

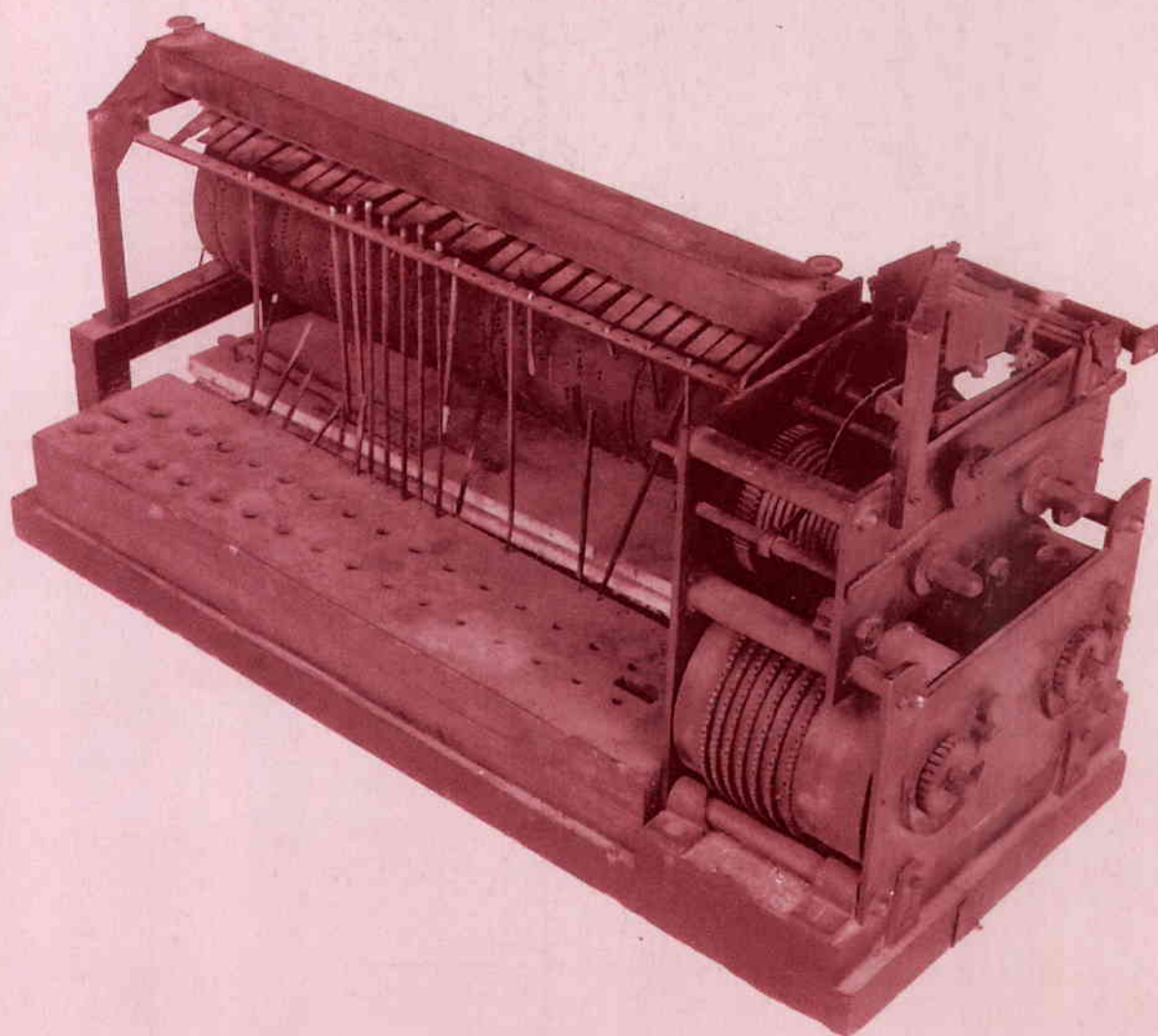
An International Magazine of Mechanical Music

Volume 17 Number 8

Winter 1996

Edited by Graham Whitehead

The Music Box



Inside

Collector's Showcase

The Music of Mechanical Instruments

The Journal of the Musical Box Society of Great Britain

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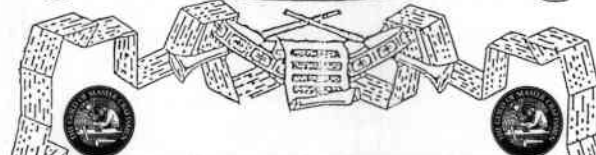
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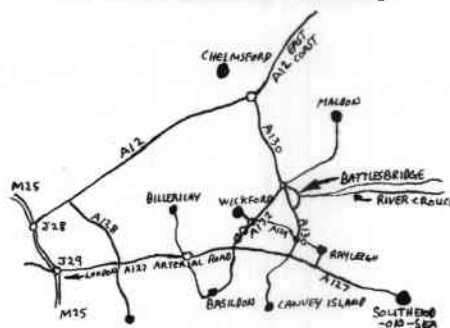
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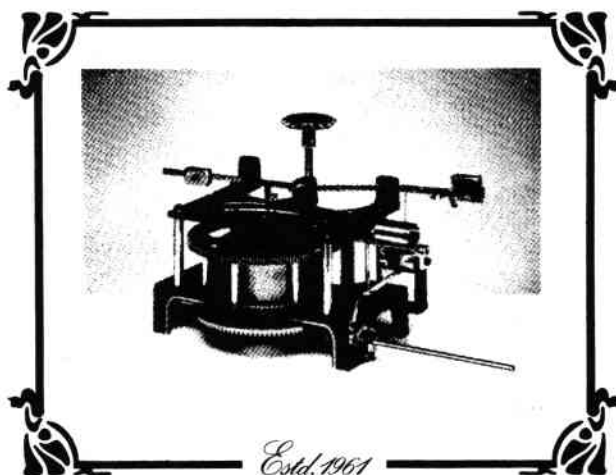
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The Music Box

An International Magazine
of Mechanical Music

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Front Cover:

A clock-base barrel organ by John Moore, Clerkenwell. To be included
in the 5th December sale at Christie's, South Kensington.

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The Journal of the
Musical Box Society
of Great Britain.

Volume 17
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Winter 1996

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*The Editor and the Committee of the
Musical Box Society of Great Britain wish
all its members a Happy Christmas and a
Melodious New Year.*

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
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President's Message

The way ahead . . .

As we approach the winter and inevitably the end of another year we have the opportunity to look at the position of our Society and, in particular, to think towards its future.

The plain fact of the matter is that with fewer than 600 members we cannot think of ourselves as financially secure. As ever we need more members but that in its own cannot be approached in isolation. What we have to address is what we can offer new members? What really are the benefits of belonging to the Society?

Having a membership drive with no clear message is an ill-considered strategy.

Our strengths lie in our magazine and the material we publish in it. In short, our strength is largely dependent on the efforts of those of our membership who are prepared to write and research. This gives us a *commodity* to build on.

We are not alone in the questing for more members, though. Everybody - even the 2,400-strong MBSI - needs to keep its membership machine in top gear for the same reason as ourselves - to ensure a future.

The GDFMM, our German sister society, has about the same number of members as ourselves. It has as its great strength the same valuable asset as ourselves - a first-rate magazine backed by a team of dedicated writers and researchers.

I have often spoken about the problems of an ageing membership with static growth-rate. As in nature, there is an optimum size for everything. It seems that every organisation sooner or later achieves its optimum size over and above which it cannot expand unless it changes its identity or its direction. It is significant that we have maintained our Society at more or less the same size for some while now and this must tell us that the only growth we may see will be the replacement cycle of new members to replace those who, for one reason or another, drop out.

I have always been keen to establish a faction within the Society to take on the development of new mechanical (and here the terms might be taken loosely!) musical instruments to help continue the generic image of automatic music into the new millennium.

Our German colleagues have made great strides in this direction already. Those of us who attended the Hereford meeting had the delight of hearing one of the latest portable street organs from Jäger & Brommer in Waldkirch playing music by Mozart, Handel, Haydn and Domenico Zipoli played from perforated

paper roll. But there has been modern technology, too. Take, for example, the invention of the electronic programme for the small organ.

And take the work of Conlan Nancarrow who has single-handed brought the Pianola into the modern age.

The time is ripe for some new thinking about old ideas. Britain has not been forward in this type of technology and it is high time we made up for our tardiness. ■

SOCIETY TOPICS

FORTHCOMING MEETINGS

Christmas Meeting 1996 Saturday 7th December

There will be "open-house" meetings at the homes of Nicholas Simons and Ted Brown.

Nicholas Simons, Blagreaves Hall, 173 Blagreaves Lane, Littleover, Derby DE23 7PW. Tel: 01332 760576.

Ted Brown, The Old School, Guildford Road, Bucks Green, Horsham, W. Sussex RH12 3JP. Tel: 01403 823533

Both will be informally open from 10am - 5pm where arrangements have been made for local members' instruments to be played. Light refreshments will be available and consequently the arrangers will need to know the exact numbers. Please send a S.A.E. giving numbers wishing to attend and stating approximate time of arrival. Numbers will be limited and members will be sent admission tickets and a sketch map of the location. The arrangers will not be able to cater for casual visitors. ■

M.B.S.G.B. Spring Meeting 1997

Date: Friday 21st - Sunday 23rd March 1997.

Hotel: Hotel Ibis (Heathrow), 112-114 Bath Road, Hayes, Middlesex UB3 5AL. Tel: 0181-759 4888, Fax: 0181-564 7894.

Cost: £27 per person, per night - bed and breakfast.

Reservations: Please telephone hotel direct. **NO** deposit is required. Please mention Musical Box Society of Great Britain when making booking.

Local Organiser: Richard Cole. Tel:/ Fax: 0181-761 1001.

Proposed Visits: The Musical Museum. A tour of the instruments and also a special "Pianola" and vocal concert.

Kew Bridge Steam Museum. A magnificent collection of steam pumping engines and the history of London's water supply.

The Vintage Wireless Museum. A splendid collection of early radios and associated material. All in working order.

House Visit. A visit to the home of Richard Cole and Owen Cooper. A "mini-museum" in itself! Aeolian Residence Pipe Organ, Reproducing Pianos, Organs and Verbeek Street Organ and more.

It is also hoped to be able to visit a London Cinema - complete with Mighty Organ - but this will depend very much until the last minute on the theatre's opening schedule.

Optional Extra: A visit to the famous Players' Theatre for an evening of Victorian Music hall. This will take place on the Friday evening. It is suggested that members check-in to the hotel and then make their way to London's West End by public transport (details below) since parking in Central London is difficult. Please telephone Richard Cole for details, cost, etc., and to make a booking.

Location of Hotel: Hotel Ibis (Heathrow) is situated on the A4, a mile or so west from the junction with the A312 which is junction 3 on the M4 motorway. It is accessible from the *eastbound* carriageway of the A4, two hundred east from the junction with the A437. *Plenty* of car parking.

Public Transport: Piccadilly Line Underground to Heathrow Terminals 1, 2 and 3. Hotel Ibis operates a *free* courtesy bus, half hourly service, from the bus stops outside Terminals 1, and 2. (It's bus stop number 12 "local hotels" outside Terminal 2). Otherwise, plenty of taxis from the Underground station. 5-10 minutes drive, about £4.

Journey time from Hotel to Central London about 1¾ hours.

Meals: These will be arranged during the day. For those *not* visiting the Players' Theatre and arriving at Ibis during the evening, the Hotel Restaurant is open from 6pm to 11pm and operates a 1-3 course, buffet style service, priced from £6.50 to £11.50. ■

Autumn Meeting 1997 September 12th - 14th. I.O.W.

Local organiser M. Calvert. Details to be arranged.

Keith Harding has offered to be a local organiser for a meeting in 1998. Any member willing to be a local organiser for future meetings please contact Roy Ison. ■

REPORT ON PAST MEETINGS

Autumn Meeting 13th-15th September 1996 The Green Dragon, Broad Street, Hereford

Friday the 13th was certainly not unlucky for Musical Box Society members who made their way to Hereford on that day for the Autumn meeting. For, once again, the sun shone upon our endeavours.

This meeting was originally planned by Bob Haiselden, but following his sudden death, Jill bravely made the



Alan Pratt presents Jill Haiselden with a bouquet of flowers.

decision to complete what Bob had started. And what a splendid meeting it was.

Friday evening saw most of us safely installed in the Green Dragon Hotel in Hereford having (eventually) unravelled the intricacies of their one-way system!

First call on Saturday was to Ross-on-Wye and the Lost Street Museum. This turn-of-the-century reconstruction contains a wide range of 'shops' depicting retailing of the period with some unusual and fascinating items on display. The main attraction, however, was undoubtedly the display of mechanical music. From a large Aeolian roll playing organ to small disc and cylinder boxes there was something for most tastes. Even the "pub" in the Lost Street had a coin-operated polyphon.

Soon after midday we were off to visit the Forest of Dean Mechanical Organ Museum, at Drybrook.

Wally Marfell, our host, demonstrated a selection of instruments, although our group really exceeded the capacity of the Museum, and getting to some of the exhibits was a little difficult. The star of the collection is an Imhof & Mukle barrel orchestrion which dominates the small

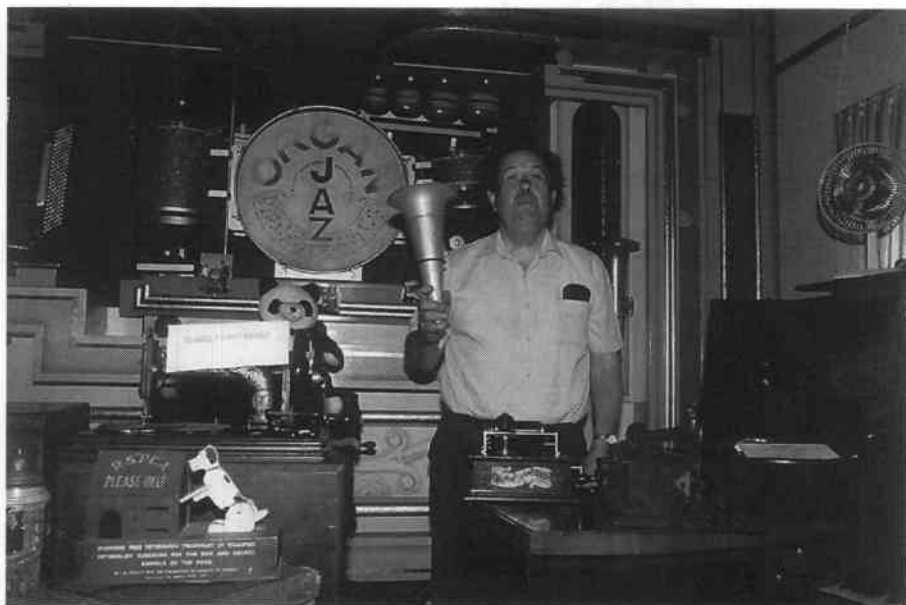


Paul Bellamy entertains with his Jager & Brommer street organ.

museum, and provides a truly stirring sound. A final offering from the Decap Organ and it was time to move on - this time to Hay-on-Wye.

Hay, with its abundance of antique shops, many specialising in books,

provided a happy hunting ground for members seeking a bargain. When we returned to the coach for our return to Hereford there was considerable interest in "who found what" with purchases displayed and admired.



Wally Marfell demonstrates a selection of instruments.



David Walch thanks the owner of the Lost Street Museum.

Saturday evening, as always, was the Society dinner after which members demonstrated some items which they had brought along. John Turner told of his acquisition of a Serinette and how he enlisted the aid of the local police forensic unit to decipher the tune sheet. Paul Bellamy entertained with his Jager & Brommer street organ, whilst dressed in suitable itinerant street organist style. Several other boxes and organettes were played and enjoyed.

Sunday, and one last visit before we made for home. Dinmore Manor which is about six miles from Hereford dates in part to the 12th century, but much careful construction has been carried out this century. The Manor with its beautiful gardens was a delight, but for many of the MBS members the 18th century chamber organ and an Aeolian pipe organ proved irresistible. Whilst coffee was served we were treated to an impromptu concert in the perfect setting of the Music Room. A wonderful way to round off the weekend.

Our thanks, as always, to everyone who worked so hard to make the meeting a success, and especially to Jill Haiselden - Bob would have been proud of her. ■

COMMITTEE NOTICE

At their meeting at Hereford in September 1996, the Committee recommended that the membership consider the following changes to the rules of the Society.

