F, and this is driven by the great wheel as soon as the main-spring is wound up.

G is the pinion on the arbor of the second wheel which is driven by F, and H is the wheel which revolves in the same time with the pinion G. This is the third wheel, which wheel again actuates a pinion, I, on the arbor of the fourth wheel, K. This is not a contrate-wheel, because the balance-wheel I is made for the cylinder escapement (which is described under the article ESCAPEMENT, No 8 in another section).

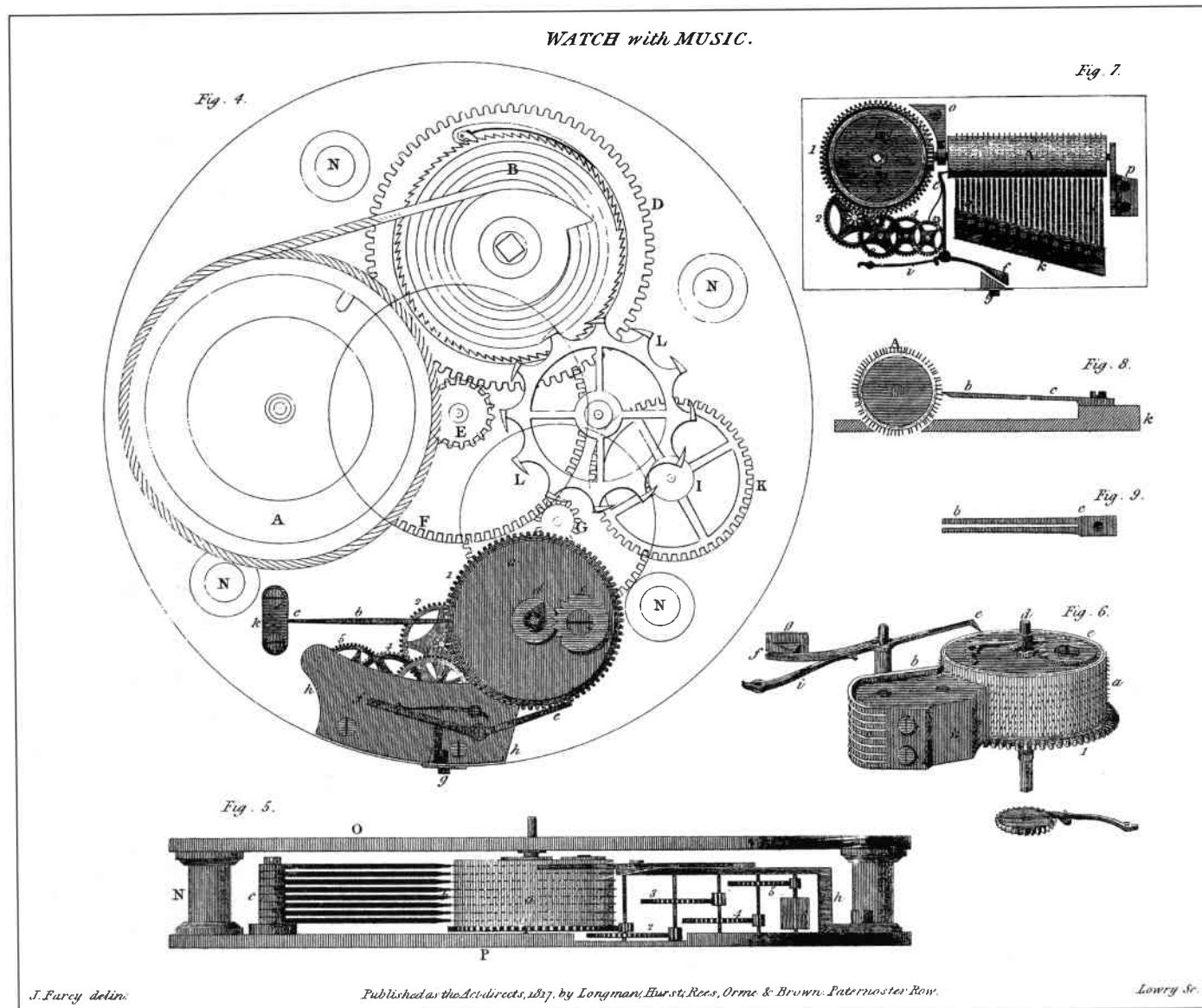
The arbors of these wheels and pinions pointing upwards to meet the eye, appear only in plan; and the dial-work, lying under the plate, is concealed from view. The parts drawn only in outline exhibit the calliper [outside dimensions or size] of the watch, independently of the musical train, barrel, spring, and other appendages.

These musical components are

shaded, for the purpose of distinguishing this portion from the ordinary movement of the watch. In this figure, the calliper of the musical train and spring-barrel may be observed to lie on one side of the frame, but the mode of their action will be better explained by looking at the elevation Fig. 5, which is a section of the frame. Here the calliper is so altered into a straight line, for the purpose only of explanation, that the effect to be produced may be clearly comprehended.

In both the figures 4 and 5, the great wheel attached to the spring-barrel is denoted by the numeral 1, and the wheels that follow, with their respective pinions in the musical train, are denoted by 2, 3, 4, and 5, till we come to the regulating fly, 6, placed on the arbor of the last pinion.

This fly performs the same task as in the striking part of a clock, or in the repeating train of a watch; that is, it regulates the velocity with which the main-spring shall unbend [unwind] itself, and give motion to the barrel in which it is contained; so that if a quick motion be required, a few wheels and pinions only are necessary together with a light fly. However, when the motion is required to be slow, there must be a longer train, or a heavier fly, proportioned to the strength of the main-spring.



As in the common main-spring boxes [*spring barrels*], the interior end of the spring is hooked to a pin on the arbor d, and the exterior end to the side of the box [*barrel*], so that turning the arbor d around by using a key, coils the spring into its state of greatest tension. This is adjusted by the notched piece, or ratchet, e [*this is the stopwork*], which is held to its place by the click and spring in the usual way, as represented in fig. 6.

Upon the rim or cylindrical side of the spring barrel a, [*that containing the main-spring*], are inserted various pins in parallel lines, but at unequal distances, according to the frequency of the occurrence of the respective notes to be sounded by the corresponding prongs of the forked piece of steel b c, in any given tune which is to be played; and the number of prongs must be equal to the number of musical tones and semitones to be produced.

In the drawing before us the fork has eight prongs, and the notes are produced by the catching of the pins, inserted into the revolving barrel, on the ends of the prongs, which are elastic and tapered, as well as tempered, to produce the requisite succession of tones that are required in the tune to be performed.

The upper pivots of all the arbors of the musical train are callipered [*pivoted or retained*] in the cock h h, while the lower pivots have their holes on the pillar-plate [*bedplate*]; and upon this cock h h the bent detent, or double lever, f e, with a hook at e, is placed so as to be moveable round a screw [*pivoted*] at the angular point in the middle [*the centre of the arms*].

The hook of this detent is kept close to the revolving barrel by the pressing spring i, and when the tune is finished, a hole is caught on the side of the barrel, free from the pins, by the hook e, which stays [*stops*] the motion [*until*] the button g, in the case of the watch is pushed in against the tail-piece of the detent, and [*once more*] frees the hook from its hole. This allows the tune to be repeated after the manner in which chimes are usually performed.

The parts drawn in perspective in Fig. 6. represent a construction in which the elastic prongs of the musical fork are bent into a curve, so as to occupy less space than [*those*] in figs. 4 and 5, or to produce more powerful tones where the space will admit of an enlargement of their dimensions.

Instead of a barrel containing the main-spring, sometimes a cylinder, A, revolving in the cocks o and p, contains the pins, as is seen in Fig. 7 where a pinion on the projecting arbor of the cylinder is actuated by the great wheel attached to the spring-box [*spring-barrel*]. This construction is best [*suitable to*] a fork [*comb*] with more tones, and consequently for [*playing*] a tune of greater compass.

Fig. 8. shows how the prong of the fork [*teeth of a comb section*] is caught by the pins in succession, while fig. 9. explains how a number of double-pronged forks, b c, are separately screwed into a frame [*bedplate*], k, where the difference in the tones is produced by a corresponding difference in the

dimensions of the prongs.

The hole in which the hook e falls is here in the end of the cylinder, but the motion is not stayed [*stopped*] thereby; for the slender spring, pressing against it, lays hold of the fly pinion, when it follows the detent, and thus stops the part that has the greatest velocity, and least power; whereas considerable strain takes place on the barrel when its motion is stopped by the hook of the detent, as in Figs. 4 and 6.