The Committee recommend the following proposals be adopted:-

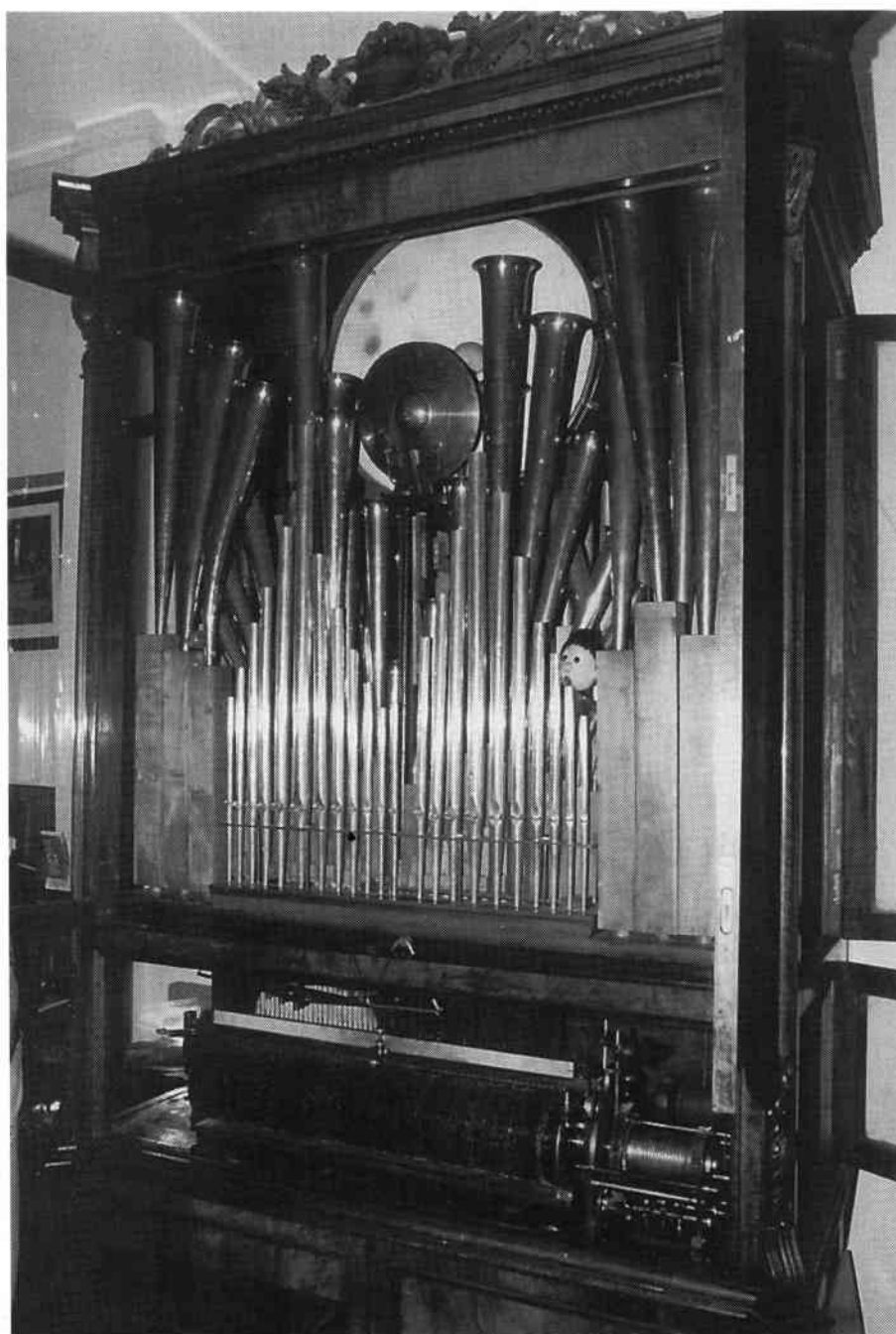
1. The post of President should be held for a period of three years.
2. A Chairman be selected from within the Committee. The election for this post to be held at the first Committee meeting after the AGM.

Proposed: Arthur Cunliffe.

Seconded: Alan Pratt.



Arthur W.J.G. Ord-Hume in the music shop of the Lost Street Museum, tries the Aeolian reed organ.



The star of the collection at the Forest of Dean Mechanical Organ Museum.

NEWSDESK

BIGGEST EVER MBSI MEETING

Our elder sister association, the Musical Box Society International, has just staged its biggest-ever meeting in America.

Long before the official close of pre-registration, applicants had to be turned away because the large and rather sterile-looking Hyatt hotel at Schaumburg, Chicago, was filled to capacity.

And among the many who attended was a goodly-sized number from the MBSOGB plus a large delegation from the German society - the GDFMM - and the Swiss not to mention France, Denmark, Australia, New Zealand and Japan.

A number of local members opened their homes, among these being the vast palace of mechanical music belonging to Jasper and Marian Sanfilippo the sheer size and quality of which left many open-mouthed.

Chicago, a city which has successfully designed-out the pedestrian, certainly has some dramatic private collections to offer the enthusiast and we Europeans were not disappointed!

MBSI AND NAWCC IN MUSEUM TIE-UP

A unique proposal to create a joint museum of mechanical music and horology was put before the business meeting of the Musical Box Society International in Chicago on September 1st, 1996.

With a membership of a staggering 34,250, the National Association of Watch & Clock Collectors - NAWCC - already has a public museum but it is now planning a new and considerably larger building. It has approached the MBSI with an offer to provide the MBSI with a major display area, free of charge, in which to establish a permanent exhibit.

Such opportunity comes once in a lifetime and it is thus not surprising that the motion to accept was carried by an overwhelming majority. Everybody present recognised it as a golden opportunity to expand in the right direction. However, the project will require \$75,000 in order to furnish the 7,000 sq.ft. (650 m²) bare display area.

Museums Committee chair Gloria Schack demonstrated supreme skill in fund-raising at the annual dinner and, to the astonishment of those less attuned to the flaunting of the corporate begging-bowl, managed to secure pledges of no less than \$71,000!

If the expected 95% of these are honoured, then the museum, planned for 1998, is secured!

SHATTERED MYTHS

Keynote speaker at the MBSI's 47th convention at Chicago, Illinois, was our President, Arthur Ord-Hume.

His address was to mark the 200th anniversary of Antoine Favre's claim to have invented a carillon without bells for musical watches. The Swiss, however, have interpreted this as the 200th

anniversary of the invention of the musical box, an altogether different matter as quickly became apparent.

Arthur Ord-Hume's talk began by showing how we should treat presented history with a degree of care since what we were told may not necessarily be true.

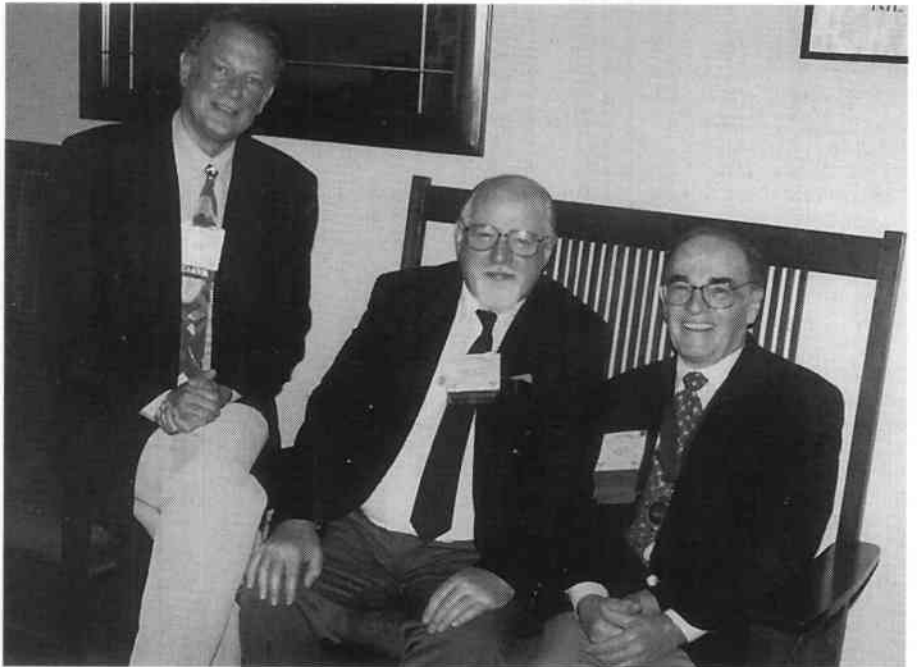
He demonstrated how, in so many facets of history, that what we are led to believe as fact is so often a historian's post-event interpretation. The discovery

of America by Columbus, he pointed out, was not necessarily the first European landfall on the Americas and he cited some of the claims and evidence of earlier 'discoverers'.

Historic events, he said, may often have gone unrecorded simply because there was nobody present who could identify them as such - and even then there was always the possibility that the observer could not even write!

As for the comb/cylinder musical movement, he showed pictures of clocks fitted with well-developed musical movements which appeared to pre-date Favre's claim.

But his final slides, of a *sur plateau*



The Three Presidents meet in Chicago. Dr. Jürgen Hocker of the Gesellschaft der Freunde Mechanischer Musikinstrumente (GDFMM), Arthur W. J. G. Ord-Hume of the MBSOGB, and Dr. Frank Metzger of the Musical Box Society International (MBSI).



At the home of Bill and Dee Kavouras in South Chicago the editor of the MBSI's *Mechanical Music* listens intently to a Nicole Frères overture box, serial number 32025, gamme 1235, playing Rossini's *William Tell*, Barber of *Seville* and *Semiramis*, and Mozart's *La Flûte Enchantée*.

tuned steel tooth musical movement in an automaton goblet made in Hungary and dated 1651, left his 820-strong audience both spellbound and speechless.

The goblet, which Arthur Ord-Hume said might have been modified after its engraved date of 1651, could be no later than 1720. Expert horologists present agreed that the whole mechanism with its musical movement could be no later than the mid-18th century and might even date from the mid-17th century.

President Ord-Hume succeeded in his claim that the tuned steel tooth, which Favre is said to have invented, was known at least 50 years and possibly 150 years before Favre.

Even so, he accepted that while the tuned steel tooth may have evolved in Paris and Eastern Europe long before Favre found a way of fitting it into a watch (which was the sole subject of his claim), it was the Swiss which elevated experimental technology to the pinnacle of perfection and it was they who unquestionably created the musical-box industry.

ETOUFFOIRS EN ACIER . . .

One senior member of the Swiss delegation, who shall be nameless, was fascinated by the sounds of the cicadas in the trees. The noise these make is quite extraordinary and for those who have never experienced it, it is daunting to come upon a tree which is producing a loud screeching sound created by thousands of tiny, hidden grasshoppers holding a union meeting.

The Swiss person said: "What is that

noise?"

"Poor dampers", came the answer.

"But trees in Switzerland don't make that sort of sound!"

"That's because they've all got good dampers!"

INSIGHT INTO AUCTIONEERING

The MBSI held its first-ever auction at Chicago. Run by a fine chap with the sort of voice which is a cross between that of a horse-race commentator as the finishing-post draws close and an excitable railway train-departure announcer, those of us who were foreign had great difficulty understanding the quick-fire banter.

More like a fish-market auction with extra vocal, understanding what was going on was clearly beyond we non-Americans. It was amusing to see amongst our UK delegation senior representatives of two certain London auction houses sitting in the audience, wide-eyed, wrinkle-brow'd and open-mouthed at the proceedings.

We are unreliably informed that changes may be in hand at establishments in South Kensington and New Bond Street which may reflect exposure to this singular experience. Such changes might include the chucking-out of the gavel and its replacement with a grotesque sweeping manipulation of the upper body concluding with a violent banging-together of the hands to the accompaniment of a shout something like "Ker-pow! It's YOURS!"

That ought to make life more interesting!

PROF. BUCHNER HONOURED

The MBSI has presented its coveted Q. David Bowers Literary Award to Alexander Buchner in token of respect for his considerable work in the field of the history of mechanical music.

For most people, it was Professor Buchner's book *Mechanical Musical Instruments*, dating from the early 1950s, which inspired many people to begin collecting. His later book, *Les Instruments de Musique Mécanique*, published in a French translation by our member Philippe Rouillé in 1992, was an outstanding contribution to the literature of our subject.

BRING SOMETHING TO SHOW US ALL . . .

Many people attending musical-box meetings like to bring something along to show everybody. It adds a nice touch to the proceedings.

Most people restrict their bring-along musical pieces to snuff-boxes or perhaps a cylinder musical box which will go in the car. But if the meeting is in the United States and you live in Germany (albeit on the Rhine), what can you do?

When Siegfried Wendel decided to go to Chicago for the MBSI gathering, he thought he'd take something along to show. His choice, however, required a Jumbo jet freighter, three vast packing cases and a lot of labour. The object was so large that the cost for transporting it from Chicago's O'Hare airport to the hotel was a cool \$1,000!

Why? What was it?

Only a brand new Weber Maestro



No grand staircase can ever be considered complete if it does not have an Imhof & Mukle barrel-operated orchestration on the half-way landing. This one, at the Sanfilippo home, dates from around 1865 and, as with everything in this fine mansion of music, plays perfectly.



For the serious show-organ buff, the true sound of a Parisian-made organ is the Gavioli-sound. Others, though, are equally viciferous about the Limonaire-sound with its characteristic harmonic overtones. On an upstairs landing at the Sanfilippo theatre is a whole clutch of instruments, among which is this very beautiful Style 250 67-key Orchestrophone of 1905. It features 6-note bass, 9-note accompaniment, 21-note melody and a 17-note counter-melody.



Of all the impressive German piano-orchestrions ever built, one of the nicest - and, incidentally, one of the rarest - is the Popper Felix. Not even in Bowers' *Encyclopaedia*, this fine machine is musically superb and plays with great finesse. Apart from the three rotating light-clusters on the upper part, it has a most attractive 'moving picture' on the front. An illuminated picture of a flower-girl appears to have an animated arm as four images are sequentially illuminated from behind. It must have created a great stir when first it was introduced in the early part of this century. Another from the Krughoff collection.

orchestration! Siegfried has been replicating these for some while and has made about eight which are absolutely faithful copies of the original, including the very special sound.

The Maestro is actually the second instrument Siegfried has tackled. Last year he completed a batch of brand-new Hupfeld Phonoliszt-Violinas including a unique twin-towered six-violin model.

This behemoth Violina existed around the time of the First World War but none is known to survive anywhere. Siegfried built this one from the copious data contained in the original German patents and used the exact construction methods employed in the 'normal' triple violin model.

The Wendel enterprise is not unique. A decade and more ago, Bill Edgerton of Darien, Connecticut, built a number of Seeburg piano-orchestrions and at Chicago we were treated to the sight and sound of David Ramey's amazing restitution of one of America's rarest and most sought-after instruments - the Engelhardt Banjorchestra.

SANFILIPPO'S PALACE COST PEANUTS

Surely one of the biggest and grandest musical-instrument palaces most of us have ever seen is the fantastic house created by Jasper and Marian Sanfilippo.

This vast house set in grounds which include a large lake, a workshop big enough to double as a tenement-block and an additional display building big enough to house two Boeing 747s (but which actually houses a large carousel, a Waldkirch Gavioli, a steam locomotive and a number of industrial steam engines) is impressive by anybody's standards.

It is hard to realise that this great collection - and the house - has all been built since 1972 and is still in the process of completion.

When Jasper Sanfilippo began his interest in mechanical music he went in for it in a big way. His fortune, established in the business of marketing peanuts and roasted nuts, has been applied to the creation of a quite remarkable palace of music.

The house, for part of it is just that, starts like all good homes with a hallway and a grand stairway. What a hall! What a stairway! The hall is redolent in large orchestrions - there are three on one side and two on the other - while the focal point of the stairs is a half-way landing dominated by a magnificent and very large Imhof & Mukle.

Touring this house consists of entering room after room of treasures with instruments in abundance. San-



The Automatic Banjo Company grew from Bostonian Charles B. Kendell's 1896 invention of a roll-playing banjo. One of the cleverest of the American-made instruments it was also one of the more unsuccessful. Like the Wurlitzer Harp, it was too softly-voiced for public places and also needed regular attention. Some 32 patents went into its creation, many for the complex plucking system. After several name-changes, the company folded in 1906. The Encore Banjo is highly sought after today. This example of a late-style Encore (c.1905) is in the Krughoff collection.

filippo, never one to be contented with owning just one of a type, lines his walls with examples. There are rows of coin-operated pianos, Wurlitzer Harps, Reginas, organs - the lot.