The arrangement in fig. 4. is best suited for a small watch, but does not produce the most audible tones; and is that which is usually concealed in the Swiss *musical seals*, that have been lately introduced into England. The cylinder in fig. 7. is that which the *musical boxes* contain, and which, from its length, is capable of containing two tunes, as well as notes on both the treble and bass clefs.

When the elastic prongs are tempered, they are brought to an exact musical scale by grinding with oil-stone dust. The prongs that require to have their tones much flattened, are made more slender at the end most remote from the cylinder or barrel, where their resistance to motion is diminished, so that the vibrations are rendered less frequent, and the tones less acute.

When a second tune is played, the cylinder is pushed into and held in a new position, as in a barrel organ.

Observations by Dr Luuk Goldhoorn:

From contemporary sources, very little information regarding the first decades of the musical-box industry has been preserved for the benefit of future generations and their investigations. Even Chapuis, in his work *The History of the Music Box and of Mechanical Music* tells us, on p.152: "As early as 1826, the first year for which we have some positive documentation, we find an early listing of makers of *pièces à musique* Badel, Boujol, etc."

Unfortunately, he does not provide references as to the book in which this was published nor as to his sources, but we may assume that this listing would be of interest to us. On the same page of this Chapuis work, he recalls an 'Exhibition of the Products of Genevese Industry' and a report on it as early as 1828. From that source we know about the one-piece comb of Lecoultré from 1814, and the invention of the damper by François Nicole.

It was quite by accident that I discovered Abraham Rees's *Cyclopaedia; or Universal Dictionary of Arts, Sciences and Literature*. It runs to 45 separate volumes without page-numbering and is published in London in 1818-1820. As far as I have traced, there has been at least one earlier edition dating from about 1798 but I have not seen that [*here Dr Goldhoorn refers to the much shorter series of articles in the 'Chambers Cyclopaedia' since Rees's work here under consideration only ran to one edition*]. In some of these parts, horology, chronometers, dialling and watches are discussed in such abundance of inform-

ation that I can hardly believe that much more was known at the time of writing.

There was in one of the last parts (Volume 37) an article headed "Musical Watch".

The horological parts were reprinted in a book called *Rees's Clocks and Watches and Chronometers (1819-20)*, edited by Charles E. Tuttle Company, Rutland, Vermont in 1970 [*Tuttle was a David & Charles imprint. - AO-H.*] When I discovered that reprint I was quite sure that the musical-watch part had long been published in *THE MUSIC BOX* or in the *Journal* of the MBSI.

As far as I have seen, however, this piece of information has slipped our attention. Therefore you will find in the preceding lines all the knowledge of Dr Rees (with the assistance of eminent professional gentlemen, as is stated on the title-page of the original) about the musical watch.

While it is important to read what is stated, it remains equally important is to observe what is not written down!

Regarding the musical watch, it is clear that the *sur-plateau* type of musical-watch movement was not known to Rees at the time of his writing. If we take a closer look at the last line of the Plate, it turns out to have been engraved in 1817. Nevertheless, it is understood that Piguet & Meylan invented the fan-type musicwork as early as 1802!

Another point which can, however, not be traced from the horological part, is found (or, better, *not found*!) under the musical headings. Although you will find a tremendous abundance of information together with many Plates, there is no mention whatsoever of the *cartel* style of musical box. Therefore can we assume that by around 1817 they had not yet appeared in Great Britain?

So far we have been looking at the 'invisibles' in this material. Now we should pay attention to the information which is present.

Remarkable is the fact that we find a fan built into the musical train. This device was not common in musical watches [*at this time the musical 'escapement' generally consisted of a train of wheels ending with a noisy open pinion. - AO-H.*]. Secondly the bent form of the musical teeth is worthy of our attention. As far as I know, this kind of shape has never come to light, nor has it been published.

It is, of course, regrettable that Rees did not give us a single piece of history, nor provide us with names or dates of inventors. But we may conclude that around 1810-1815 the stacked comb was no longer used in watches. That variety of tooth arrangement was reserved for musical seals.

There is no talk of single teeth, nor of superimposed comb arrangements, so these methods were already obsolete by the end of the first decade of the 19th century.

There are more details shown in the Plate which are worthy of critical examination, but that would bring me into too technical points - which subject is not my cup of tea. ■

Musical Box Oddments

by H. A. V. Bulleid

Number 68

The German composer Albert Lortzing (1801 - 1851) started acting and singing in childhood and continued as actor, singer, orchestra player, conductor and stage-manager – all, apparently, free from any *Conservatoire* influence or assistance. In addition to numerous songs and incidental music for several stage plays, he composed over a dozen mainly comic operas. Many must have figured on tune sheets, particularly . . .

Zar und Zimmermann (carpenter)	1837
Der Wildschutz (poacher)	1842
Undine	1845
Der Waffenschmied (armourer)	1846

The story of Tsar Peter the Great and a carpenter in Holland was also used in operas by Grétry and Donizetti; when performed in Russia it was called *Flemish Adventure* and the Emperor Maximilian was substituted for the Tsar. These details are recorded in G. von Westerman's excellent *Opera Guide*, a 600-page paperback published by Sphere Books, 1973.

Ullmann and others

A version of the "Line of Birds" tune sheet with typed tunes appears in Fig. 1.

This colourful tune sheet is known on boxes claimed to have been made by Bornand Frères, Cuendet and Alfred Junod. Here, it is probably on a Cuendet box, serial 6594, made after 1895.

The cylinder is 3½" by 1¼" diameter (9 by 3cms). It plays six tunes lasting 36 seconds each on a 32-tooth comb with die-cast alloy base. Relative stiffness of the *a* tooth, 440Hz, seventh from the bass end, is 250. Blank numbers are 4 on spring and 66 (or 99!) on cylinder details. The mechanical quality of the movement, including comb and cylinder, is very good.

The mechanism, fortified by Ullmann's circular QUALITE EXCELSIOR stamped on the comb, is shown in Fig. 2. It was all very well stamping these dramatic claims here and there, but then how do you describe the quality of Lecoultré boxes from 1850? or Nicoles from 1838? Please read on.

Lecoultré and Brechet serial 24093

This box, made in 1850, showed all the symptoms of a very hard life. In addition to its urgent need of repinning the spring barrel was detached from its gear, the steps on the snail cam were hopelessly awry, the instant stop had got lost and the simple pine case only showed the

remnants of graining. I cannot imagine how the tune sheet survived, but here it is in Fig. 3. Though it comes with many detail changes it is typical, with the gamme number but not the serial number; with tune number and composer columns left blank; and with Lecoultré and Brechet initials top right and Berens Blumberg & C. in the lower central cartouche. Four composers were chosen as diagonal decorations for the four corners; they kept changing and here include AUBERT . . . one of an illustrious family of violinists and composers but more likely, I think, to be a misprint for Auber who was at the peak of his fame in 1850.

This tune sheet, together with the BBC/L.B stamped on the bedplate and shown in Fig. 4., confirm again that Brechet worked with Lecoultré on all types of boxes between 1844 and 1854. Though a modest affair with 6" (15cm) cylinder, serial 24093 has two unusual features . . .

(1) the tune tracks are only .014" wide (compared with the usual .017") which is extremely rare on cartel boxes. This allows 71 comb teeth whereas most 6" cylinder boxes have about 58 teeth for six airs.

(2) the tune gap is marked by lines .2" (5mm) apart scribed the whole length of the cylinder. This is quite a rarity. Tune 5 is the longest, its first and last notes being right on the lines – the last very easy to spot, being an eight-note chord!

The comb, stamped with the usual

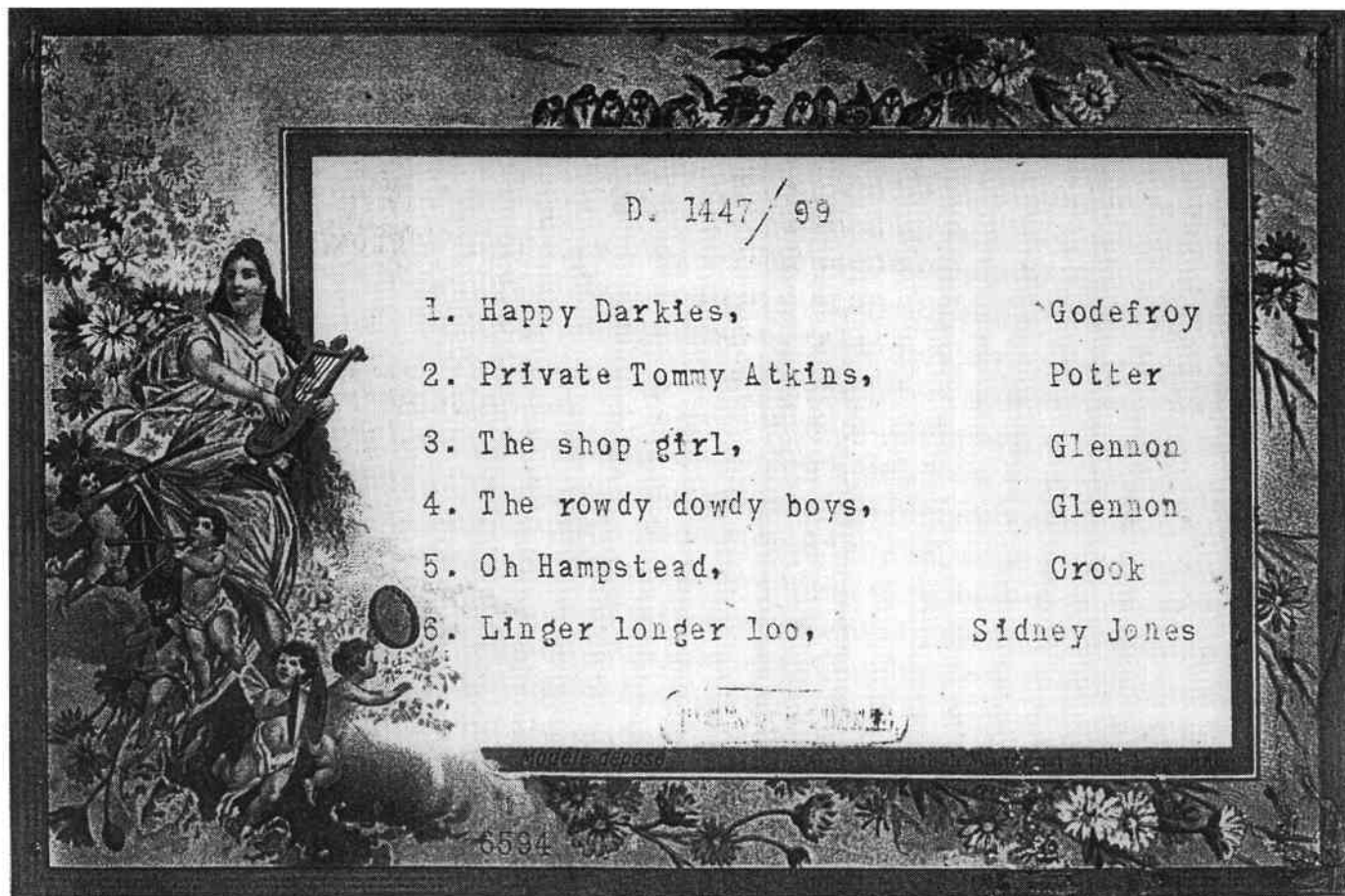


Fig. 1. This "line of birds" tune sheet design is registered by the printer so it is not surprising but rather aggravating to find it used by several makers. Here, serial 6594 typed in the bottom border is most likely Cuendet's and the tune heading D/1447 probably Ullmann's and 99 perhaps the date. The earliest tunes are from 1892 and the latest, no. 3, is 1895.

very small L.B., has 73 teeth, 71 used, basslead scribed 4601. JB for Jean Billon is cast in the comb base. The *a* teeth, 440Hz, are nos. 17 and 18, relative stiffness 100, typical of the 1850 period.

The cylinder diameter is 1½", pinned at .09" per second so a cylinder revolution lasts 52 seconds, tunes just under 50 seconds. The pins are .009" diameter, raked 20°, quantity 3372, tune 1 on dots. The cylinder is pinned to within .02" (½mm) of its ends, necessitating numerous very deep notches in the end caps, particularly at the bass end, and surely causing needless infuriation to any re-pinner merely to save .16" of cylinder length, – or to squeeze in two extra teeth.

Blank numbers are 11 for spring, 93 for cylinder and governor.

The re-pin operation was complicated by about 10% of the drilled holes being oversize for .009" wire and needing .01". In addition there were the usual few rogue holes needing wire up to .013". Far worse, however, and a black mark for Lecoultre or Brechet, was the large number of inaccurately placed holes; more than 10%, I estimate, were out of line by up to half a track width – i.e. .007". This meant that, after re-pinning and raking, the whole cylinder had to be corrected as described on page 202 of Vol. 14 (or my second book, page 202) (no coincidence intended). Strange, but not uncommon, that there should be this sideways inaccuracy; I could not spot any errors in timing. With tracks only .014" wide, any pins of diameter greater than .012" would probably give an occasional tickle to adjacent teeth. So before raking (and where they could be got at) I ground a thou. or two off each side of the few fatter pins.

It hardly needs saying that the musical quality of this box puts the above-mentioned Ullmann to shame – after correcting its manufacturing defects which would of course have been attended to by *justifiage* back in 1850. It certainly gives the quality expected from 70 comb teeth guided by a good tune arranger. The results are particularly sparkling on tunes 3, 4 and 6. The *Ranz des vaches* can be any of the many Swiss pastoral melodies used by herdsmen to summon their cows. Notable versions came from Appenzell and from Rigi; here, tune 4 is the Gruyère *ranz*, said to be the best. They all date from the mists of the long past; early writers to notice them include J.-J. Rousseau in his *Dictionnaire de musique*, English version published in 1771. For comments on tune 6, please see below. Tune 3 arrived in 1740.

Frères Nicole serial 18860

This box has had a peaceful and protected life except for some unfortunate incident when a run obliterated all the bass end and most of the treble end pins and severely scored the cylinder. The .009" diameter pins left the comb surprisingly uninjured. The tune sheet suffered extensive foxing, the brown patches marring Fig. 5. The bedplate is stamped with that mysterious T.F. mark reported by Graham Webb in Vol. 13, page 254; it has now been reported on three Nicole and five Lecoultre movements, all within

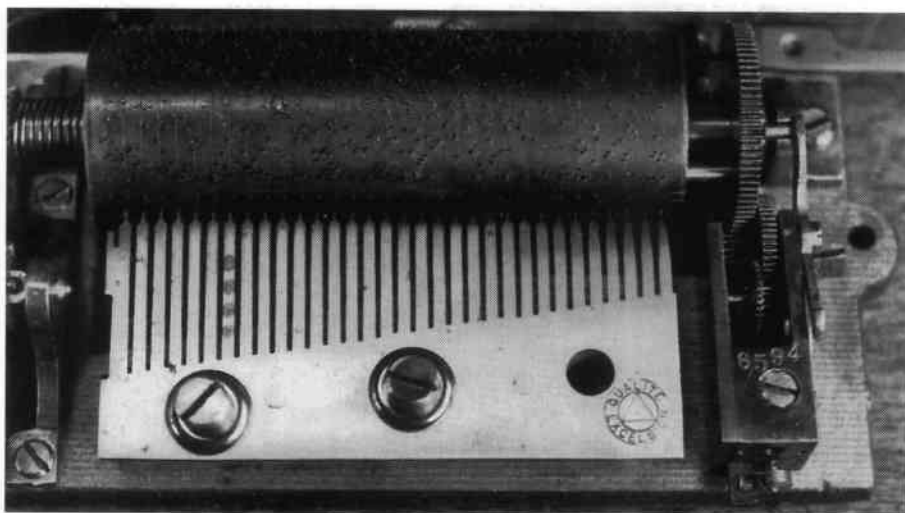


Fig. 2. Serial 6594 is stamped on the bass end cylinder bearing, the great wheel and, as shown, the governor block.



Fig. 3. Typical 4½ by 3¼" Lecoultre and Brechet tune sheet for serial 24093, with gamme 4601 and L.B. in top border.



Fig. 4. The stamp of BBC/L.B. in lozenge confirms the Lecoultre-Brechet partnership noted in Vol. 17, page 82.

the years 1835 to 1838, so it may be a repairer's mark, Fig. 6.

This Nicole 18860 gamme 373 made in 1838 compares interestingly with serial 17311 gamme 260 made in 1837 and mentioned in Vol. 14, page 30 (my second book page 5). They were made about 18 months apart and they straddle the change from the external controls on 17311 to the concealing end flap on 18860. Both have plain cases but 18860 sports a lock with diamond-shaped veneer inlay around the keyhole. Neither has a glass lid. Their tune sheets are identical.