You go downstairs into the re-creation of a saloon complete with shaft-and-pulley belt-operated cooling fans - and more instruments. You round a corner and find another giant cafe or fairground organ (your reporter lost count of the Mortier dance organs, each of which would be thought an ample sufficiency for most collectors).

A sympathetic collection of the interiors and fitments of many great Chicago picture-houses and bars, hotels and other buildings has gone into the creation of this wonderful house. The theatre, for example, is complete with balcony, seats, chandeliers and so on. And the gigantic Wurlitzer rises majestically from a hole in the stage and turns as it is played by some unseen hand (there is a library of a huge number of tunes pre-recorded and 'played' by computer).

GOOD USE FOR AEROPLANE HANGAR

Jim Krughoff and his wife, Sherrie, develop land for a living. And Jim had a notion to build a residential park for the really, really filthily affluent. If people

had cars, then he'd build a private estate for people who had aeroplanes as well!

His development, in rural Illinois, is a remarkable blend of fine, luxury housing and superb amenities. Created around an airstrip, each of the houses has its own hangar-cum-garage attached to and forming part of the house and each 'driveway' is a taxi-strip to the runway.

Here on a Sunday afternoon you find people tinkering with their light aircraft on the driveway the way most people fiddle with their cars.

Jim Krughoff built his own fine home on this estate but doesn't fly any more. His hangar has become a home for his mechanical instruments which include Siegfried Wendel's six-violin'd twin Hupfeld, one of David Ramey's new Banjorchestras and a variety of large orchestrons (including the very rare, possibly unique surviving Popper Felix piano-orchestron: see description in *MBSI Bulletin*, Vol. XXIX, No. 2, pp.2-22).

A highlight of the Krughoff collection is a large Nicole Frères cylinder box, serial number 39234, *gamme* number 2036 and described on the tune-sheet as being a 'Four Overture' movement. This is clearly wrong for the tune-sheet lists just two melodies, each in two parts - *The Last Rose of Summer* (described as by Flotow) and *Grande air à variations* by Procke. Clearly, then, it is a variation box although the arrangement of the first tune is actually different from that found on the other version, the *gamme* of which places this melody with the tune *Lily Dale*.

The *Grande air à variations* turns out to be by Heinrich Proch who was born at Česká Lipa (Böhmisch-Peipa) on July 22nd, 1809 and who died in Vienna on December 18th, 1878. He was an Austrian composer, singing-master and conductor who also wrote a considerable amount of music which enjoyed some respectable degree of popularity during his lifetime. However, his somewhat florid vocal variations from the early 1840s remained very popular with aspiring singers throughout his lifetime.

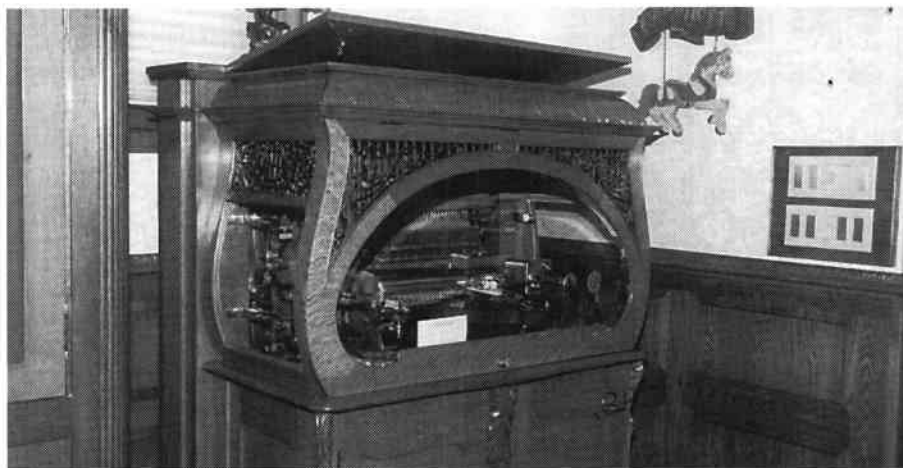
The first performance was given by Minna Peschka (*née* Leutner) who was one of Heinrich Proch's pupils, the inference is that he wrote the piece for her but there is no proof. Her renown across Europe reached its peak in the late 1860s and in 1872 she came to England. That autumn she was in Boston at the Festival.

From the serial number, it suggests that at the time this box was made, Minna Peschka's career was at its height and Proch's music at the peak of its popularity. Today it is never heard and even his name is forgotten.

THE ANDROID CLARINETTIST

Until a few decades ago nobody outside The Low Countries had ever heard of Cornelis Van Oeckelen. Strangely, his name escaped the scrutinising gaze of the experts, the probing writers and the ever-watchful encyclopaedists.

The problem was that he led a chequered existence and lived at various times in Breda, Batavia, Boston and New York. Born in Belgium on June



Most are familiar with the 'domestic' model of the Mills Violano-Virtuoso. Here, from the Krughoff collection, is the less-common 'commercial' model made for use in public places. It features a serpentine-sided glazed top with a lid which can be opened as seen here. The back of the case, however, is rectangular and larger than the front.

26th, 1798, he was a truly dramatic maker of spectacular automata whose achievements have only recently come to light.

Inspired by the works of Vaucanson, he cherished the idea of making an android which would play a musical instrument and play duets with him. He would play the keyboard and the figure the clarinet.

Years of labour met with success but he and his mechanical musician failed to earn the expected rewards. Disillusioned, he went to the Dutch East Indies and then to America where he improved his instrument further. However, he failed and died none the richer on February 20th, 1865.

Recently an American University has discovered that the Van Oeckelen android musician had somehow at some time in the past come into its possession and was pleased to dispose of it to one of America's leading collectors and restorers of rare and exotic automata. This person, renowned internationally for his highly gifted restorations, is now restoring Van Oeckelen's masterpiece.

The problem is that between discovering the android and transporting it, the musical instrument has 'disappeared'. This could present a singularly major obstacle to the task since this was no ordinary instrument. From old descriptions we learn that it comprised two chambers, one for the fingers of each hand, and that the wind was provided not through the mouthpiece as might be expected, but through the thumbs of the figure.

EUROCLYDON'S IMHOF ALIVE AND WELL

In Number 6 (page 147) mention was made of the great Imhof & Mukle barrel orchestrion which once graced the ballroom of the Euroclydon Hotel in the Forest of Dean. This was photographed by Arthur Ord-Hume in 1957, by which time the hotel had closed, and described in his book *Barrel Organ*.

During the Hereford meeting in September, we had the chance to visit the Forest of Dean Mechanical Organ Museum run by Wally and Gill Marfell at Drybrook. This turns out to be in the

grounds of the property owned by the old hotel owner and stands under the shade of the rather grim bulk of the tower'd Euroclydon, still standing but today as an old people's home.

Gill Marfell, the daughter of the old owner Mr Brown, and her husband have the instrument in their rather small and cramped museum building but the organ is safe and dry - and still plays very well.

Operated by its original weights, it is characterised by having a separate weight-operated motor to drive the four-beater side-drum as shown in the book mentioned, Plate 68.

A MAGAZINE FOR THE AUTOMATON-LOVER

There is a magazine devoted to the interests of the doll and automaton-collector. It is published by an organisation called *L'Association des Amis des Automates, Poupées et Jouets Anciens* of which automata-historian Christian Bailly (author of *Automata: The Golden Age*) is director-general.

Called *Coppélia*, we are surprised to find that the first issue was produced as far back as 1993. Our first sight of it was at the MBSI Convention in Chicago. Six issues have been produced so far. The A4-sized magazine is an extremely high-quality production with heavy colour covers.

What is a special bonus is that it is entirely bi-lingual, parallel English and French texts forming each article. Several of the issues have included as supplements facsimile reprints of some of the rarest and most valuable documents in the world of automata - a catalogue of Cox's Museum, the Bébé Jumeau catalogue, and the auction catalogue of Week's Museum.

Subscription to this first-rate publication is 200 F (\$48). Contact Christian Bailly, AAAPJA, 1, rue du Dahomey, 75011 Paris, France.

COUNT DEYM'S LOST ORGANS

The story of the eccentric Joseph, Count Deym von Stritzetz and his Laudon Mausoleum in Vienna has oft been told and had it not been for this and its owner's penchant of clockwork organs, Mozart would never have written his

three great works for mechanical organ - K.594, K.608 and K.616.

Also well-documented is the assertion that at the death of Deym his Viennese exhibit was destroyed. Nothing, says the history, is left and the organs, waxworks, fittings and fixtures were destroyed.

This has always sounded funny to those of us who are sceptics. After all, even abandoned clockwork organs had some curiosity value even at the start of the 19th century. One report, though, alleged that the building had burned to the ground, thus perhaps proving destruction with a capital 'D'.

Recently, though, the Vienna Clock Museum has come upon the remains of a small clockwork organ which, it is suggested, may have come from Deym's Mausoleum. This sounds exciting and we'll keep you posted on what is learned from this ghostly relic.

AS HAYDN FOUR SURFACES, HAYDN ONE IS FOUND!

In this column last issue we reported that in addition to the three clockwork organs known to have been built by Prince Esterhazy's librarian, Father Primitivus Niemecz, a fourth one has now been found.

That's not all! When Arthur Ord-Hume wrote his book on these organs back in 1982 he had to report that the best known of the then three instruments, known as the 'Urban' organ, had gone missing. Having been recorded on long-play disc, the instrument (the only one complete with clock and illustrated in Buchner's *Mechanical Musical Instruments*) had disappeared. Ord-Hume and his Viennese associates spent almost two years trying to chase up leads. Each time the trail went cold. As so often happens with art treasures, and as happened with a certain well-known musical clock in London some years back, the piece had possibly gone for a generation.

Now, though, the news is good. Helmut Kowar, the enterprising author of the new *Bibliography of Mechanical Music* (see *Book Review* pages), has stumbled upon the instrument and its new owner. Although sworn to secrecy as to who, where and why, Helmut Kowar assures that the instrument still plays Haydn and it is fit and well!

THOSE EDITORIAL BELLS RING OUT!

Frankly it will be something of a miracle if this issue gets out on time. Why? Because the Editor's been acting a bit strange lately. Matters came to a head at the beginning of October when, following discovery of a big red circle round the 14th day of the month on the editorial-office calendar, he let it drop that he was about to plunge off into matrimony and get married!

I am sure we all wish Graham and Janet all the very best for their future together. Janet, currently head-mistress of a school at Rugby, is a lady well-qualified in music. Graham tells us she will be helping him to run his private museum at Ashorne Hall. We are assured that she, too, knows this... ■

Register News

The death of George Worswick came as a great shock to us all in the Musical Box Society. He was a tireless worker and a craftsman of the highest order. It was George who volunteered to take over the job of collecting Register mail and forwarding it on. Added to this, he sent in details of boxes he had worked on as well as repinning details. He never divulged who owned the boxes of course, but he did help in every other way he could. George will be sorely missed as a dedicated helper, but most of all as a good friend.

Mrs Worswick has volunteered to forward Register mail for the time being, but to ease her load a new address has been arranged. Please send Register material to the following address:-

The Registrar,
c/o 5, East Bight,
LINCOLN
LN2 1QH.

In December 1990, Christie's sold a four overture Grand Format Nicole Freres box. Sold with this box was a letter from Nicole dated April 1860 apologising for a delay in delivering the box. I believe the serial number quoted in the catalogue may have been incorrect. If the purchaser of this box happens to read this, I would welcome a letter quoting the serial number as stamped on the bedplate. If the number is the same as quoted in the catalogue, we have two Nicole's with the same serial number!

Whilst on the subject of serial numbers, two Paillard boxes have been registered with the same number. There is no doubt that both boxes are Paillard and are numbered 692. Some time ago Anthony Bulleid noted that Paillard had at least two sets of serial numbers running, but up to now none of these had been recorded in the Register.

One of the boxes, now catalogued as R-4527, has an unusual feature in that "Cuendet 94" is scratched on the lead of the bass tooth. I hope that Anthony will examine the records of both boxes and write a paragraph in a future issue of *Oddments* giving his comments.

It has been generally accepted that Bremond never made any key wind boxes. Along came one key wind box which was undoubtedly early. The box may have been altered by Bremond to use up a keywind case or some skilled craftsman of long ago may have altered the movement and put it in a box he had to hand. It is certainly keywind and a Bremond.

A second example of a keywind Bremond turned up at the recent Hereford meeting. It is a tabatiere with a 9cm cylinder. The comb had no less than 86 teeth. The serial number places it as being early and the mandoline arrangement is relatively rare for Bremond.

The small tune card is fixed under the box and has all the Bremond features. Blue colour and composers names down each side plus the Bremond trade mark, but in miniature. The arrangement of

the music is excellent and the general set up of the box leaves nothing to be desired as one would expect from this maker.

Staying with Bremond for a while, it is interesting to note that their serial numbers appear to have had a gap of some 7,000 plus boxes. There have been no certain Bremond's recorded in the Register between serial numbers 28,901 and 36,192. This could just be down to chance, but the Register has now been up and running well in excess of five years, so the odds against this happening must be very long. If indeed there is such a gap in their numbering system, why did they do it and when?

A brief reminder as to the aims and objects of the Register may be due. The Register is an attempt to record as many musical boxes as possible for historical research and for security reasons. The information is collected by an individual and subject to copyright. It is freely available to the Society and to individuals undertaking research. Help with postage and paper costs is always most welcome as stationery and postage are substantial these days.

Details required are:-

1. Name of box, (if known).
2. Serial Number PLUS Gamme number if known.
3. Cylinder dimensions in centimetres.
4. Comb(s) details. Layout and number of teeth.
5. A listing of tunes if possible.
6. As many comments as possible about the box. Size of case, details of lid inlay, notes on agents labels identifying marks and tune card style are important. **A photograph is a tremendous help and particularly useful in the case of a theft. Any photograph is filed back to back with the record card.**

When you receive a print of the Registration for your box please mark the unique Register number underneath on the sound board at the rear left hand corner. Impress the number into the fibres of the wood. There is nothing to stop you adding the number elsewhere using one of the modern security pens.

The police now have equipment that can detect this number even if an attempt to remove it has been made. The Arts and Fine Antiques squad may not be able to tell the difference between a Paillard and an Ami-Rivenc, but they can read numbers and they now know exactly where to look for them.

Remember details of ownership are never kept and all forms are destroyed after the box has been registered. My thanks to all who have already recorded their boxes and helped in the formation of the Register. I hope that by next year the number of boxes will have reached the 5,000 mark. One day I hope the Register will be published along with other musical box material and become a reference work. ■

Docti Homines

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

First off this issue we have received several requests for the full titles and contact names and addresses of the publications reviewed here. These are as follows:

Bulletin [CABAM]. Newsletter-journal of the Conservatoire Autonome des Boîtes é Musique. Published 4/5 times a year in French only. Write: **M. Étienne Blyelle-Horngacher, CABAM, 11, Pont d'Arve, 1205-Geneva, Switzerland.**

Bulletin [of the Musical Box Society International]. News and advertisement digest of The Musical Box Society International. Published six times a year in addition to the main journal, **Mechanical Music** (above) in English. Address as for the main journal.

Bulletin [of the Player Piano Group]. Bulletin of the Player Piano Group. Published four times a year in English only. Write: **Mr. Malcolm Billingsley, 80 Montalt Road, Woodford Green, Essex, IG8 9SS.**

Coppélia. Journal of the Association des Amis des Automates, Poupées et Jouets Anciens. Published twice a year in both French and English throughout. Write: **M. Christian Bailly, 1, rue du Dahomey, 75011 Paris, France.**

Das Mechanische Musikinstrument. The Journal of the Gesellschaft für selbstspielende Musikinstrumente e.V. Published four times a year in German only (Editorial leader also in English). Write: **Dr. Jürgen Hocker, Heiligenstock 46, D-51465 Bergisch Gladbach, Germany.**

Het Pierement. The Journal of the Kring van Draaiorgelvrienden. Published four times a year in Dutch only. Write: **Mr. W. F. Snoerwang, Kring van Draaiorgelvrienden, Binnenhaven 128, 1781-BP Den Helder, The Netherlands.**

The Key Frame. The Journal of the Fair Organ Preservation Society. Published four times a year in English only. Write: **Mr. C. T. Bennett, 14 Barons Road, Shavington, Crewe, CW2 5EW, England.**

Mechanical Music. Journal of the Musical Box Society International. Published three times a year in English. Write: **Mrs. Marguerite Fabel, Corresponding Secretary, Box 205, Rt. 3, Morgantown, Indiana 46160, United States of America.**

Musiques Mécaniques Vivantes. The Journal of the Association des amis des Instruments et de la Musique Mécanique. Published four times a year in French.