They both have cylinders 10½" by 1¾" diameter (26 by 4½cm), pinned at .1" per second giving 57 seconds per revolution. Tune 6 is on the dots and the combs have 102 teeth, a teeth nos. 29 to 31, relative stiffness 150 – slightly high for the 1830s. Both have their serial numbers written under the case and F. Nicole stamped on their one-piece combs which are fixed by nine screws without washers, and have their gamme numbers scribed on the bass lead. The main blank number on serial 17311 is 30 with nearby N; and on serial 18860 it is 31 with nearby P. Both have an additional, unexplained number on the bass edge of their bedplates, see Fig. 7.

Serial 18860 had just enough undamaged pins to confirm their length, .03" (¾mm) and their raked angle, 20°. It had, and now again has, 3531 pins. The closest were about .06" from the cylinder ends, needing only a few notches in the end caps.

Nicole 18860 averages 588 pins per tune and 34 per comb tooth and plays 11 notes per second. The smaller Lecoultré averages 562 per tune and 47 per tooth and plays 12 notes per second. A comb tooth and its damper find life distinctly easier on the Nicole!

The pinning accuracy achieved by Nicole on this cylinder is truly impressive. It is enviable 1838 quality. After grinding the new pins to length and raking to 20° not a single pin needed any *justifiage*. A highlight on the tune sheet is the *Cachucha*, a graceful Spanish dance originating in Cuba about 1810. It is in triple time with 3 or 9 beats in each bar. Here in tune 4 the main melody is repeatedly decorated with delicate trills, performed with admirable precision.

The last tune on both these boxes is the *Largo al factotum* – lasting under a minute compared with over three minutes on stage. Remember, when playing these airs, that Opera lovers will not like it, mentally comparing it with fruity recordings sung by noted baritones. Others will relish it as a very lively tune – which often turns up on Nicole boxes, and under several gamme numbers. Here, the arrangements on the two boxes are very similar and come over with equal marks for arrangement and precision; but the Nicole is preferred mainly because it is in a lower key and, with the advantage of extra teeth and larger sounding board, the bass support sounds a lot better.

Musique de Genève

This description of music derived from a tuned steel comb appears on many tune

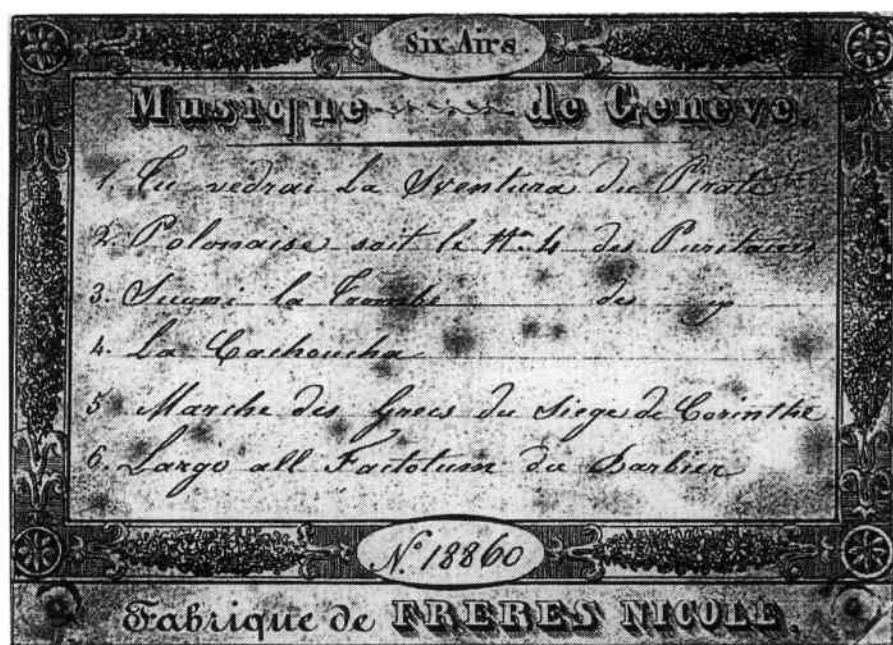


Fig. 5. This is a typical early Nicole 6-air tune sheet. It continued in use with many detail changes, and with the change to Nicole Frères some time after serial 18860.

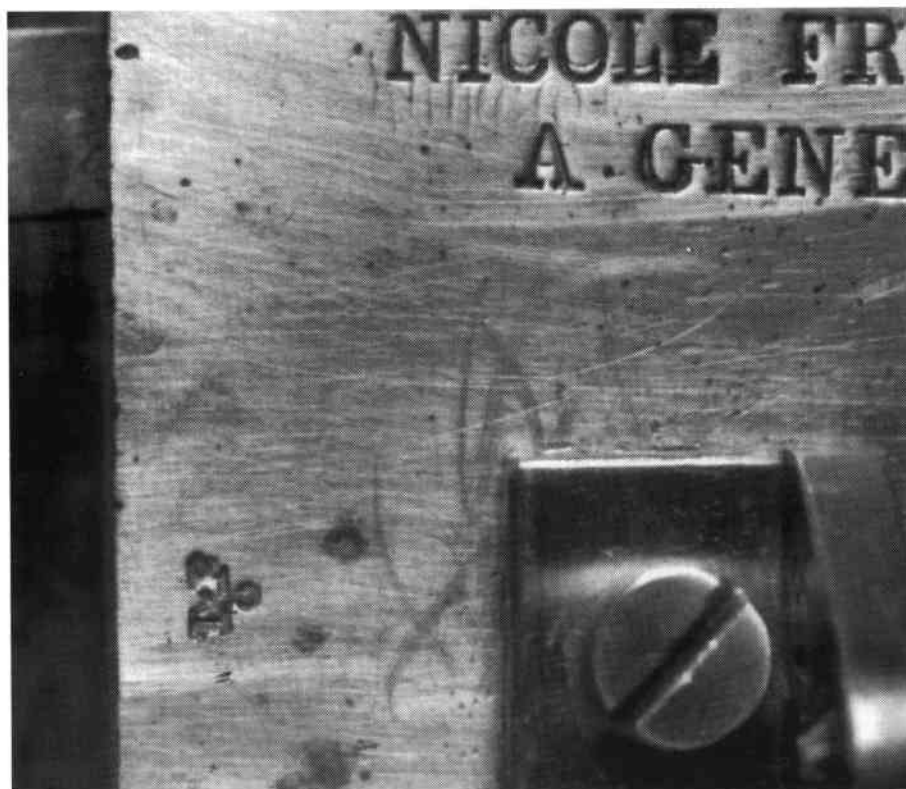


Fig. 6. The still-unexplained mark, T.F. stamped on Nicole 18860.



Fig. 7. Bedplate edge of Nicole 18860 showing unexplained 10; rare craftsman's stamp; blank no. 31. Letter P is stamped further along.