Write: **M. Christian Lecorné, AAImm, 113, rue du Mont-Cenis, 75018 Paris, France.**

Pianola Bulletin. Journal of the Nederlandse Pianola Vereniging. Published four times a year in Dutch only. Write: **Mr. Roland Graus, Korte Dijk 10, 2871-CB, Schoonhoven, The Netherlands.**

Note: The Publisher of any Journal or periodical of interest to Collectors of Mechanical Musical Instruments anywhere in the World which is not listed here should contact The Library at the address at the end of this feature.

Coppélia. Journal of the Association des Amis des Automates, Poupées et Jouets Anciens. Issues No. 1, 2, 3, 4, 5, 6, 1993-1995.

Only just brought to our attention is the recent launch of a magazine of considerable importance dealing exclusively with the world of automata, animated dolls and dolls. It is edited and produced by the Parisian automata-authority M. Christian Bailly, founder of the AAPJA. Of great value is the fact that it is presented with parallel texts in English and French. It is graced with high-quality photographs. So far six issues have been published and received for review.

The début edition featured an article on Jacques Damiot whose collection of automata formed an important exhibit at a number of venues in and around Paris. An article discusses in comparative terms whether the dolls of the past were expensive. In doing so, it charts much of the industry in Paris which produced these charming objects. A four-page contemporary price-list follows together with fascinating facsimile pages from catalogues from the 19th century. There is also a description of the toy collection in the City Museum of New York, followed by an illustrated evaluation of Von Kempelen's notorious false automaton chess-player.

Number 2 talks about the part which dolls and automata played in the Christmas and New Year festivities of the past and there is a significant paper on the extraordinary musical automata of James Cox. A bonus is a bound-in facsimile reprint of the 1772 catalogue of Cox's Museum in London.

Number 3 carries a paper on circus-inspired automata showing some of the products of Lambert and Vichy/Vichy-Triboulet. A facsimile of the price list of the phonograph-based talking doll, the Bébé Jumeau, is bound in.

Number 4 carries an article on automata in Japan which is followed by a description (with catalogue illustrations) of some of the automaton toys available through the main stores in London at the beginning of the century.

Number 5 devotes some space to Guido Reuge (1904-1995) and looks at his contribution to mechanical music and automata. Julien Renou is remembered in a useful article which describes much of his life which has never before appeared in print. Few will know that Renou survived (as a company) to make vinyl dolls before going out of business as recently as 1962.

Number 6, the latest issue available, describes the history of Punch 'the prince of jesters' and tells of 'an automatic

Punch' made in 1899. Another article on London Christmas toy displays from 1900 shows, through catalogue illustrations, some of the marvels which entertained our forebears in their youth.

Week's Mechanical Museum in London was the successor to that of Cox and his collection was just as fanciful if not, perhaps, so rich and grand. There is an article on this great one-time institution illustrated with contemporary material and enriched by the binding-in of a facsimile catalogue of the sale of the collection by auction after his death.

Coppélia devotes its space to dolls and toys as well as automata and mechanical music but its novel approach and high-class presentation together render it most attractive reading for the enthusiast.

The Keyframe, Journal of the Fair Organ Preservation Society, Numbers 2 and 3, 1996.

In our last review of this periodical we mentioned the publication of a list of fairground organs. Mr John Page of the FOPS has written to point out that there are many more instruments extant that appear on its Register and those on the list are only the organs which are available for hire. For security reasons, he says, no further details are given and some organ owners are reluctant to provide details. The FOPS makes no charge to its members for listing members' organs in the Register and asks its members to advise the secretary of any changes.

Number 2 issue rumours that the Society is considering an updated version of its *Organs on Parade* book for its 40th anniversary in 1998.

FOPS archives, as reported now transferred to the library of Sheffield University, includes a complete run of the showman's newspaper *The World's Fair* donated by the Showmen's Guild.

In a move to 'market' the FOPS into the new millennium, a new logo or badge design is being sought.

There is also a warning about the newly-revised Copyright, Designs and Patents Act 1988 which, as from this past January, effectively adds an extra 20 years onto protection. The revision is retrospective: material released through expired protection under the old Act is once again subject to Copyright.

An 89-key Gavioli bought new in 1903 by showman Thomas Pettigrew of Stonebridge Park, London, for installation in a set of gallopers. It has remained in the same ride with the same family ever since.

The story of this historic organ is told. Its career reads like a disaster story: it suffered a devastating fall from its truck after the Second World War, later survived an electrical fire under it and then, in 1994, it was involved in a massive motorway pile-up which smashed the organ. What wasn't broken in the accident suffered in the subsequent rough handling by highway workers trying to re-open the road. This wreck has now emerged 'better than new'.

Number 3 expands the new Copyright Act with a letter from the Patent Office. It is very pertinent to the fairorgan world since much recent if not current music forms the diet of these instruments.

Dennis Chappell, organ-builder,

farmer and baker, died recently aged 76 and there is an obituary to him. His monumental work in restoring a large Gavioli which was completely derelict and rotten will always be remembered as a veritable *tour de force* in bringing fresh life into something so long abandoned as to represent almost an archaeological exercise!

The restoring of the street organ *De Zeventiger*, an on-going feature in this magazine for several issues now, reaches Part 4. There is a report on an organ rally in Australia and the edition closes with a description of a rare Wurlitzer 165 organ at Glen Echo Park in Maryland, USA.

Player Piano Group Bulletin, No. 139, July, 1996.

This issue contains some very good news on the materials front, particularly for our 'down-under' readers, with the revelation that a supplier of top-quality rubber cloth and twill-covered rubber hose has been found in Australia. Materials range from superfine rubber-covered silk for pneumatics at £12 a metre to 45 thou thick bellows cotton cloth at £17.50 a metre sourced from Rick Alabaster of Australia Felix Trading Co. Pty. Ltd, 15 Olinda Street, Glen Waverley, Melbourne 3150.

The greater portion of this issue is taken up by the first instalment of a major two-part article on how Aeolian recorded Duo-Art piano rolls. This is presented by Rex Lawson and takes up no fewer than 38 pages. It includes facsimiles of roll-perforating machinery patents and a list of British and American patents for such equipment.

The author examines the inevitable problems of changing paper-roll diameter and makes some interesting assumptions on the increase in take-up spool effective diameter and roll speed during playing. Using mathematics he produces a formula for calculating the original spool circumference.

The recording process in London is described and the London personnel are enumerated. The best-known of these was, of course, Reginald Reynolds (1877-1959). The tale also includes reference to a visit to a cinema in the 1920s and a 'B' feature film about the recording of Duo-Art rolls with scenes of the studios and editing procedures. Now somebody ought to investigate that further and find out some more information. Any movie buffs who are into research out there?

Das Mechanische Musikinstrument, Journal der Gesellschaft für selbstspielende Musikinstrumente e.V. No. 66, September 1996.

A detail from a most interesting postcard forms the front cover illustration. Dating from the turn of the century, it depicts Leipzig's Peterstrasse during the great Leipzig Fair. The end wall of a building displays a vast sign for Hupfeld's Phonola, Dea, Violina, electric pianos and orchestrions while a display of latter-day bill-board bearers (this time carrying rather unwieldy pole-mounted signs) includes one young fellow with a cap and a moustache carrying by far the largest sign advertising the exhibition display of the Polyphon-Musikwerke.

There is a lengthy obituary to Claes O. Friberg who died on March 25th, 1996, aged only 51.

The major article in this issue is by

Hans-W. Schmitz on the sales and distribution of disc musical-boxes in Leipzig with particular emphasis on Polyphon and the activities of Etzold & Popitz. Well-illustrated with facsimile advertisements (each one accurately identified as to published source and date), this gives details of the various wholesale distributors and agents who handled mechanical music in Leipzig. We learn that Etzold & Popitz was founded in 1864 but Ernst Holzweissig Nachfolger (surely one of the very largest distributors) began its business in 1872. There is an enormous amount of solid information and fascinating history in this fine piece. The illustrations of enormous Polyphony clocks will intrigue the curious!

In the ancient Moravian cathedral and university town of Olomouc (Olmütz) stands one of the horological wonders of the world. Europe in the Middle Ages seems to have been redolent with outstanding public clocks, many of which, like Poznan's town hall with its remarkable automaton clock of 1550 made by Bartolomiej Wolf, still survive. Strasbourg is a noted example, yet there were others - many others.

Olmütz first decided on a 'town clock' in 1400 and what it got two years later from the hands of Antoine Pohl remains to this day an extraordinary piece. Of course it has changed over the years: it was restored in 1677 and then destroyed by fire in 1771 and then rebuilt once more. The barrel organ it contained had 19 notes which played 57 metal pipes as a *Mutationen*: we would call it a '3-rank Mixture stop' or, in French, *Fourniture*.

Bernhard Häberle outlines the story of this piece as it is recorded in literature. It would have been nice to have seen an illustration, though. For that, however, one must turn to Alfred Ungerer's *Les Horloges Astronomiques* (Strasbourg, 1931) pp.449-458 - a work curiously left out of the footnote references.

Luuk Goldhoorn has found an article in *De Nature*, 1887, describing how to make yourself an automatic or self-playing flute using perforated paper music. Illustrated with the original magazine drawings, this is an interesting hark-back to an earlier day when a youngster would achieve hours of satisfaction from this sort of activity.

Siegfried Wendel describes the Krughoff Collection outside Chicago and writes a description on several of the more notable instruments such as the Hupfeld Pan Orchestra Model 1, the Poppers Felix, the Hupfeld Helios with a most unusual *Jugendstil* front.

It cannot be often that an advertisement catches a reviewer's eye but it has happened here! One advertiser has an illustration of a rare instrument indeed - an orchestrion made by the Sächsische Revolver-Orchestrion-Fabrik F. O. Glass of Klingenthal. This 58-key instrument has metal and wooden pipework and plays no fewer than four barrels 102cm long by 22cm in diameter and mounted in a revolver mechanism. The large repertoire with it comprises barrels each with eight melodies plus others with spiral notation. The redoubtable Q. David Bowers did not list this one. And it's for sale!

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

Open letter

An open letter has been addressed to the President from Dr Jürgen Hocker, President of the Gesellschaft für Selbstspielende Musikinstrumente, Bergisch Gladbach, Germany:

Dear Mr. Ord-Hume,

With uneasiness and shock I read in the last Journal of your Society the announcement, that you want to retire next year as president of The Musical Box Society of Great Britain. But why the uneasiness and shock?

The British and German Societies for mechanical musical instruments are very similar concerning their structure and their number of members. And as president of the German Society I am very familiar with all society and president problems.

In my opinion the demands on the president of a musical society are rather high: [1] he has to be an excellent expert for mechanical musical instruments; [2] he has to know a lot of members of his own and other societies; [3] he should be a good writer and speaker; [4] he should speak at least one other language; [5] he should have good contact to museums, libraries and cultural institutions; [6] he has to develop a good relationship to those responsible in other musical societies - and so on, and so on...

But no champion is fallen from Heaven. I am the president of the German Society and have been for over ten years and I had to learn for many years to fulfil all those requirements - and I still learn today. We can't compare our situation with the situation in the States: We have relatively few members and a small board of directors - that means the president has a great responsibility and he has to do most of the work himself.

In the States the Societies have many more members and a huge system of chapters, directors, trustees and committees: the work is distributed on many shoulders, so the president's job is mainly to assume responsibility and to represent the Society. As they have a huge repertoire of suitable members, they have no problems in electing a new president every two years.

Mr. President - in my opinion you have all the qualities mentioned above for a good society's president. If there are other members in the British Society with the same qualification and authority, a new election may be reasonable. But if not, I appeal to your responsibility not to retire from the president's chair but to go on working for the welfare and benefit of the British Society and for the mechanical musical instruments and their music.

Yours sincerely:

Dr. Jürgen Hocker,

President:

Gesellschaft für Selbstspielende Musikinstrumente e.V. ■

Collector's Showcase



*A very fine
gold,
enamel and
pearl set
musical
snuff box*

by
Kenneth M. Goldman

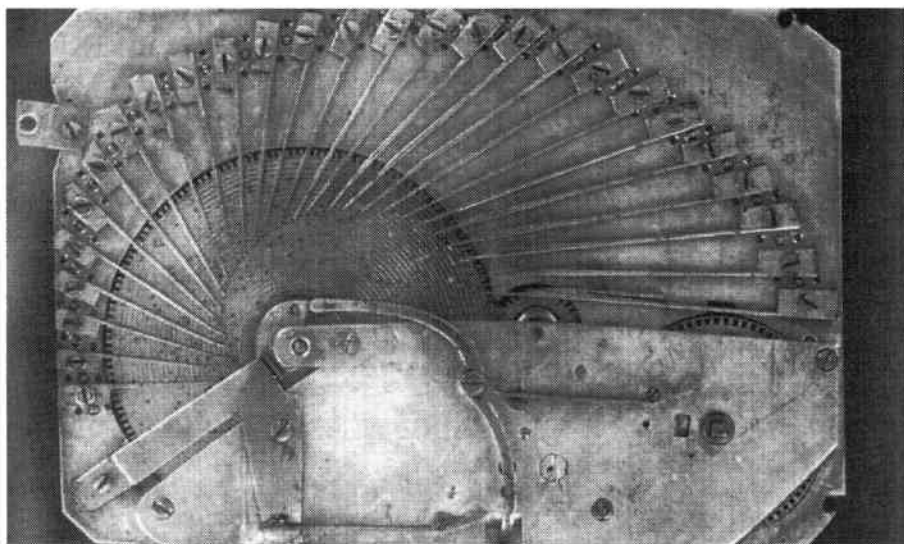
Recently, I purchased a superb musical snuff box. This is among the finest that I have seen for quality in many years. A complete description of this box is listed below.

The box is of rectangular form and marked G. R. for Georges Remond who was the maker of the box. The four sides and the base are decorated in light blue, dark blue, and translucent red enamel of floral and geometric design. The hinged top has a painted enamel scene of Solomon discussing the plans of the temple. The border has seed pearls and blue enamel decoration. The musical movement has a flat pinned disc with two rows of 27 steel tuned teeth mounted on either side of the gilt brass plate, thus creating a selection of two different tunes. The music is activated by a slide in the band at the rear of the case.

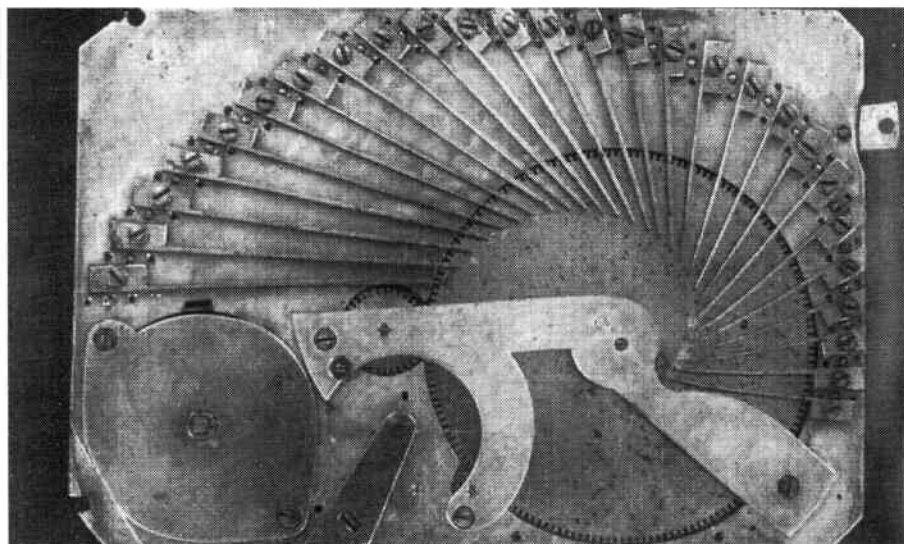
A very similar, if not identical box, was sold at the Farouk auction in 1954 by Sotheby's. This was lot 545 and realised 600 Egyptian Pounds at that time or the equivalent of \$1,800.00. Due to the poor quality of the photos in the Farouk catalogue, it is impossible to determine if this is the same box or one that is almost identical. In any event, this is quite a beautiful piece.

About the author:

Kenneth M. Goldman is a collector, researcher, and historian of very fine musical automata and "objects of vertu." Mr. Goldman would be happy to hear from other collectors of similar objects such as this. He can be reached at P.O. Box 404, Needham, Mass. 02192, USA. ■



Both sides of the disc musical movement. This plays two different tunes and is of the "shifting disc" type of movement.



The Music of Mechanical Instruments

Dr Helmut Kowar offers some remarks on the research project of the Phonogrammarchiv of the Austrian Academy of Sciences in Vienna. This is an edited version of his address to the Musical Box Society International in Chicago on August 30th, 1996, and specially illustrated for The Music Box with pictures from Dr Kowar's archives.

It is interesting to reflect upon the extent to which mechanical instruments have been ignored by musicological research even though quite a number of facts concerning music history, performance practice, organology, repertoire, and even ethnomusicology can be discovered through with them. This information would add considerably to the knowledge of music.

This almost complete absence of scholarly interest in mechanical instruments as a historical source is partly explained by their eventual degeneration into the category of mere playthings which would never be considered suitable for serious scientific examination. Another reason is that these mechanical instruments are rare objects, often hidden in museums and private collections and therefore are not easily accessible to any but the most serious investigators. Many instruments are also in need of restoration and their poor condition renders any musical performance rather unpleasant to listen to.

All of the above facts help to explain the lamentable lack of attention which these instruments have received. It is, however, necessary to point out that mechanical instruments represent the only historical source for learning something about past musical repertoire as it was played privately in the home. No publisher's catalogue and no reports about the pieces played in public concerts can really tell us which music was popular and when. Only the barrels of the musical boxes or mechanical organs, the rolls and discs collected by their owners can tell us which music people liked to hear.

One special interest of the research project of the Phonogrammarchiv of the Austrian Academy of Sciences has been in repertoire and particularly in the discovering of mechanical instruments which play ethnomusicological material.

It has emerged from contemporary literature and from the tune lists of various manufacturers that there existed quite a number of tunes from various exotic traditions, Arabian, Indian, Chinese etc. on musical boxes, barrel organs or orchestrions.

Also various folk music traditions can be found recorded for playback on mechanical instruments. Collecting this kind of music is intended to provide valuable material for the future of ethnomusicological research, as in most cases this is the only source of musical sound proceeding the invention of the Edison phonograph and the fieldwork and recording of music for.

Another important fact is that mechanical instruments keep on their barrels, discs and so forth important

information about how music was played, its articulation, how and where, for example, to execute grace notes and other forms of ornamentation. This information in this form has been fixed permanently to the time of its original performance and has remained un-



Flute-clock, probably made by Peter Rau, Vienna ca 1800, playing original music by J. Haydn (Geymüller Schlöbl, Museum for Applied Arts, Vienna), photo by the author.



Flute-clock by Ludwig Boltzmann, Vienna ca 1820 or earlier with two barrels each playing 8 tunes (private collection, Vienna), photo by the author.

altered by fluctuations in taste.

For the research project, this indicates not only the importance of obtaining transcriptions of the music on the barrels and its identification (which are sufficient to answer questions about

repertoire) but also we need the actual performance. The sound itself must be preserved and documented as a unique dimension of mechanical instruments. Additionally, these recordings provide an interest for investigations in sound characteristics through the spectral analysis of these instruments (a kind of research which is quite common with regular, hand-played instruments). In spite of the fact that written music cannot give us that kind of information, mechanical instruments are often regarded as of marginal importance and a systematic approach to the field of mechanical music has yet to be developed.

It was with this situation in mind that the Phonogrammarchiv of the Austrian Academy of Sciences started in 1980 a research project documenting and recording mechanical instruments.¹ To begin with, the main idea was to make sound recordings of mechanical instruments in order to preserve and collect this unknown musical repertoire and in doing so make possible further musicological investigations.

In the first years of the project, its main task was to find and develop an adequate method of recording mechanical instruments. This aspect alone could be a subject for a separate paper.

The project began with the documentation of mechanical instruments in public collections in Vienna. These activities were then extended through visits to public and private collections in Switzerland, France, Slovakia and Hungary. With increasing experience and knowledge, the project became more than just collecting mechanical music. Quite a number of different and specific interests and favourable consequences turned up, some of which represent aspects which have already influenced the course of the project.

The documentation of the instruments recorded represents quantity of data concerning the history of the instruments and their manufacturers. Serial numbers, production numbers, scale numbers, inscriptions, signatures - all were essential for identification and dating of the instruments and for clarifying the development of different types of instruments. It was necessary in many cases to dismantle the instruments to obtain these data. Also photographs were taken of the instruments and references of published documentation recorded.

Thus far the work done has been accepted as useful by collectors and researchers. In the course of the project more and more people became acquainted with its purpose and provided additional information, through which it has been possible to find unknown

instruments and collections or other researchers who are specialists in the field of automata.

Museums, custodians and collectors who come into contact with this research project learn about the importance of the pieces they keep. As a result they often feel encouraged to start restoration or repair of their instruments, or to emphasise the description and cataloguing of their musical holdings. For example when dealing with musical clocks, I noticed that owners of mechanical instruments became more interested in the history of the instruments or in the music, and even became active collecting further objects. This project helps to create a consciousness of the value of mechanical instruments as a part of wider cultural heritage.

With the help of the sound recording, the music of the instruments is preserved and available on demand. It is no longer necessary to use the instrument itself for further investigation of the music or for demonstration. Recording music has therefore become a means of caring for and preserving the instruments. This is important, especially for public collections which are not usually specialised in the field of mechanical music and where a well trained staff skilled in the maintenance of the instruments is not available. A sound recording also makes it possible for visitors to hear the music played on these instruments without the risk of incurring expensive and possible irreparable damage to them.

The project brought to light the fact that, in the 19th century, Vienna and Prague were important centres of manufacturing mechanical instruments. We discovered the following different kinds of mechanical instruments which were made in Vienna:

1. The barrel organs which were used by the organ grinders, a tradition which started after the end of the Seven Years' War in 1763 when Empress Maria Theresia gave licenses to the disabled veterans in order to help them to earn money.



Flute-clock, probably by Johann Adam Hoyer, Vienna ca 1820 (private collection, Vienna), photo by the owner.

2. The manufacturing of flute playing clocks
3. The making of musical boxes
4. The making of orchestrions at the end of 19th century by Hofmann & Czerny and several other smaller firms.

As an example of the work so far carried out I would like to draw attention to the history of flute playing clocks in Vienna, one of the subjects of the research project.

In the upper classes of Viennese society, mechanical music began to play an important part at the end of 18th century. Reports about the first Viennese clocks with small pipe organs (flute clocks) are linked to the composers Joseph Haydn and Wolfgang A. Mozart. This makes it clear that the manufacture of the first flute clocks made in Vienna



dates from around 1790.

Haydn's compositions for clocks with flute organs (the earliest of these clock-organs is dated 1789) were written for the clocks of one of his students, the librarian at the court of Count Esterházy and gamba player Pater Primitivus Niemecz. Niemecz's mechanical clocks are documented for the years 1792-1793, although he may have constructed another one as early as 1789.

Earlier it was believed that the first known Niemecz/Haydn clock was made in 1772, but that has now been discounted. Niemecz is said also to have made other mechanical instruments such as a chair which played a tune when a person sat down on it, and a musical spinning wheel. Descriptions from 1784 and 1786 state that both of these objects were in the Palace of Esterháza (today Fertőd in Hungary)². Haydn also wrote and arranged works for other musical clocks.

Apparently Niemecz's clocks acquired quite a good reputation, since one that he constructed with the help of the Viennese instrument maker Walter was sold to England.³

In the period from December 1790 until May 1791, Mozart composed five pieces for a mechanical flute organ. Two of the pieces were no more than fragments or sketches of a few bars. These compositions were most probably destined for the so-called 'Müllersches Kunstkabinett', a kind of wax museum founded by Duke Josef Deym von Stritzetz (under the pseudonym Müller) which was expanded after 1780.

Mozart's music was supposed to be the acoustic expression of a scene called 'Laudon's Grave' and of another one called 'The Bedroom of the Three Graces'. These scenes represented the nucleus of Müller's collection and consisted of life-sized wax figures as well as a rich variety of furnishings. The trained wax sculp-



Sofa with automatic organ (flute-clock) by Johann Christian Heinrich, Vienna after 1817 (Geymüller Schloßl, Museum for Applied Arts, Vienna), photo by the author.

* tor's collection was an odd assortment of wax figures representing famous contemporaries, original statues and plaster copies of classical works, paintings, drawings, arts and crafts, mechanical robots, musical clocks and other 'curiosities'. It was one of the major attractions of its day in Vienna, and even Beethoven, who was a friend of the family and the music teacher of Duchess Deym, probably wrote three pieces for the collection's mechanical organ in 1799. Unfortunately no composition for mechanical organ by Mozart has been preserved on an original barrel.⁴

That composers such as Haydn, Mozart and Beethoven wrote works for mechanical organs proves that they were acquainted with the potential and characteristics of these instruments. They not only knew how to pin the broadly-set chords, ornamental trill combinations and polyphonic passages of these instruments to good advantage but also indicated how the pieces could be shortened or even lengthened so as to fit the cylinders of the mechanical clocks.

The rest of the repertoire consisted of arrangements of opera overtures and arias as well as dances. Haydn's symphonies and chamber music and Mozart's operas were popular sources of music for the cylinders of these mechanical works. Besides such established works there were also numerous tunes by other, lesser composers who are totally unknown today. Not unexpectedly, the ballroom was represented on the barrels as well. Polonaises, *Ländler*, Scottish dances and similar dances by various composers were included in the programme.

As an example of the programme commonly found, let us look at a flute clock by Ludwig Bolzmann (private collection, Vienna) probably made around 1820 or some years before. This has two barrels and plays sixteen tunes, eight tunes on each barrel. The programme sheds some light on the music which was popular in Vienna at that time:

Cylinder 1 plays:

Menuett from *Don Giovanni* (Mozart)
an Andante by Mozart

an Aria from his *Magic Flute*

the Polonaise from the opera *Die Schatzgräber* by Johann Schenk (1780)
a waltz

Alexander Quadrille and *Alexander March* (probably very popular compositions made in honour of the Emperor Alexander of Russia who attended the Viennese congress in 1815)

Scottish dances (*Eccosaisses*)

Cylinder 2 plays:

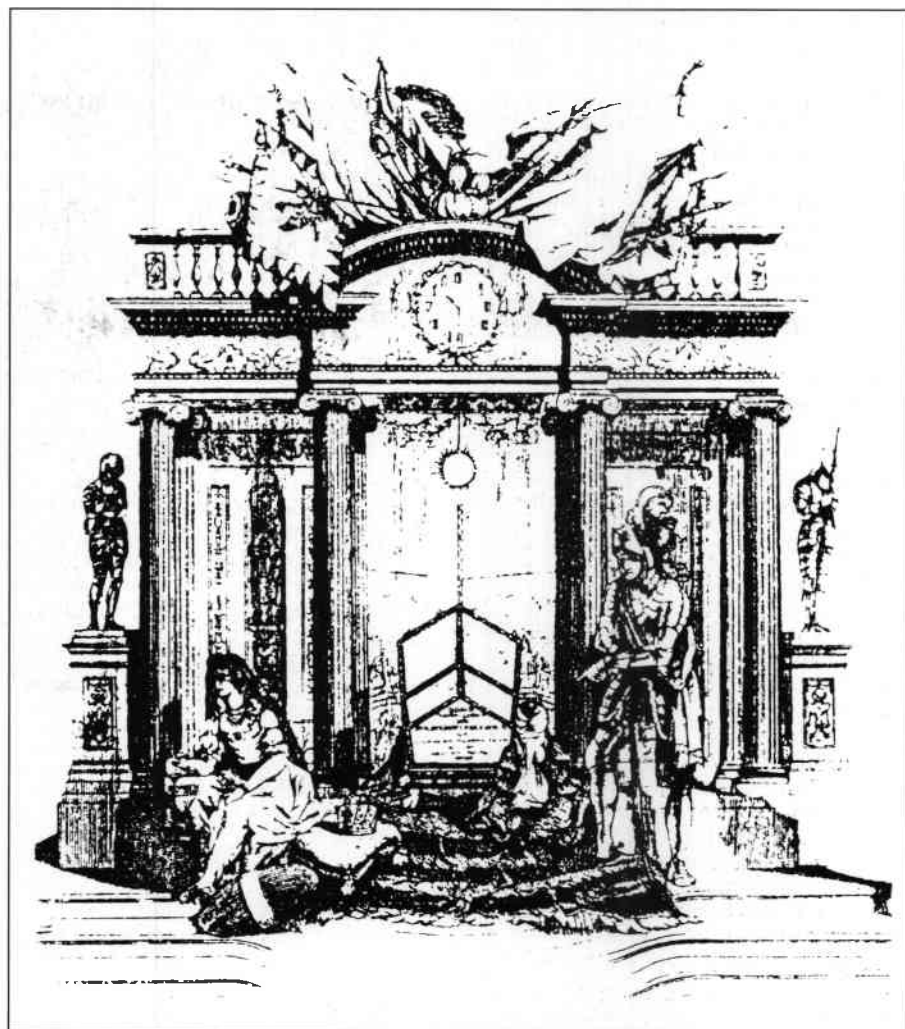
Andante and Allegro from *Don Giovanni* (Mozart)

Polonaise from the opera *Sargino* by Paer (1803)

Ballet from *Zephir and Flora* by Wranitzky (1786)

March from *La Vestale* by Spontini (1807)

Duet from *Aline*, probably by Wenzel Müller



Laudon's grave in the 'Müller'sches Kunstkabinett' in Vienna (O. E. Deutsch *Musikalische Kuckuckseier und andere Wiener Musikgeschichte*, Wien-München s.a. pl.8.)

a tune from the ballet *Nina*, composer not identified

Chorus from *Jean de Paris* by Boildieu

An indication of the popularity of Boildieu's little-known opera *Jean de Paris* can be seen from its inclusion in the repertoire of a number of the surviving mechanical flute-organs.⁵ This work was first performed in the *opéra comique* in Paris in 1812 and was presented in Vienna in the same year, with great success, but it has since been completely forgotten.

With another flute clock, I also found a barrel bearing a label inscribed *Overture to the Magic Flute*, but the music turned out not to be the well known music by Mozart. Most probably it is the overture to the 'travesty of the *Magic Flute*' composed by Wenzel Müller and performed 1818 at the Leopoldstädter Theater in Vienna. At that time it was a common practice in Vienna to write parodies of famous operas, full of jokes, changing the original story by placing it in Vienna and so forth. This was the case with the travesty of *The Magic Flute* by the theater-Kapellmeister Müller. The piece is reported to have been a great success and it played for several weeks. Then it disappeared.

The music of this opera parody was never printed - which was usual with

such compositions since the musicians played from hand written notes and this material is obviously lost. At that time, nobody thought of keeping the music of a short-lived success of one season, so I could not find it in the libraries and archives. But the overture was put on a barrel, which now represents the only source for this composition.⁶

Not only can we find the latest successful operas on the barrels, but the development of popular dance music is also well documented on the cylinders of the flute clocks. If we look at the barrels of different flute clocks we can see that the older dances were replaced in popularity by the quadrilles and waltzes of Lanner and Strauss. It was also common to unite the most popular tunes in a long medley.⁷

According to contemporary sources, mechanical organs and flute-clocks spread beyond the framework of private *divertissements* of the aristocracy and the wealthy bourgeoisie. In spite of the fact that the larger instruments with more tones [a broader scale] and registers (known as mutations) [stops] were extremely expensive, such mechanical organs served as public entertainment in Vienna's inns and pubs.

Beethoven was a customer in one restaurant next to the Josefstädter Theater, where the mechanical organ

played Cherubini's overture to *Medea*, Beethoven's Terzet from his opera *Fidelio*, the overture to *Fidelio* and a movement from his fourth symphony. It is recorded that Beethoven liked to listen to the music of this flute clock: his favourite work was the overture to *Medea* and he also enjoyed his *Fidelio* overture, because, as he said, the flute clock performed the overture more accurately and better than the orchestra in the opera house. In a different inn, Beethoven's overture to *Die Geschöpfe des Prometheus* was on the programme of the flute clock. A mechanical organ built into a desk, preserved in Vienna's Technical museum plays Beethoven's *Egmont* overture.