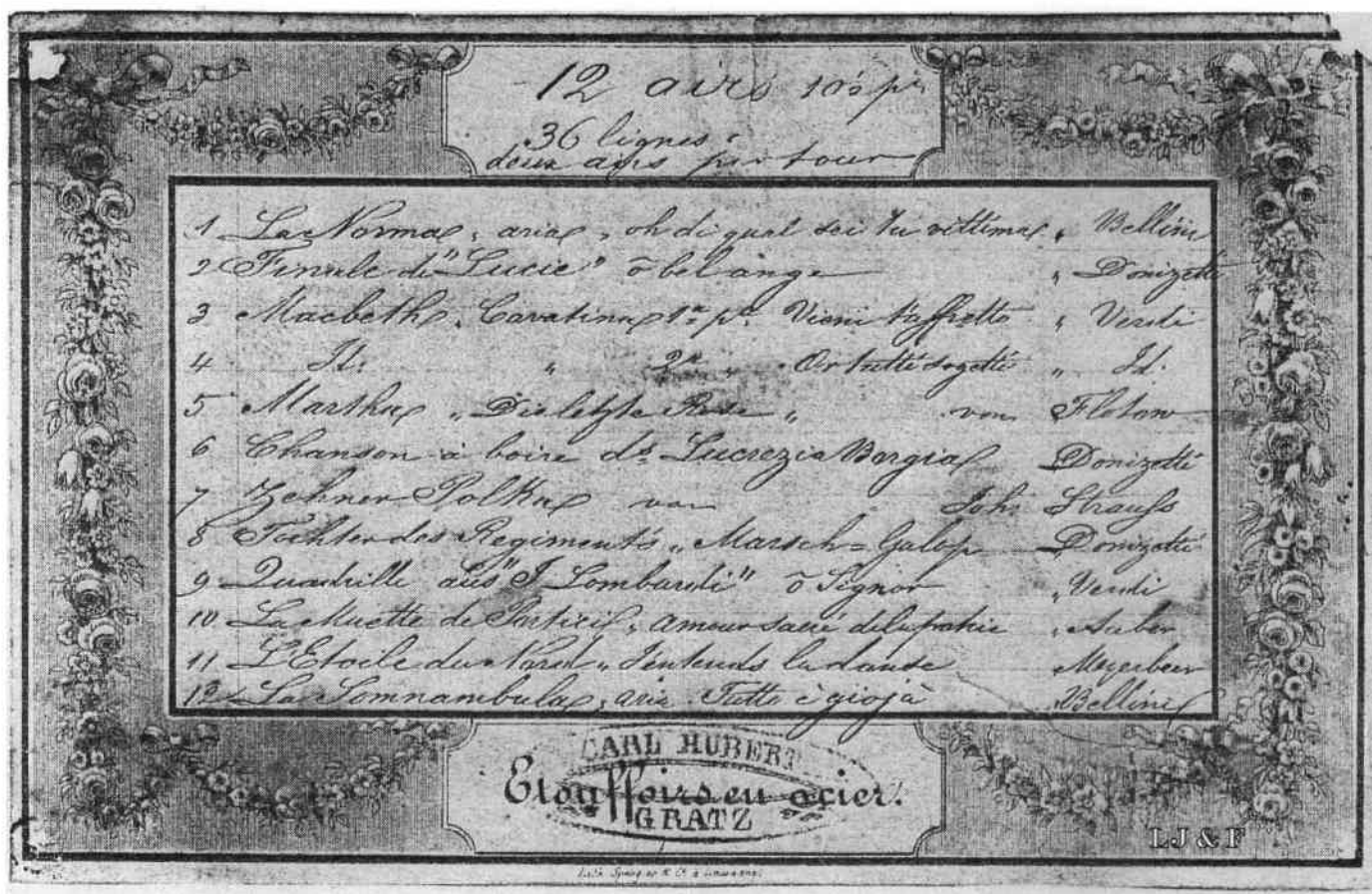


Fig. 8. The 6¼ by 4" tune sheet of Louis Jacques serial 4067, printed in blue by Spengler & Cie à Lausanne. The lower cartouche has been stamped by the agent or retailer at Gratz, Austria – about 80 miles south-west of Vienna.

sheets up to about 1860, and on quite a few up to about 1885. It was common on Nicole tune sheets until serial 30,000, around 1851. It is also seen on boxes from Agent Alliez and Berguer (Vol. 17, page 23) which were from an unknown Swiss maker. S. Troll used it on the 24 tune sheets for his 24-cylinder serial 3898 in 1872 (Vol. 16, page 240) but not on his or Geo. Baker's standard tune sheets. The French maker L'Épée used it on several of his tune sheets up to

about 1882 or later, and this use by a non-Swiss maker endorses the accepted meaning of the description.

If there was another French maker of cartel musical boxes, it was most probably Alexandre Soualle, near Paris. His tune sheet (Ord-Hume no. 67) includes in the tune heading his address and the description "Musiques de Paris." Note the plural. I am sure this is an abbreviation for "Musical boxes from Paris." It surely cannot be a claim that

Paris was the real inventor of Musique de Genève.

Though there would have been room among all the medals, it is not surprising that Thibouville-Lamy omitted any mention of Musique de Genève on their tune sheets for L'Épée boxes. Why advertise foreign inventions?

I have heard it argued that Musique de Genève on a tune sheet is just another way of stating that the box was made in Geneva. But No! Many early Nicole tune

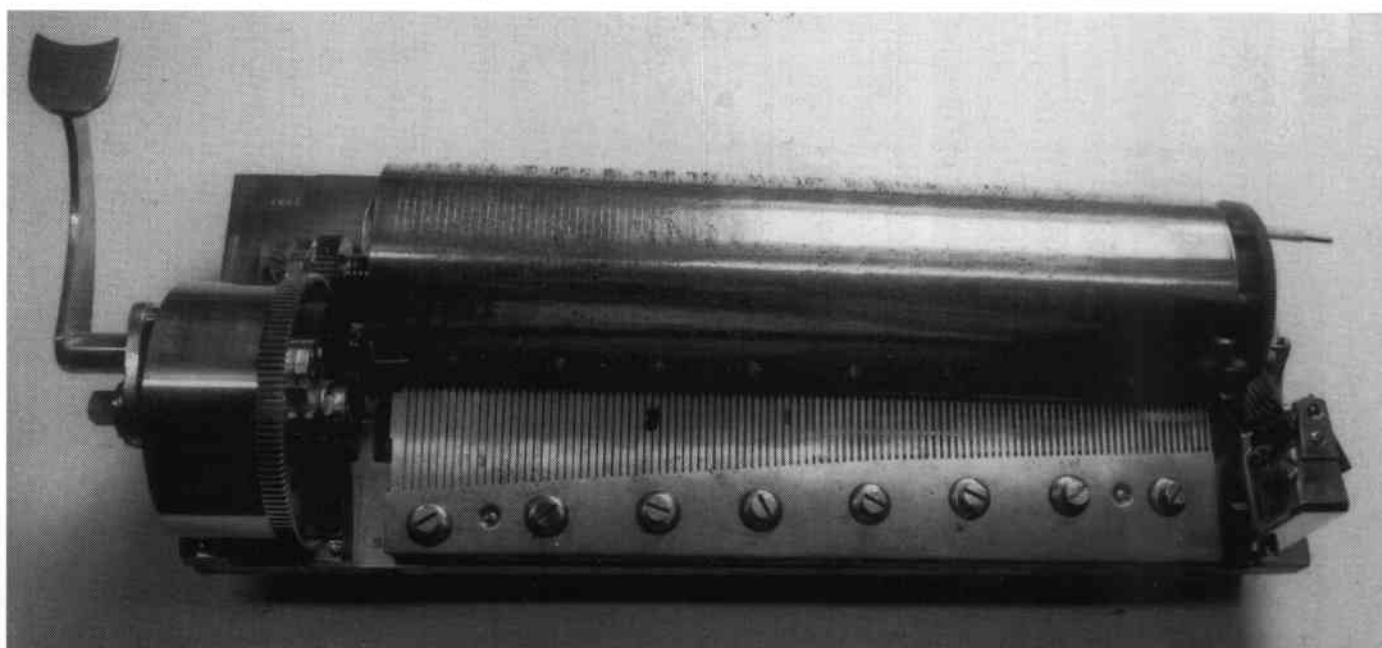


Fig. 9. Mechanism of serial 4067, conventional except winding lever. Marked teeth are approx. 440 and 880Hz.

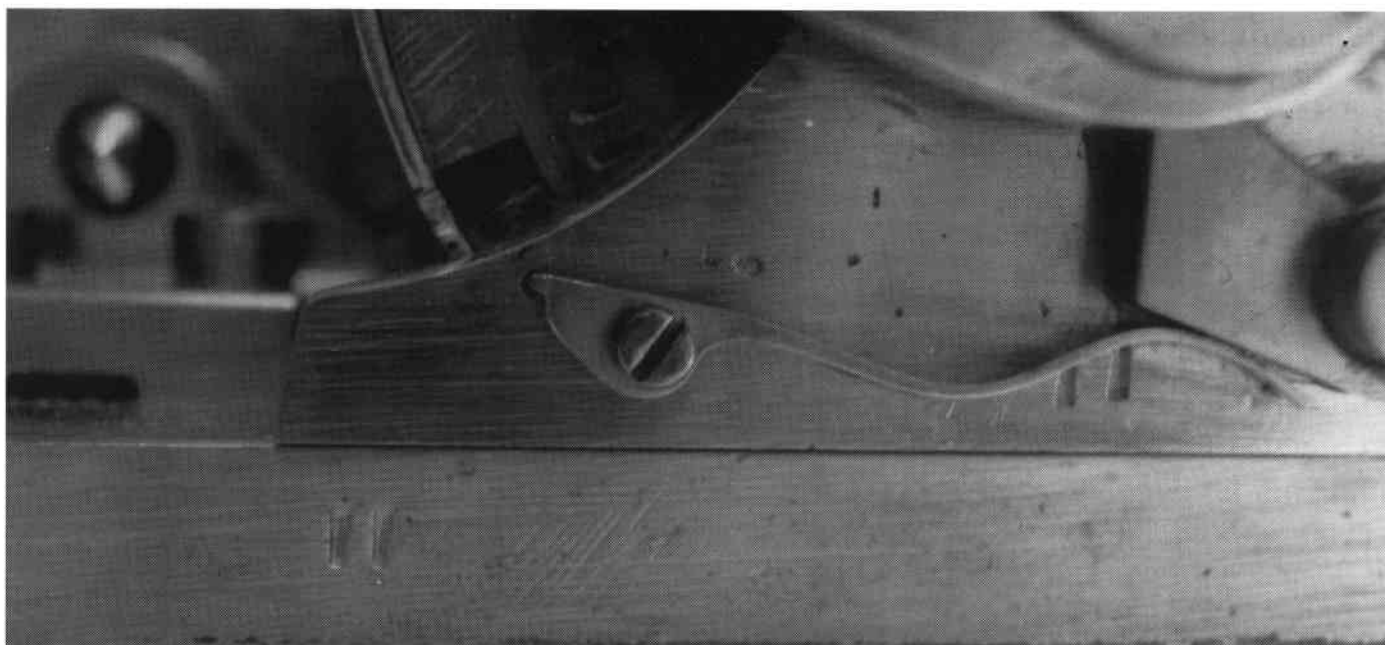


Fig. 10. Bass end of serial 4067 showing blank code of two lines on spring cover, spring bearing bracket, and edge of brass bedplate.