Franz Schubert's popularity was also demonstrated by the adaptation of his works for mechanical organs. An inn in the Himmelfortgasse in the town centre is reported to have had an organ that played several of his compositions, and Ferdinand Schubert writes in a letter of 3 July 1824 that he heard a mechanical organ in the inn *Zur ungarischen Krone*, which played several of his brother's waltzes. It is also reported that a hairdresser in Prague had a flute clock in his shop in order to entertain his clients with melodies from well-known operas.⁸

The most comprehensive contemporary report on Viennese flute clocks is found in the *Darstellung des Fabriks- und Gewerbewesens im österreichischen Kaiserstaate* ('Description of the manufactures in the Imperial Austrian State') by Stephan Keess from 1823. Here we read that flute clocks had been in use in Vienna for 20 or 30 years. He records that the small instruments have at least 46 pipes (this is not quite true: I know several instruments which have fewer pipes), while large instruments have up to 140 pipes. Every instrument is equipped with six barrels normally, and the barrel makes up to seven revolutions, so a maximum playing time of five to eight minutes can be achieved.

The mechanical organ was built into almost every kind of furniture including writing desks, secretaires, wardrobes, and sofas. From this report we learn that as early as the 1820s not only were clocks equipped with flute organs, but that mechanical music had become a sophisticated entertainment in the homes of the wealthy. Imagine writing a letter at a secretaire which plays your favourite tunes, think of a lady doing her hair in front of a musical mirror, and what a surprise for visitors sitting down on a sofa which suddenly plays music!¹⁰

Keess says in his report, that in Vienna important improvements were made, especially in the construction of the pipes. These were square and wooden but later with a round cut-up for the mouth instead of the rectangular cut up, which was used earlier. Keess also states that Vienna was the only place in the Austrian state where flute clocks were made, and that many of these instruments were sold to the provinces of the Austrian empire. Numerous flute clocks were also sold to Constantinople and to other cities of the Turkish Empire, to Bucharest and Jassy (Romania).

Keess writes: 'Recently Hoss (a well known manufacturer) also sent instru-

ments to Paris, Naples, St. Petersburg, Dresden, Frankfurt and other places, which proves the perfection of his organ works'.¹¹

I would like to comment on this enthusiastic report of Keess. One has to admit that Vienna was indeed an outstanding centre for the manufacturing of flute clocks. For the period between 1803 and 1855 I found 49 makers of flute clocks in Vienna, not taking into account Niemecz, who obviously did not make flute clocks on a commercial basis, nor Strasser in Baden near Vienna who went to the Russian Court in 1795. Also omitted are organ and pianoforte makers like Anton Walter or Johann Joseph Wiest who made mechanical organs as a side line of their business.

In the years before 1803 it is particularly difficult to identify makers of flute clocks because the manufacturers of organs or clocks had not yet specialised in making clocks with mechanical organs and no differentiation of the manufacturers is given in the registers at this time.¹² Before 1803 it is only possible to identify the makers by signed instruments, announcements and reports in newspapers, descriptions, letters and itineraries. Another difficulty is that most of the flute clocks were not signed by their makers. However, since the manufacturers obviously made series of similar flute clocks, with the help of one signed instrument at least an assumption about who the maker of an unsigned specimen might be becomes possible.

By the 1850s and 1860s, the manufacturing of mechanical organs of the Viennese flute clock type had begun to decline and seems to have come to an end in the 'seventies'. It is noteworthy that up to the end of the manufacturing period no technological development occurred. The conception and the construction never changed, the manufacturers stuck to the principle of the pure flute-organ, and added no other instruments.¹³ In the course of the first half of 19th century the instruments became bigger and the clock itself was left aside. The famous waltzes of Strauss were pinned onto the barrels for this kind of instrument the same way as the pieces by Haydn decades earlier.

This is the present state of research. As there remain more sources and other records in the archives not yet systematically investigated I can give here only a provisional picture of the situation and the development of the flute-clock in Vienna.

FOOTNOTES

¹ Helmut Kowar: *Zur Aufnahme von Tondokumenten aus der Sammlung für mechanische Musikinstrumente des Technischen Museums für Industrie und Gewerbe in Wien*. Studien zur Musikwissenschaft 31, Tutzing 1980 p.195-210.

² *Beschreibung des Hochfürstlichen Schlosses Esterházy im Königreiche Ungarn*, Pressburg 1784 p.17, 21; Johann Matthias Korabinsky, *Geographisch-historisches und Produktiv-Lexikon von Ungarn*, Pressburg 1786, 'Esterháza'.

³ See for example: Arthur W. J. G. Ord-Hume, *J. Haydn and the mechanical organ*, Cardiff 1982; E. F. Schmid, *J. Haydn und*

die Flötenuhr, Zeitschrift für Musikwissenschaft 14 (1931/32) p.193ff., Sonja Gerlach and Georg R. Hill, *Vorwort und Kritischer Bericht zu Joseph Haydn, Stücke für das Laufwerk (Flötenuhrstücke)* München 1984 (Joseph Haydn Werke, Volume 21); Ernst Simon, *Mechanische Musikinstrumente früherer Zeiten und ihre Musik*, Wiesbaden 1960.

⁴ For literature and detailed discussion see Helmut Kowar, *Mozart und die mechanische Musik*, in: 'Mozarts Klangwelt, Katalog zu Ausstellung', Kunsthistorisches Museum Vienna 1991, pp.122-131, English version: *Mozart and mechanical music*, in: 'Mechanical Music', Journal of the MBSI 1992 Vol. 38/1 p.26-30; Martin Haselböck, *Mozart und die Orgel*, in: 'Mozarts Kirchenmusik', Tagungsberichte der katholischen Akademie der Erzdiözese Freiburg, edit. by Harald Schützeichel, Freiburg i.Br. 1992, pp. 37-51.

⁵ Flute-clock, Technical Museum Vienna, inv. no. 22597 with two barrels: overture and the aria 'Reise-Lust' from *Jean de Paris*; three flute-clocks in the Musikinstrumenten-Museum of the Karl-Marx-Universität Leipzig, each playing one or two pieces from *Jean de Paris* (see Simon *op.cit.* p.27ff).

⁶ Helmut Kowar: *Mechanische Musik des Wiener Biedermeier*. Tondokumente aus dem Phonogrammarchiv der Österreichischen Akademie der Wissenschaften' edit. by Dietrich Schüller, PHA LP1, Vienna, 1988.

⁷ Two flute-clocks in the Technical Museum Vienna play such potpourris: one barrel plays *Waltz-melodies by Strauss 1836*, the other barrel is labelled *New waltzes by Strauss and Lanner 1832*.

⁸ See Otto Erich Deutsch: *Schubert und Beethoven auf der Walze*, in: O. E. Deutsch, 'Musikalische Kuckuckseier und andere Wiener Musikgeschichten', Vienna s.a. p. 77ff.

⁹ Stephan von Keess, *Darstellung des Fabriks- und Gewerbewesens im österreichischen Kaiserstaate*, Vienna 1823, vol. 2, p.175ff.

¹⁰ Secretaires with a clock in the upper part and a built-in organ were very common. A musical mirror is preserved in the collection of Musikautomatenmuseum Seewen, Schweizerisches Landesmuseum, a sofa with flute-clock by H. Chr. Heinrich is part of the collection in the Geymüller-Schlössl, Museum for Applied Arts, Vienna.

¹¹ Keess *op. cit.* p.179.

¹² See the relevant years of commercial schemata, address books &c of Vienna, published by A. Redl, A. Ziegler, F. B. Fray, F. Haller, E. Lehmann, V. F. Gottfried, E. Pernold, Gerold, J. B. Schilling or by some other official societies. Some indications are given by: Helmut Ottner, *Der Wiener Instrumentenbau 1815-1833*, Tutzing 1977; Helga Haupt, *Wiener Instrumentenbau um 1800*, Diss. Vienna 1953 (published also as: *Wiener Instrumentenbau von 1791 bis 1815*, 'Studien zur Musikwissenschaft 24', Graz 1960 p.120ff).

¹³ One exception we may find in one large automatic organ from Vienna (manufacturer unknown) which incorporates also one rank of side-blown flutes (made by Koch, Vienna) but still resembling the type of the flute-clock (Heinrich Weiss-Stauffacher, Rudolf Bruhin, *Mechanische Musikinstrumente und Musikautomaten*, Seewen-Basel 1973 p.141).

Musical Box Oddments

by H. A. V. Bulleid

Number 71

The French composer Emile Jonas (1827-1905) won several prizes at the Conservatoire between 1846 and 1849. In the 1850s he contributed to Offenbach's Bouffes-Parisiennes. Several of his later comic operas scored moderate successes and the occasional tune sheet mention, including

Les deux arlequins	1865
Le canard à trois becs (three-billed duck)	1867
Cinderella the Younger	1871 in London
-re-staged as Javotte	1874 in Paris
Le chignon d'or (golden chignon)	1874
La bonne aventure	1882
Le premier baiser (first kiss)	1883

Conchon organ boxes

Conchon was probably the most versatile of the Geneva makers, judging by the unusual boxes which occasionally turn up. Later ones often have tune sheets with his Star Works trade mark . . . his Works facade was capped with a huge 5-point star as shown on page 79 of Vol. 16.

Fig. 1 shows a version of this trade mark as it appears on the tune sheet of Fig. 2 which belongs to serial 8018 made in 1888. Another version of the trade mark without the star and with the sunburst lowered behind the lyre, appears on the tune sheet of serial 7279, a 15" (38cm) 8-air Harpe Piccolo box made in 1886. Both display their cylinder dimensions in the usual Conchon style: for serial 8018, 14" 27" meaning 14 pouces, 27 lignes, equals 15" by 2 $\frac{3}{8}$ " or 38 by 6cm.

As can be deduced from the tune sheet, serial 8018 has its organ keyframe at the centre so its standard comb is in two halves, each with its own zither. There are 18 double reeds, giving the Voix Céleste, celestial voice. The sub-heading lists Tune selector. Indicator. Double springs. On/off lever for organ. Speed controller.

Organs in good condition tend to dominate the comb music; when in need of restoration they tend to be wheezy and spasmodic. In both cases it may be desirable to suppress the organ, here achieved by sliding the keyframe out of contact with the cylinder.

At this period, the late 1880s, Conchon was making his own blanks and combs, and was supplying combs to other makers. Most are stamped CONCHON on the brass base, and teeth have their pitch stamped 1 to 7 either on the brass or on the leads, with semitones stamped sideways. Of course the blank makers always bought in some components, such as main springs from Peugeot Freres.

It seems to be typical of Conchon boxes that the latest tunes are several years earlier than the date of manufacture – seven years in this case – and still presumably profitable with perennially popular pieces.

Conchon serial 7781 is a smaller version of serial 8018 with the same tune sheet and with the twin-ovals mark stamped on the governor. Its 13" cylinder plays eight airs with a 20-note organ. It has all the same extras except the zithers and the facility to silence the organ; latest tune is from Offenbach's last operetta *La fille du tambour-major*, premiere Dec. 1879. Tune 8 is Rossini's *Stabat Mater*, 1832.

Conchon gadgetry

There is an attractive but rather expensive Conchon gadget on his serial 6685, made about 1886. It is a Mandoline-Zither box with 19" (48cm) cylinder playing 8 airs. The zither covers almost all the 140 comb teeth. This tubular zither is supported at each end by a rod free to turn in brackets fixed to the bedplate edge. A control knob at the centre operates the zither by turning the rod against a return spring.

The usual type of nickel-plated and engraved plate supports the zither control knob, but is extended towards the cylinder to provide a tune indicator scale, in Roman numerals, for the 8 airs. The pointer is mounted on a vertical rod which penetrates below the bedplate and is actuated from a lever, bearing in the usual way on the bass end cap.

Nice looking but not cost-effective, I imagine. Perhaps only this one was made.

Identifications

Fig. 3 shows a Geneva tune sheet not frequently seen. Its latest tune dates from 1865 and it belongs to serial 5116, a lever-wind 11" (28cm) six air box with 17 organ keys between its two 31-tooth combs. This box gives no clues to its



Fig. 1. Effective but astronomically unlikely star-in-sunburst of the Conchon trade mark.

identity, but luckily a very similar box, serial 5114, made in 1874, has the same tune sheet and S. Troll stamped on its governor.

I think this is adequate proof that serial 5116 was made by S. Troll; there is no indication to the contrary.

Fig. 4 shows the same tune sheet as it appears on serial 6551, and again I think it can be safely attributed to S. Troll. The dating chart puts it at 1877 which is just safe because the premier of tune 5, the latest, was in April 1877. The only cause for doubt is that the cylinder dots are on tune 1, unusual for a Geneva maker, and a change from earlier Troll boxes like 5114 and 5116 whose dots are on the last tune. But Troll and Baker were together in 1877 and many boxes bearing both names have their dots on tune 1. So, incidentally, has serial 6587, a ten-air standard box with 13" (33cm) cylinder which has the same tune sheet.

It was in 1873 that Baker joined Troll

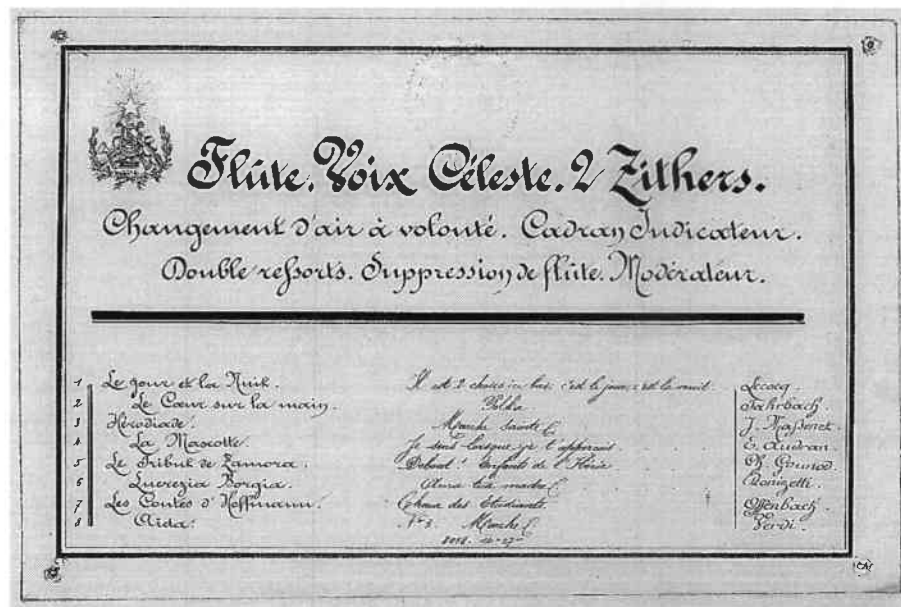


Fig. 2. The 10 $\frac{1}{2}$ by 7 inch (27 by 18cm) black-on-white tune sheet of Conchon serial 8018, kindly supplied with data by Arno van der Heijden. Latest tunes are nos. 1, 3, 5 and 7, all 1881. Tune 8, 1871, provides a powerful finale on an organ box.



Fig. 3. Tune sheet of S. Troll serial 5116, as noted in top border; black print on cream, size 9 by 5½" (23 by 14cm). Tune 1, 1865; 3, 1855; all the others before 1840.

whose serial numbers were approaching 5000 by that date. Another tune sheet seen on these early Troll boxes has three musical angels along the top border and three organ pipes with a thin supporting column at each side. A large lyre fills the centre of the bottom border, as shown on

page 203 of Vol. 14. This tune sheet was also used by Grosclaude and Ducommun Girod.

So perhaps the tune sheet of Figs. 3 and 4 was also used by other Geneva makers; it cannot yet be safely attributed solely to S. Troll.

It saves a lot of words if a tune sheet can be referred to by name, and I suggest calling this mainly Troll tune sheet "Lazare." A close look at its bottom border just left of the central cartouche reveals the name LAZARE written in italic capitals, but reversed . . . "mirror



Fig. 4. Same tune sheet about two years later and in different writing for serial 6551. Tune 5, 1877; 6, 1859; all the others 1847 or earlier. I added an enlargement of the LAZARE signature just below tune 6.

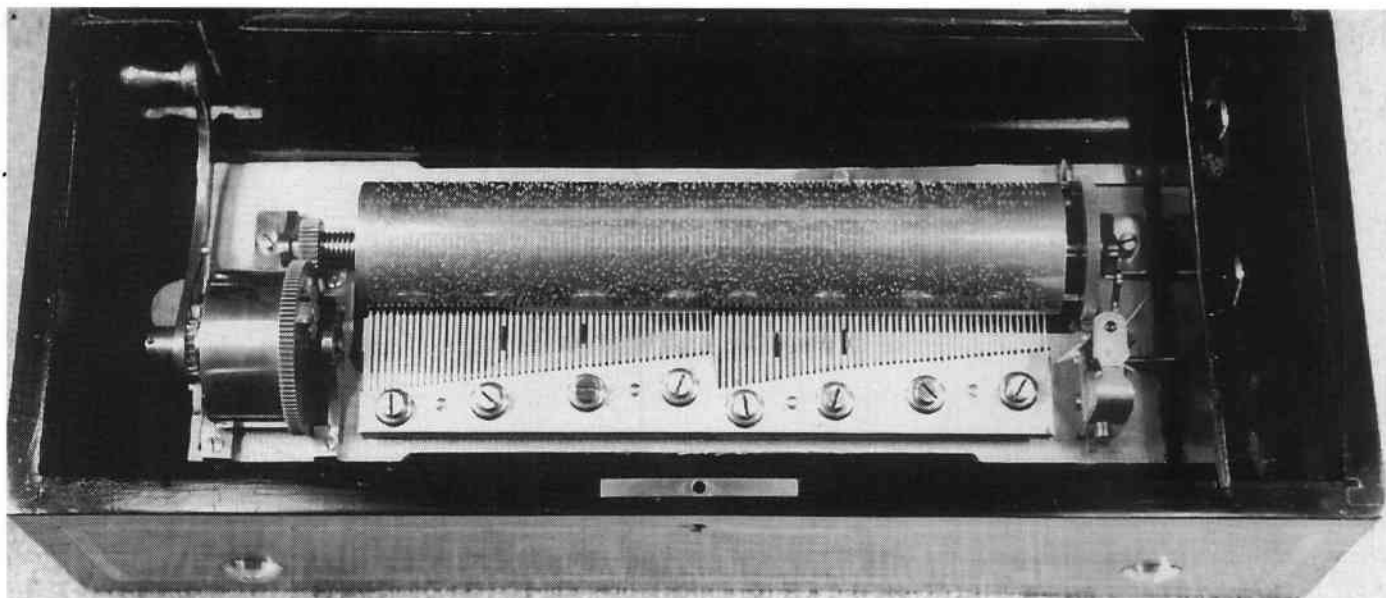


Fig. 5. S. Troll serial 6551 with 440 and 880Hz *a* teeth marked. As usual, there are more bass teeth in the left side comb.

writing." It is presumably a modest, almost concealed, signature of the artist! The printer is the often noted A. Haas, Genève & Mulhouse.

S. Troll's Sublime Harmonie Concerto

There is no particular magic about the case of serial 6551. It is 19½" (50cm) long and has undistinguished rosewood veneer and double stringing with enclosed narrow banding on the front and flat lid only, the rest grained. There is no keyhole escutcheon. The lid has a lyre, flute and flowers inlay of average delicacy.

Open the lid and you see the black-on-cream tune sheet of Fig. 4, which annoyingly overlaps the rectangle of stringing. There are no escutcheons for the control levers. The glass lid lifter is green leather, well preserved. The 11" 6-air sublime harmonie movement is absolutely typical except for its nickel-plated winder, very up-to-date in 1877 and just before the zither era; so luckily there is no zither, see Fig. 5.

The combs of most sublime harmonie boxes play eight airs on 11" or 13" cylinders with about 40 or 45 teeth respectively. Also, most sublime harmonie boxes with added tremolo or piccolo tend to favour the added feature with the result that the two sublime har-

monie combs often have fewer than 40 teeth.

A quick count on serial 6551 fixes the bass and treble combs at 51 and 50 teeth, which puts them in the higher class of sublime harmonie boxes. Then the big question is whether there was a correspondingly high class tune arranger in attendance . . . there certainly was, which soon became clear as I was working on the movement.

I have sometimes found that one's opinion of quality can get distorted during a restoration, due to becoming biased by the particular tunes on offer which could be among one's rooted likes or dislikes. Hence the need for a straight competition against a similar type of box playing one of the same tunes. This could lead to more revealing descriptions than the routine "good quality box playing well-arranged tunes."

Accordingly, after placing them on equally solid tables and checking that their speeds were correct, I compared serial 6551 with Allard sublime harmonie serial 6063, made in 1891. It has a 13" cylinder and plays 8 airs on two 46-tooth combs. The test tune, the only one played by both boxes, was the polka from *Les Cloches de Corneville*. The test was fair except that the Allard was favoured at the bass end by its larger case (sound

board periphery was 30% longer) and the Troll had 10% more teeth. The competition was staged several times with judges of all ages and types.

A lot of deserved praise went to the Allard, which is specially good at the bass end; but to the question "which music did you prefer?" about 75% voted for S. Troll. It uses its extra teeth to the full and was praised as being "more fun" by the younger element. That in turn is praise for a tune arranger who was seeing what he could do in Geneva with that very recent sublime harmonie patent from Ste. Croix.

The combs of serial 6551 are shown in Figs. 6 and 7. They have the pitches stamped 1 to 7 on the comb base, an early example of this practice which is common on Conchon boxes and also seen on Ducommun Girod, late Nicole, – and on Allard 6063. Tooth relative stiffness varies between 160 and 190 on the bass comb and between 140 and 180 on the treble. This range is fairly typical and does not matter; it takes a 25% increase in stiffness to sound noticeably louder to the human ear. The average relative stiffness of the Allard combs is about 400 – in line with 1890s fashion and noticeably louder.

Further details about serial 6551, which may help to remove any lingering



Fig. 6. Bass comb showing foundry cast SBI and stamped serial number and pitch numbers. The *a* teeth are numbered 4, semi-tones not numbered. The line of three dots marks the end of dampers; there are 7 soldered dampers.



Fig. 7. Same markings on serial 6551 treble comb. Again no feather dampers but 6 soldered dampers.

doubts as to whether S. Troll made it, are:—Blank no. 75 is stamped on cylinder, spring and governor parts. The serial number is stamped on the spring barrel, comb bases, end cap of cylinder and great wheel; scribed on the bass leads and governor; and written in neat 2" (5cm) figures under the case. It also appears as 551 in white chalk under the bedplate. The ratio, endless to cylinder, is 1950 to 1.

L'Epée's Harpe Harmonique Piccolo

L'Epée probably made many Harpe Harmonique type musical boxes, including high class examples like serial 5000 made in 1882. It has a 13" (33cm) cylinder playing six airs which allows groups of five and six teeth, one of which straddles the junction of the two combs. The two top teeth on the bass comb are the same pitch as the 3rd and 4th on the treble comb. The 1st and 2nd treble teeth are one pitch lower, matching the four previous teeth on the bass comb. Hence there is an overlap of one pitch where the two combs join. This so far unexplained oddity is common on Swiss boxes and I should like to know why it emigrated to France.

The six tunes on serial 5000 are all operatic favourites, the latest from *Carmen*, 1875. With nearly 120 comb teeth allowing plenty of mandolin and piccolo effects, they are engagingly performed.

The tune sheet tune list is headed Cithare - Piccolo which I suppose means as much as Harpe Harmonique Piccolo. It is of the same general design as on serial 1216 shown on page 59 of Vol. 13 (my 2nd book p. 22). This design has a vertical panel of ten composers each side and a small circular cartouche at the centre of the top border. Sometimes this carries the mysterious monogram, FC; sometimes it gives the number of airs. Here on serial 5000 it states 6 airs, but there is another alteration; at each side of it the normal MUSIQUE DE GENEVE inscription has been replaced by Exhibition award medals. At the right, Paris 1878 and at the left, Besançon way back in 1842.

The Besançon medal is of particular interest, being inscribed to M. A. L'Epée. At that date he was aged 44 and L'Epée serial numbers were approaching 2000 in their first series which stopped in about 1880. As usual, this tune sheet

was printed in nearby Mulhouse in about 1881 by Guyot & Co. who added (Alsace) to their address.

Single comb Harpe Harmonique

Some makers must have decided that a single comb could do as well as the slightly overlapping pair; and so Karrer and some others duly produced single comb Harpe Harmonique boxes.

Nobody really knows what "harpe harmonique" means, and I hope I am not being too cynical in admitting that, without the tune sheets, I would not have known that these boxes were Harpe Harmoniques (assuming that they are). So it is probable that the rarity of single comb Harpe Harmonique boxes is mainly due to missing tune sheets.

The mechanism of an example by S. Karrer, described on its tune sheet simply as Harp harmonique, is shown in Fig. 8. It has an 11" (28cm) cylinder and plays six airs with 103 comb teeth, of which 56 are in groups of three or more. Relative stiffness is 220. The zither, which produces the harp factor, is mounted from the bedplate and has a fine adjustment.

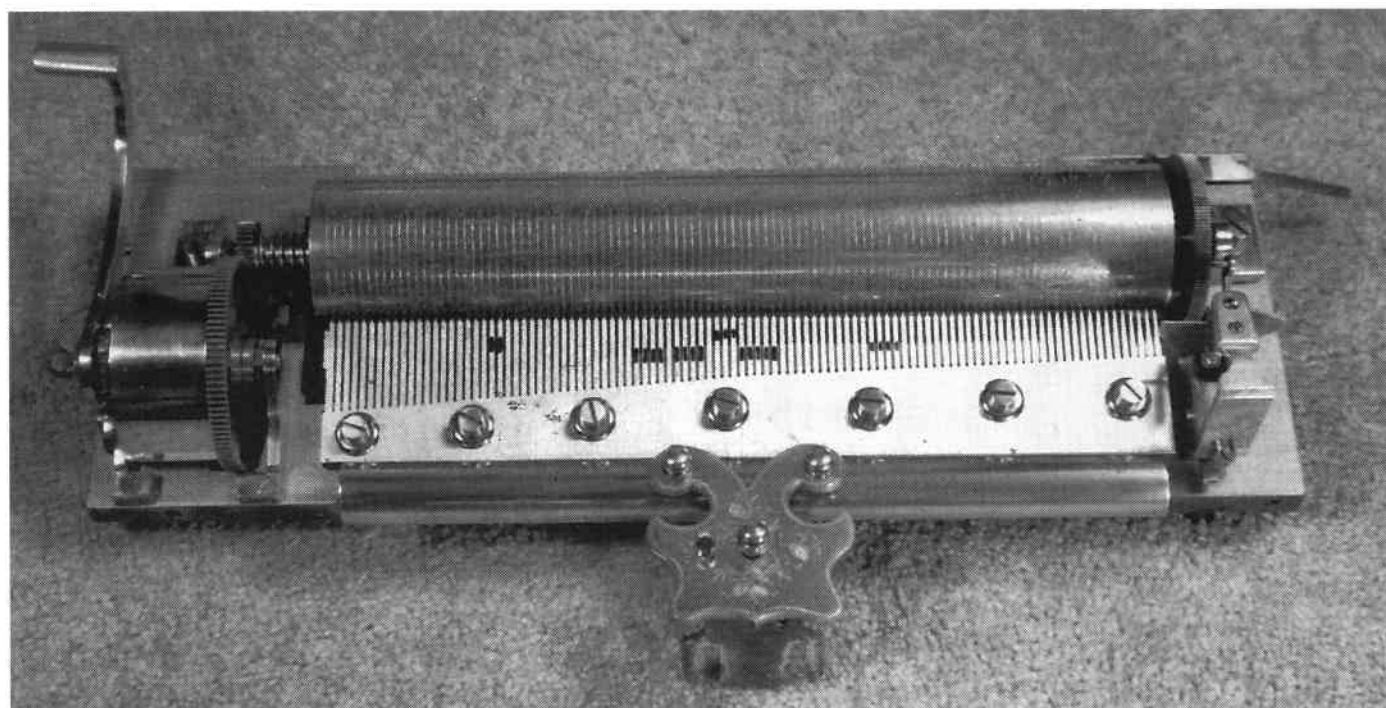


Fig. 8. Karrer serial 1548 with zither moved to show the comb. The *a* teeth are marked near the cylinder. Other marked teeth are the three groups of 4 and one of 5. There are also 13 groups of three. The black screw to the left of the zither on/off knob is for fine adjustment of zither height.



Fig. 9. Tune sheet of serial 2067, 8 by 5 1/2" (20 by 14cm), gold on cream card. Litho print again by A. Haas, Mulhouse. - Genève omitted this time!

Fig. 9 shows the tune sheet of another single comb example, here labelled Harpe Harmonique Zither - which really only says zither twice. It has a 13" (33cm) cylinder and plays eight airs with 92 comb teeth, of which 57 are in groups of 3 or 4, - an even higher proportion than on the Karrer; 62% compared with 54% in groups. (Standard 13" 8-air Nicoles have about 13 groups of 3, 40% of their 97 teeth). The relative stiffness is 240. The serial number 2067 is on the tune sheet and stamped on the bass end cylinder bearing, also scribed on end

cap, great wheel, etc. Gamme 115 is scribed on the bass lead and the end cap. Blank number 2 is on cylinder, spring and governor parts. Tune 1 is on the cylinder dots suggesting Ste. Croix manufacture - it cannot be by Karrer because the comb base and bedplate are by SBI. The mechanism is shown in Fig. 10. It compares so closely to the Karrer in Fig. 8 that the only differences seem to be cylinder length and zither holder - and even that has the same outline shape! It is correctly mounted from the bedplate but has no fine adjustment facility.

The case with plinth is 23 1/2" by 10" (60 by 25cm) with stringing and banding on sides and front and domed lid, and a small diamond-shaped inlay on lid and front.

Nothing offers a positive clue to the maker of this serial 2067, but it probably dates from the early 1870s. I cannot trace tunes 3 and 4, but the latest of the others is tune 8, 1869 - which also happens to be tune 4 on Karrer serial 1548. Another sighting of the Fig. 9 tune sheet might provide a valuable clue... the sooner the better. ■

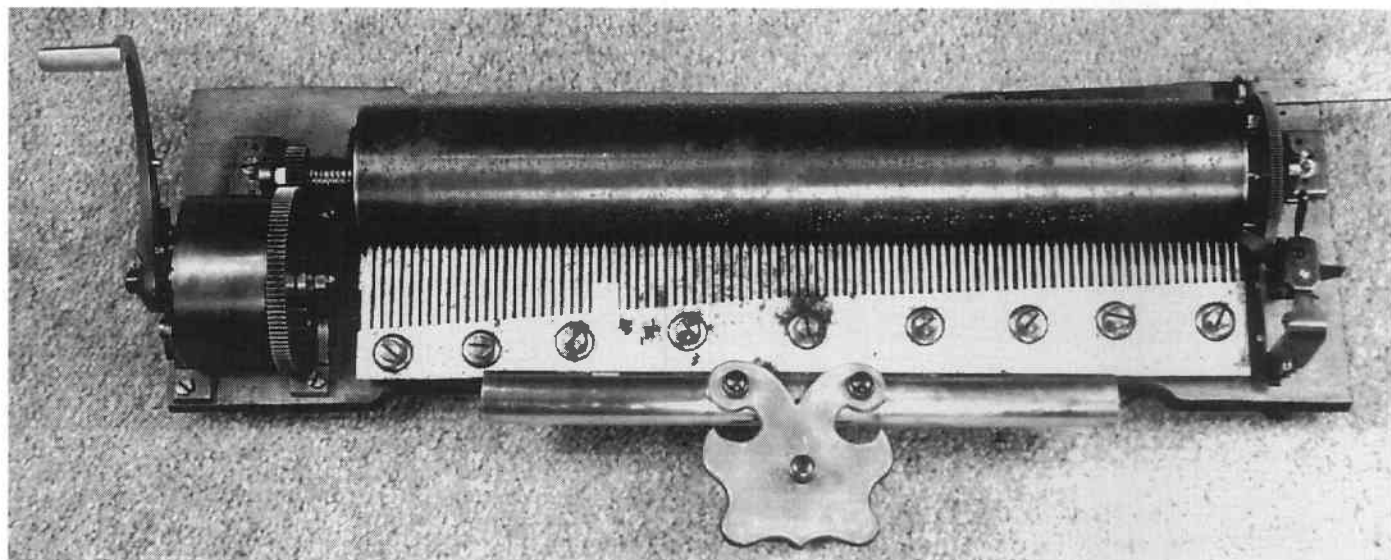


Fig. 10. Mechanism of serial 2067 in unrestored condition. A white label marks the 440Hz a teeth, 25 to 27. Groups of teeth of the same pitch start at 21 and continue to 90.