sheets had the heading *Musique de Genève* and a separate note below: *Fabrique de FRERES NICOLE*, – as in Fig. 5.

Louis Jacques & Fils

Here, at last, in Fig. 8 is a genuine Louis Jacques tune sheet, authenticated with L J & F in white capitals only 3mm high, down in the lower right corner. The tune sheet design is exactly the same as the one used by Paillard (Vol. 16, page 143) and is by the same printer.

Hand-writing in the top cartouche notes 12 airs, two per turn, and the cylinder size, 10½ pouces, 36 lignes dia. In fact the cylinder is quite a bit longer at 11¼" (30cm). The pinned length for the 108 comb teeth is only 10¾" (27cm) because the top four treble teeth are not used, so the pins are well clear of the end caps. The usual B for Billon is cast in the

brass comb base. The teeth nearest to 440Hz are nos. 32 and 33. The cylinder dots and track lines are on tune 1 as usual in the Ste. Croix region. The cylinder diameter is 3¼" (8cm) and it is pinned for a surface speed of .09" per second so one turn of the cylinder takes 110 seconds and tunes last 52 seconds. The mechanism is shown in Fig. 9.

The tune sheet is quite scholarly, giving the title, the tune and the composer for all 11 operatic airs. I cannot trace the Strauss tune, no. 7. The latest of the others is no. 11, 1854; the next latest are nos. 3, 4 and 5, all 1847. So the box was probably made in or soon after 1855.

A blank code of double lines is stamped on most components, including the three control levers, and also the bedplate edge, as shown in Fig. 10. The serial number 4067 is stamped on the brass bedplate

and scribed on the great wheel. The comb teeth anvils were not drilled for damper pins, and non-metallic dampers were fixed to the flat anvil tops with shellac, Fig. 11.

The complex-shaped winding lever is rather short, so a strong pull is needed to wind the heavy spring. The elegant case pre-dates the use of the cheaper ogee-shaped black surround to the lid, which here has rosewood edges and a veneered top with fine scrolled marquetry and four lines of stringing. There is no glass lid.

Serial 4067 by Louis Jacques is a good quality box, about equal to contemporary 12-air two-per-turn Geneva boxes though with rather quieter tune arrangements. The accuracy of the cylinder pinning was first class. Many thanks to Niko Wiegman for providing most of this data and all the pictures. ■

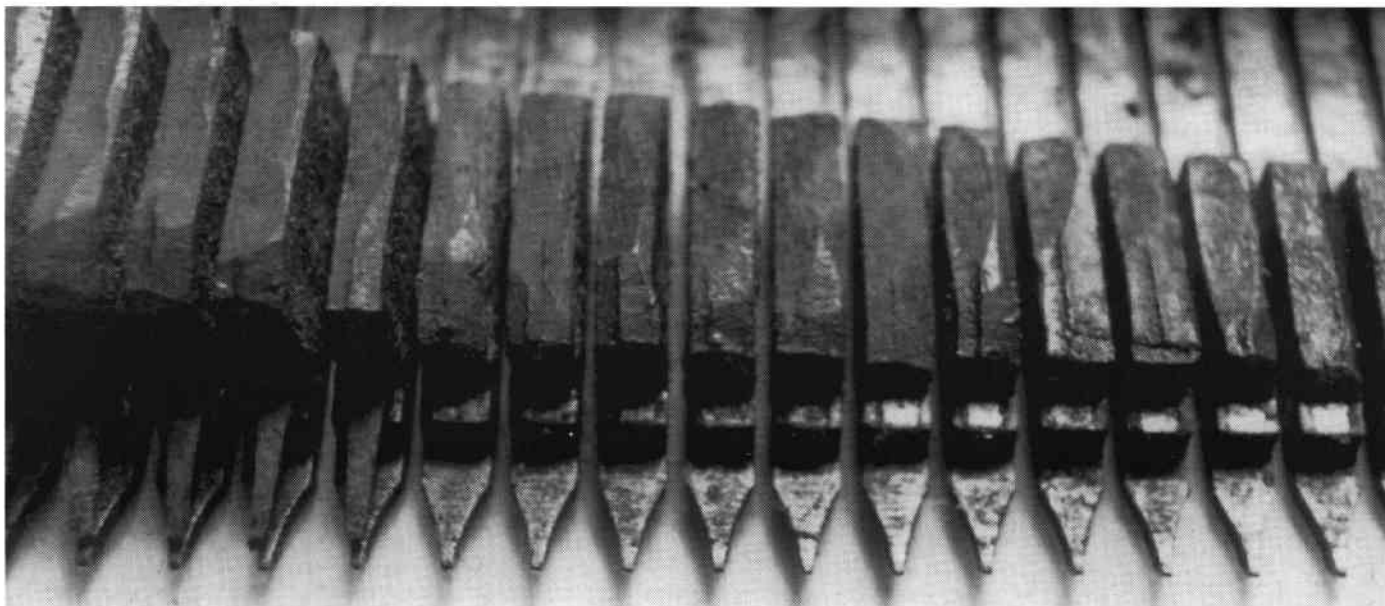


Fig. 11. Some remaining dampers, leather or parchment, mounted on the anvils of bass teeth. This could have been due to accidental omission of damper pin holes during comb manufacture; the tune sheet claims steel dampers.



To answer these pleas for help please either write to the Archivist or via the Correspondence Secretary where his name is supplied.

It is hoped to make a replica of Vaucanson's Duck, which sank without trace about a century ago. The nearest thing is Cox's Swan at Barnard Castle, but David Secrett would appreciate any information or references, pictures etc., which members may be able to offer to help with this interesting project.

Ed Schmidt of the U.S.A. is still working on the catalogue of Cabinetto/Tournophone 25 note rolls. Julian Dyer, editor of the Player Piano Group magazine is working on Meloto 41,000 series 88 note pianola rolls. I am still working on all lists as mentioned in previous journals, and in addition have recently started working on the Ariston 19, 24 and 36 note organette catalogue so please list your tune titles for these catalogues.

Are there any catalogues you would particularly find helpful to see compiled, please let me know.

Ginny Billings from California is working on the rare Telectric Brass music rolls for player piano, she has 150 on the list so far, but does not know of any other collections of rolls to list, can you help her?

A member in England has just found a supplier of new plastic film suitable for Celestina or Cabinetto rolls which can be cut to the width required. Unfortunately there is a minimum order size so anyone else interested is welcomed as the member concerned does not want to buy several lifetimes supply!

The Registrar has asked for further input of Musical Boxes, both cylinder and Disc and particularly ORGANETTES (which are only coming in very slowly at the moment) for the register, so please send in the details which as mentioned before are entirely confidential.

The Archives are always in need of new tape recordings or C.D.'s of Mechanical Music and I would be glad to give your new tape/CD a review for the benefit of us all.

The French Society Perferons La Musique is trying to compile a listing/database of all recordings of Mechanical Music ever issued in the World. This includes 78, 45, 33rpm, tapes and CD's. They have about 400 titles so far, but need many times that number in my estimation to complete the list. If you have an index of your own recordings please let me know and I will let you know which ones they are missing, or alternatively please send in full details of Title of Recording, Instrument used, from collection of, Tunes played, composed by, Date issued and price if

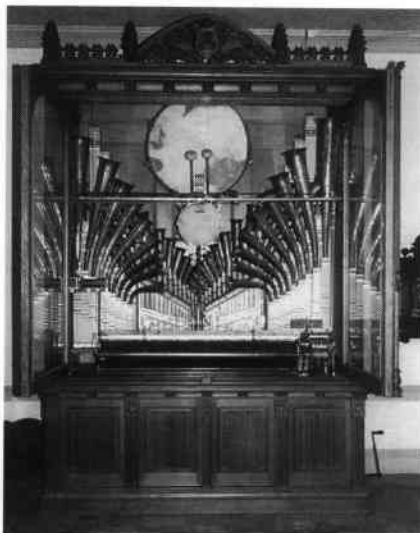
still available. I am aware that FOPS have listed all new Organ recordings for many years, but there are many museums, especially outside of the U.K. and France which neither Lorraine Aressy, Presidente of Perferons or myself are aware of so please write on to help us. This database will be made available when completed in 1996 hopefully.

Hendrick Strengers from the Netherlands is looking for any information, catalogues, tune lists etc., for a project about Hupfeld Pianos and other instruments.

I hope to continue this column each issue, but so far English members are very shy in coming forward to help, or maybe they have things sewn up so there are no requests for help or projects underway. Do let me know. ■

Cassette REVIEW

by Kevin McElhone



ECHOES OF YESTERDAY

I have just received a copy of a new tape of rare mechanical musical instruments called "Echoes of Yesterday." This tape has been produced by Nicholas Simons on behalf of a member of the Musical Box Society of Great Britain to whom the collection of instruments on this tape belong. This private collection is not open to the public, but at least now the music may be heard by a wider audience.

The professionally produced tape insert card has full details of tunes played and features a colour photograph on the front. There is also a loose sheet giving full historical details of the instruments used.

There are 19 tracks, lasting about one hour in total and containing such rarities as a 97 key weight driven, barrel operated Orchestrion by Imhof & Mukle, made in 1861 and over 12 feet high. This plays two complete barrels and feature drum and other percussion. There is an Aeolian Orchestrelle playing Noname Two Step by T. J. Bloom, which is a new roll cut in the U.S.A. and also Temptation Rag, both of which are good tunes to demonstrate the characteristics of these popular reed organs.

A very unusual instrument is a Debain Antiphonal Piano, built around

1850, which plays wooden planchettes, 61 notes, 5 inches wide. The tunes were made up of several parts which were fed into the keyframe one after the other and if you wanted to make the tune longer for dancing you simply fed a verse or chorus through the keyframe again before you added the finishing planchette.

There is one tune from the popular 20 note Gem Cob Organette and the rest of the tape is devoted to Disc Musical Boxes such as 19¹/₈" Polyphon which may be compared to a 19¹/₈" Symphonion, a 15¹/₂" Regina, an 11¹/₄" Polyphon, a 24¹/₂" Polyphon and an unusual 8" Troubadour. Most of the instruments play each disc through twice and you hear the coin dropping at the start of the track when appropriate.

The interesting 22¹/₂" Autochanging Polyphon, which has a set of 16 Glockenspiel Bars, includes hearing the disc being loaded and also replaced in the rack after playing.

There is very little background noise on this tape which has been put onto chrome tape with Dolby B noise reduction. I thoroughly enjoyed listening to the tape and wish I could have heard a complete tape of most of the instruments, particularly the Orchestrion. So I hope you will be enthused to buy this tape which is ideally suited as a Christmas present from:-

Mr. N. J. A. Simons, 3 Connaught Road, Derby, Derbyshire DE22 3LU.

Price for U.K. is £5, plus 50p postage, for Europe postage is £1 and for U.S.A. postage is £2.

I hope that other tapes will follow from this collection, but that will no doubt depend on the success of this first issue.

I also hope that other members wishing to have a professional tape produced will also consider going ahead so we may all share in their musical pleasures.

Copyright Kevin McElhone, Archivist
M.B.S.G.B. August 1995. ■

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.

Bois Durci

Derek Shorter writes from Hampshire:-

I refer to the Winter edition of "Music Box," in particular to Register News and the interesting article on snuff boxes.

I think the reference to Bois Durci and horn is perhaps incorrect.

Bois Durci means hardened wood. It was a French invention by Charles Lepage of Paris. It comprises fine sawdust of rosewood or ebony combined with albumen, the mixture placed in a steel mould, and put under considerable pressure.

Combined with fine moulding the jet black products were excellent quality. Genuine Bois Durci will be marked on the reverse in plain raised letters.

Products ranged widely from frames to boxes, but the historical plaques are the most notable. ■

Record REVIEW

by Arthur W. J. G. Ord-Hume

THE MAGIC OF THE BARREL ORGAN. *Organs from the collection of Paul Bocuse. CD Erato 4509-92133-2. Total playing time: 71' 56".*

Good title, incorrect wording! There's not so much as a barrel organ in sight as we listen to this recording of three dance organs from this well-known French collector. There are 18 tracks in all, two on a rare Dussaux, three on a 52-key Limonaire with xylophone and the rest on a large Gaudin - all book organs. A 12-page booklet in three languages tells us nothing of consequence about the instruments recorded but the opening text is questionable. I quote: 'The barrel organ (also known in French as the *limonaire* after its inventors, the Limonaire brothers)...After that bald statement, can one believe anything about this record?'

The first observation is that this is a digitally re-mastered analogue recording which accounts in part for the lack of adequate stereo image. It does not, however, justify the recordings of the Limonaire which were made before tuning. It really is dreadfully out of tune and in the track where the xylophone plays a prominent part, even that instrument is out of tune!

All, though, is not bad. Forget the recording and listen to the music! For it is the Gaudin which shows its mettle. Here is an organ with a quite astonishing repertoire of arrangements cut with that rare whimsical touch which sets aside the European organ from its transatlantic cousins exemplified by such as the staid arrangements of Wurlitzer.

The Gaudin's crisp sound, surprisingly good repetition and fine reeds show in almost all the music here. Particularly, there is a version of the waltz *España* by Chabrier which is one of the most unusual and musically-inventive I have ever heard. Triple harmony breaking lyrically into a lilting 6-8 rhythm with a melodic line which is never in two consecutive departments yet is continually on the move, this is a musical experience to be savoured.

All in all, forget the eight and a half minutes of Limonaire and enjoy the other hour and a bit of this disc. Sure it's not a perfect recording - but then these instruments should not be held up to the standards of studio recording: they are out-doors, warts-and-all players after all.

DE PIANOLA NEDERLAND. *CD Erasmus WVH172, Erasmus Muziek Producties, P.O. Box 25220, 2001 HE Rotterdam, The Netherlands.*

The recently founded Dutch Pianola Museum has just launched its first recording of instruments in its collection. The recording celebrates 20 years of the Nederlandse Pianola Vereniging which brings together collectors and restorers, enthusiasts and historians all over Holland. The CD, which includes music by Dutch pianists, is available from the Museum which is at Westerstraat 106, 1015 MN Amsterdam, The Netherlands and comes with a booklet in English and Dutch.

THE POLISH VIRTUOSO. *Duo-Art recordings by Friedman, Hofmann and Paderewski. CD. Playing Time 71' 12". Nimbus Records 'Grand Piano' series, NI8802.*

CHOPIN. *Josef Hofmann on Duo-Art. CD. Playing time = 75'37". Nimbus Records 'Grand Piano' series, NI8803.*

In the last edition of *THE MUSIC BOX*, advance information was given regarding Nimbus Records' new enterprise concerning the Duo-Art catalogue. The goal is to preserve on compact disc approximately 99 per cent of the entire Aeolian D-A catalogue. The programme calls for the publication over the next five years approximately 50 CDs.

This astonishing enterprise, unique in the world of the reproducing piano, will provide an all-time reference of Duo-Art recordings which will be available to everybody, Duo-Art owner or not. It is made possible by the use of Gerald Stonehill's extensive collection of more than 6,000 original rolls and will feature a galaxy of some 60 pianists from the early 20th century.

To transfer the music from piano-roll to digitally-mastered CD, the instrument being used is the only existing Duo-Art Robot, a *vorsetzer* designed and built between 1973 and 1974 by one-time Aeolian Company boffin Gordon Iles and Gerald Stonehill. This one-of-a-kind cabinet player was featured in *THE MUSIC BOX*, Volume 7, No. 2, Summer 1975, pp.75-6.

There will always be critics who question the authenticity of the reproducing piano and its music-rolls. Those who brook no trust in mechanical music are usually the firmest critics, espousing what poor interpreters reproducing pianos are and asserting that the named pianists could not have put their names to such mechanical sounds.

Admittedly styles of piano-playing and musical interpretation have changed over the years and, yes, some of the music-rolls of old sound strange to us today. But what are we hearing? A lack of what we expect to hear? A difference from that which we are accustomed to? Or is it because we know instinctively that the sound we

hear comes from a non-human performer?

It is accepted that most piano-collectors are not musicians and few owners of reproducing pianos could attempt to match by hand the music their instruments play. By the same token, most who aspire to 'finger-played' music jealously guard their art and must always find fault with the artificial, however good it is.

At the same time, it has to be admitted that there were good pianists and bad pianists then as now. Given the relatively poor quality of gramophone-recordings and the burgeoning wireless, musical criticism existed then in a different form from now. No matter how good a music-roll and its playing mechanism may be, one cannot embellish a second-rate performance and it must survive as just that.

To this reviewer, that is the very reason why the reproducing piano remains so important: it preserves something which, give or take a little, we have grown out of. Styles of playing have changed. Expectations of pianists - and our expectations of their playing - have altered considerably in half a century.

A reproducing piano roll is therefore a tiny time capsule pre-serving one performance from one day and with it all the ambience of that far-off occasion.

No, if we accept the foregoing, then we also have to accept the critics and the anti-reproducing-piano saboteurs. We have to listen with an open mind.

What we do have from Nimbus Records is the best-possible transcription of these old performances so we can get as near as possible to the sound which the recording pianist finally agreed was worthy of his name.

The first two recordings of this great corpus are already before us. Listen to Paderewski playing his own *Minuet* and thrill to a sound from another age. Hear Friedman playing his *Estampes* Nos. 2 and 4, revel in Hofman playing so lyrically *The Sanctuary*.

The Hofman disc gives us a dozen rolls of Chopin from the *Polonaise* in A flat, Opus 53 through to the delightful *Scherzo* in C sharp minor, Opus 39.

It is difficult to praise these two discs high enough. They are by far the best Duo-Art transcriptions to have been issued anywhere in the world and are more important even than the portfolio of long-play recordings *The Welte Legacy* published in America two decades ago.

The Nimbus Records' contribution to the preservation of mechanical musical interpretations can only earn plaudits on all counts.

We await, with bated breath, for subsequent issues in this monumental series. ■

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14 note organette tunes over 100 titles. Some original, others mainly copies, send S.A.E. to Ted Brown (address on contents page) for list. If you have a damaged roll needing copying get in touch, only 14 note at present.

THE MUSIC BOX SUBJECT INDEX

with listings of Authors, Society Meetings and Excursion reports, selected Letters to Editor, H.A.V. Bulleid's Musical Box Oddments, Book and Record Reviews all cross referenced where appropriate. An easy to read compendium of Society proceedings of 32yrs, to end Vol. 16. 34 double sided pages simply bound in A4. £5 by post (U.K.) from John Powell (any profits to Society funds). Address, see advert for Ilkley Fair.

Polyphon Discs 19 5/8", over 50 various conditions and titles. Single discs or all in a wooden storage box with hinged lid. Telephone: 01-403-823 533 for list.

WANTED

Organette music wanted. Any **Dolcine** card music any condition. 14 note **Melodia** and **Clariona** music (on spools). All other organette music, bands, spools, discs, any condition considered. Contact Ted Brown 01403 823 533.

Automata, large or small, can usually buy right over the telephone. Jerry Wallace, 1641 Tower Grove Drive, Beverly Hills, California 90210 (310) 858 0528.

Any interesting odds and ends, ephemera, tune lists and any books to do with mechanical music that you could donate to the archives. Contact Kevin McElhone.

24 1/2" Mikado Polyphon Wanted or similarly cased large **Symphonion**, also 11 7/8" **Symphonion** mechanism and/or discs for same. Discs also for 19 5/8", 15 1/2" **Polyphon**, **Polkas**, **Marches**, **Waltzes** and **Deep South** titles. Contact Mark Singleton 01253-812639.

Celestina Wanted, also **Duo-art** pianola rolls. Please write Davis, 10 Hilltop, Loughton, Essex IG10 1PX.

BLACK FOREST COLLECTOR

Seeking unusual and ornate Cuckoo clocks, Organ clocks, Animated Black Forest clocks, Musical Black Forest clocks - trumpeters etc.

Roy Aletti, P.O. Box 757 Harrison, NY 10528, USA. Phone: 010-1-(914) 835-1930, 010-1-(914) 835-0830. Fax: 010-1-(914) 835-0828.

Deadline Dates for Display Advertising Copy

1st April; 1st July;
1st October; 1st February

Editorial copy **must** be submitted at least

8 days prior to above dates.

Posting of magazine:
27th February; 27th April;
7th August; 7th November

WANTED

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

Please telephone:
Alan Wyatt on (01223) 860332.

Is this the first thing you looked at?
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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.

*Send in your
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NOW!!!*

Wanted

Articles for
publication in the
"Music Box"

Let the membership as a whole benefit from the experience of individual members. Write a letter or send a complete "article." Photographs of unusual pieces are also required for "Members Showcase."

Address your correspondence to:
Graham Whitehead,
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Crondal Road, Exhall,
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Musical Box Discs - Over a thousand discs in stock for various Musical Boxes. Send 50 cents along with your specific needs for a list of those discs currently in stock....OR....send \$4.00 for a complete list of all discs in stock. All discs listed by title, number, condition and price. (overseas, \$5.00)

Restoration Supplies - The only catalog in the world specializing in your Musical Box Restoration needs! Governor jewels; damper wire in 7 sizes; tipping wire; geneva stops; worm & worm gears; specialty tools; lid pictures; books; decals; instruction booklets; and much, much more! Illustrated catalog, over 60 pages! \$5.00, refundable with order. (Overseas, \$6.00)

Restoration School - The only school in the world specializing strictly in Antique Cylinder Musical Box Restoration! For professionals and amateurs alike. Learn "hands-on"...correct disassembly; cleaning/polishing; comb honing; cylinder re-cementing; tooth and tip replacement; tuning; dampering and much more! Classes are held during June and July every 2 years and are taught by professional teacher/restorer/author Dr. Joseph E. Roesch. Call or write for full details.

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Membership Cards

For those of you who have requested and obtained membership cards, some good news. So far we have obtained concessions in various forms, provided you produce your membership card, at the following museums.

Keith Harding's World of Mechanical Music, High Street, Northleach, Glos. Tel: 01451-860181 - Two visitors for the price of one. Open 7 days a week 10am - 6pm.

Penny Arcadia, Market Place, Pocklington, York - Two visitors for the price of one. Open 7 days a week May and September, 12.30pm - 5pm. June, July and August 10am - 5pm.

The Mechanical Music Collection, Church Road, Portfield, Chichester. Tel: 01243-785421 and 01243-372646 - 25% discount on museum shop souvenirs. Open Easter to September, not Saturdays 1pm - 5pm. October to Easter, Sunday 1pm - 5pm.

Ashorne Hall, Ashorne Hill, Near Warwick. Tel: 01926 651444 - Two visitors for the price of one. Open Sunday afternoons, March to December. Saturdays, July and August. Fridays, July. Also Mighty Cinema Organ Show most Wednesdays and Thursdays.

Marchal Museum of Mechanical Music, Es à La Ligne, CH-1453 Bullet, Switzerland. Tel: 024/613426 - Visiting by appointment. Free to all UK members of MBSGB producing membership cards.

The Mechanical Music Museum at Cotton, Stowmarket - Open Sundays June to September 2.30pm - 5.30pm. 20% discount to all members with cards.

Several other museums have expressed an interest to give us reductions and we await the results of their Trustee's meetings.

If any members who supply services or sell musical boxes are

prepared to give a discount on production of a Musical Box Society membership card, please contact me (Ted Brown) and I can put your details in the next Journal. A list will be issued annually of all places that give discounts. Inform me of any changes.

Paul Corins Magnificent Musical Machines, just off the B3254 at St. Keyne Station, near Liskeard. Opening times and dates: 10.30am - 5.00pm. Easter: Good Friday for 10 days inclusive. Daily: May 1st until last Sunday in October. Spring: Sundays and Thursdays in April. Phone: Liskeard 01579 343108.

Watermouth Castle, Devon, between Ilfracombe and Coombe Martin. Open Easter to end of October. Closed Saturdays. 10% off for members and all persons in the party or group visiting after 1pm. This offer cannot be used in conjunction with any other offer. Tel: 01271 863879. ■

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MECHANICAL MUSIC

Tuesday, 30th April 1996



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