Book REVIEWS

by Arthur W. J. G. Ord-Hume

The Music Box Subject Index. By J. M. Powell. 1996. Size A4, 34 sheets, some single-sided. Coloured paper covers, mechanical bound. £4.50 from the author. No ISBN.

It is a sobering thought that the journal of The Musical Box Society of Great Britain, *The Music Box* has been going for more than thirty years. And for probably the same length of time, the lack of a cumulative index has been an increasing problem to readers and researchers.

It is therefore very good news that member John Powell has taken it upon himself to undertake the mammoth task of producing an index for the first 32 years. The product is printed from typescript.

As a working guide to the magazine it is an excellent effort which will fill a much-needed void.

Unfortunately it is not without its shortcomings. It is what is known technically as a 'simple' index rather than a full cross-reference index which means that you may have to look up several different head words in the hope of finding the entry you need.

But there are also errors in transcription which would have been picked up in proof-reading. In the 'Author' section, George Parmley is listed as the author of an article on a 'Gavioline' fair organ: this should have read Gavioliphone. Immediately below this, Winwick Church is spelled 'Winick'. Under 'Obituaries' there is no mention of Victor Chiappa. In Volume 8, page 35, there was an article in response to a reader's query concerning the Chautauqua organette: neither the original enquiry nor the article is indexed.

There is a number of spelling mistakes - Thomas Dallam is 'Dallum' throughout, Apollonicon is 'Appolonicon' while Chappuis, the musical-box maker, is confused with Chapuis the author.

This remains an excellent and valuable guide - but it is somewhat individualistically selective and within each letter group the entries are frequently not alphabetically arranged. Aside from this, here is a document that everybody who really *use* their back issues will want to have.

MBSI Index. By Angelo Rulli. Published by The Musical Box Society International, USA. 1996. One 3.5-inch floppy disc in .txt format. No ISBN.

It is a sign of the times that besides conventional books, today's reviewer of literature must also include electronic media.

The magazines of the Musical Box Society International have been called, at various times, *The Bulletin* and now *Mechanical Music*. This index is at best described as a 'scratch' index in simple format. It comes in three parts, each as a separate .txt file - author, subject and volume.

Each entry is in capital letters throughout (which makes reading for comprehension unnecessarily hard) and is only minimally cross-referenced.

Like the index for *The Music Box*, though, this is an absolute must for the serious reader. It takes some while to find what you need, largely due to the format and accessibility of the first word versus the subject.

The disc is available free to paid-up members of the MBSI. You will need any DOS-based PC to read it (not, please note, a Mac format or Apple machine) and the file can be printed out in any of the popular word-processing packages. Send \$5 to cover

postage and protective packaging.

Mechanische Musik: Eine Bibliographie. By Helmut Kowar. Published by Vom Pasqualatihaus, Vienna, Austria, 1996. 256 pages 160mm x 236mm, text illustrations plus 16 Plates. Hardbound in decorative glazed boards. Text in German, summary in English. ISBN 3 9012 5414 5. Price DM.110.

For a long while there has been a growing need for a modern bibliography of works on mechanical music and mechanical musical instruments. It is a sobering thought that, other than Michael Wilson's 'mechanical music' category in his *Bibliography* published by the Victoria & Albert Museum in London back in 1976, no such title has existed in English.

Of course, there have been subject bibliographies before. Perhaps the most noble of these was *Bijdrage tot de Bibliographie der Muziekliteratuur* by Willem Hutschenruyter published at Zeist in 1941 when Holland was suffering its appalling deprivations during the Nazi occupation. That rich work, a labour of love produced, incredibly, by typewriter and Gestetner ink duplicator, and hardbound with no more than a printed title-page, runs to more than 520 pages. Today it is rarer than hens' teeth.

Even that great work, with its strong world-wide content of mechanical musical subjects, could only touch those works which pre-dated the Nazi Occupation in 1940 which denied the author access to the world of all literature.

Of a highly specialised and exhaustive content is Helmut Kahlert's *Bibliographie zur Schwarzwalduhr* published in 1984. In its field it is an astonishing work laid out in an ideal manner but again produced from typescript - this time by lithography.

The present work, then, can be said to have the field effectively to itself. Dr Kowar has applied himself assiduously to compiling a detailed listing of every work ever produced on mechanical music.

Accepting that a list of books may be as palatable as a boiled cabbage sandwich to many people, he has wisely prefaced his work with a valuable essay on the musicological standing of mechanical music and its instruments. The author is a gifted historian who maintains the Phonogram-marchiv at the Österreichische Akademie der Wissenschaften in Vienna. Both historian and musicologist, there is no question as to Dr Kowar's credentials for this work.

Kowar rightly deduces that: "every mechanical musical instrument is also a historical musical instrument with all the parameters which can be recognised and assessed in a musical instrument."

He makes the observation that in questing for material: "one is faced with a colourful but also confusing mass of publications which reveal an unexpectedly wide range of different developments ... in these instruments."

Kowar's *Bibliographie* lists 1819 numbered items comprising books and periodicals. It is not without its faults: no such work of such wide compass could ever be completely complete or accurate. There are, though, some few mis-spellings and wrongly-judged entries. An example of both is No 503 - Fort, R.: *The cinema organ*. Reginald Foort's book is nothing to do with mechanical music - and nor is Ord-Hume's *Perpetual Motion*.

But these are small criticisms for such a commendable effort and for future editions one can confidently expect such minor details to be eradicated.

This reviewer would like to have seen the addition of publisher and place of publication added: this will no doubt come. And what a pity the opening essay, with its

figures-in-text, has been printed in grey ink!

Draaiorgels: hun geschiedenis en betekenis. By Rompke de Waard. Published by The Kring van Draaiorgelvrienden, 's-Gravenzande, The Netherlands, 1996. 128 pages 217mm x 303mm, printed on art paper, extensively illustrated, 16 Plates in full colour. Hardbound in decorative glazed boards. Text in Dutch with each Chapter summarised in English by J J L Haspels. ISBN 90 6013 062 6. Price Dfl.39.50.

This is the sort of book which all organ-lovers will want to have if only for the enormous number of really first-rate pictures. Published to mark the 40th anniversary of the formation of the KvD and the 30th anniversary of the Leon Warnies Stichting (Foundation), the book has five chapters, each summarised in English by Dr Jan Jaap Haspels of the Nationaal Museum van Speelklok tot Pierement in Utrecht. Each of the 238 black-and-white and the 16 colour pictures is captioned in both languages.

The book tells the story of the formation of the societies which have assiduously striven to protect and preserve the street organ in Holland. They were born out of the sale to England in 1963 of a much-loved Dutch organ and, across the years, have saved other instruments from being sold and exported. Unfortunately, there have been losses. At one time several significant Dutch instruments were sold to the United States and, in a highly-publicised debacle some years ago, the efforts of the Dutch societies failed to prevent one of Amsterdam's finest organs - *De Klok* - from going to Australia.

It is to be regretted that such an otherwise excellent and high-quality book as this has been denied the one feature which would elevate it to that of a useful reference work: there is no index, nor even a list of the organs pictured. The author, the leading figure in the creation of both the KvD and the National Museum, is known for his notable book *Van Speeldoos tot Pierement* of 1960. He did not index that book either.

Aside from that major disadvantage, this is a book which will not disappoint.

Les faiseurs de musiques; Histoire de la boîte à musiques. By Jean-Claude Piguet. Published by the Journal de Sainte-Croix et Environs, Rue de l'Industrie 21, 1450 Saint-Croix, Switzerland, 1996. 433 pages 160mm x 240mm. Illustrated in black and white. Paperback. In French. ISBN 2-88419-018-X. Price 60 S.Fr. (\$50).

Seldom has a book appeared in the field of mechanical music which has so immediately commanded respect as a truly valuable work of historical reference. Often the title of a book promises so much - and then disappoints. Occasionally the title misleads (one has only to think here of Arthur Loesser's *Men, Women and Pianos*) and only by reading the book does one recognise its true - hidden - value as a great work.

Here we have a title which says it all 'The Music-Makers - the history of the musical box in Ste-Croix'. And, to our gratification, it more than lives up to its promise. Make no mistake, this is one of the great reference works of the age.

The author admits he has not set out to tell the story of the mechanics of the musical box, but to describe what the musical box meant to the little village of Sainte-Croix and how it revolutionised a community hitherto centred on agriculture, albeit with a little watch-making.

At the same time, the musical box became first a saviour, then slave, then a tyrant and finally, as the industry collapsed,

it became executioner.

In was back in 1810 that the watch-makers of Sainte-Croix, recognising that they needed to diversify, first came upon the musical box. The village - it was virtually one little street in those times - brought growing prosperity but, as with any new industry, it also brought turmoil and not a little tragedy.

The first half of this book describes through the eyes of the historian just what happened in the golden century which transformed Sainte-Croix from being just another Swiss mountain village to the centre of a thriving industry. The establishment of a trade association, the importance of funding exhibitions and participation in trade-shows is all charted through surviving documents.

We learn the names of these founders of the industry and we see how through inter-marriage control of the industry largely remained unaltered through the generations. Politics, overlaid by the continual tension experienced by a nation surrounded by warring factions, growing markets, developing frontiers - this is the stuff which puts meat onto the bare history of the musical box.

The second half of the book is devoted to extremely illuminating illustrated essays about each of the eighty-eight men, companies or businesses which made (and some still make) musical boxes in the village. Here are many names hitherto unrecorded outside Switzerland.

It is in this section that the author reveals his passion for charting the background history of these businesses. Names such as John Berthe, Emile Bornand-Wenger, Ami Bornand-Meylan, Bühler, Champod-Jaccard and so on - all were musical-box makers. Here you will find the full story of makers who have hitherto been but shadowy characters. Read about Adrien Lador who founded his business in 1889 which exhibited in Yverdon in 1894, suffered destruction by fire in 1917, rebuilt and ultimately became Lador SA in 1951.

The book concludes with some valuable production/date charts showing the productive years of each maker.

Sainte-Croix moved with the times. Paillard became a renowned maker of movie cameras (Paillard-Bolex) and typewriters (Olivetti-Hermes), thereby exposing themselves to the risks of take-over, multinational ownership - and all that can bring. The story is brought up to date with a news report from last year describing the town as 'a dead township' following the news that Olivetti-Hermes was transferring its factory from Sainte-Croix to Yverdon with the loss of up to 400 jobs.

Sainte-Croix, one feels, remains a place where, just as happened in 1810, it must seek diversification if it is to survive. The rich interlude of the musical-box has to be replaced now. But what with?

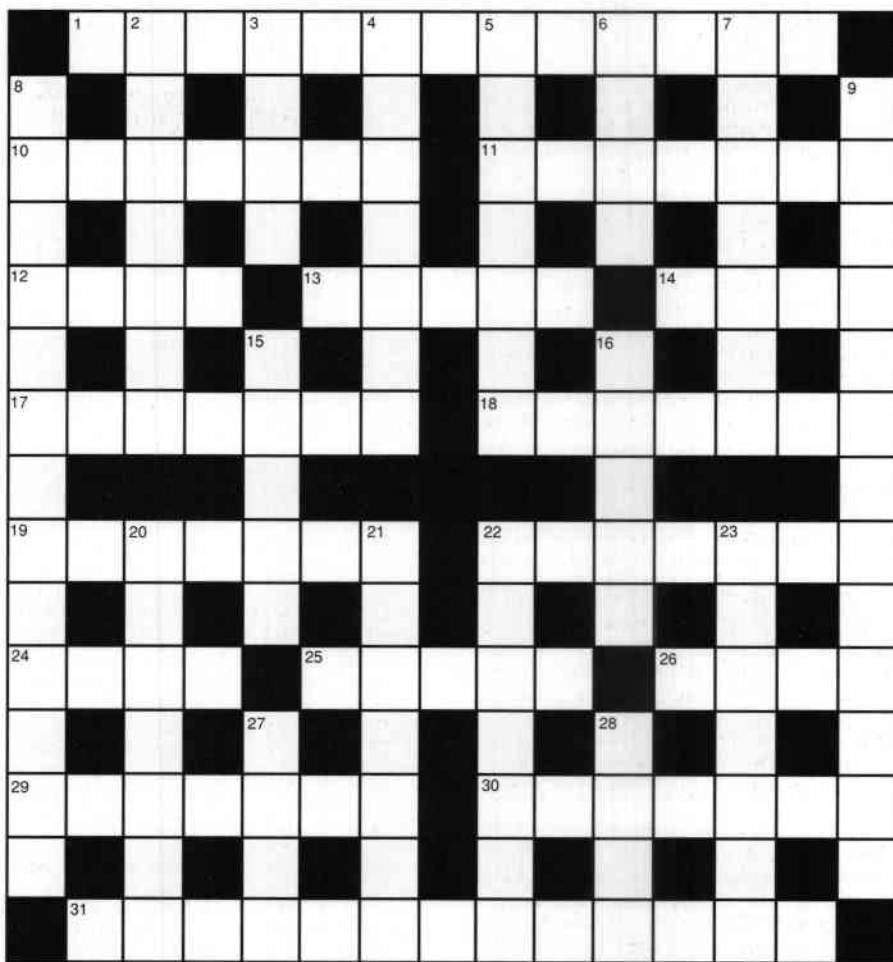
Here is a compelling work sweetly blending the best of history with the sort of information the musical-box enthusiast must have.

One or two editorial production slips may be excused: the occasional spelling mistake ('Reordon' for Recordon, for example) and an alarming tendency to change type-face for long quotations and sections which distracts the reader for the wrong reasons.

For a paperback, this is not a cheap book but that only reflects the high cost of books today. How infinitely better if it had been a hardback for this is a book which will be referred to time and time again. An English edition is rumoured but meanwhile you should not deny yourself the chance for a fascinating read. ■

CHRISTMAS CROSSWORD 1996

by A. J. L. Wright



ACROSS

1. He gives you a price for your box – and a quiet leer! (7, 6)
10. Behold, the feline little journalist is placed! (7)
11. When around the abstainer, chips away (7)
12. Some petrol lighters contain a strip of music (4)
13. Just one for 501, note it (5)
14. Terrific aptitude for a musical box maker (4)
17. Such a motor will give one power (7)
18. We stare at a woolly covering (7)
19. Not so much on the tip of a musical box twister (7)
22. Boatman Dan tends to make slow progress (7)
24. Russkie gives a number to Jock (4)
25. He is lost in a web erected on his noted works (5)
26. A Saint that clicks, you might say (4)
29. Sort it out in the sun, rave later (7)
30. Instrument that sounds as if chosen for its bass?
31. A romance, a ring and this will provide the music! (8, 5)

DOWN

2. The Bellini Co. laid foundations for a music constructor (7)
3. A to I and back is but a jot (4)
4. Loosening is your personal disaster (7)
5. Wisk and turn the factor of mon Ami (7)
6. In particular, I arranged a song (4)
7. Take out the divorcee and give him a pamphlet (7)
8. Queer pied lion slides into long-time music when upset (13)
9. It is zilch to rebore a classic music maker (13)
15. He is noted in showbiz, etc., – (5)
16. – and they do aver Diana has one too! (5)
20. A short chord with little weight is just a sketch (7)
21. Some say its Hell, accepting that it sticks (7)
22. Something clean to fill an empty hole! (1, 3, 3)
23. O Ramona! Where is your perfume? (2, 5)
27. Say its a verse without a point (4)
28. Bill and the Queen grow a tree (4)

Answers on Inside Back Cover



I am particularly grateful for the help given by Lorraine Arresy of 'Perferons La Musique' in France and Tom Valle and friends in Norway for filling in many more of the blanks in the various catalogues currently being compiled, particularly Ariston organette discs. Much more help is still needed, surely it is worth listing Organette and Musical box rolls/discs etc. in your collection for insurance purposes (assuming you have everything covered of course) so it would be easy to send a copy in for use in catalogue compilation. You may do this anonymously via the correspondence secretary if you prefer not to write to me directly, I would not like anything to stand in the way of finishing these lists off.

I have been given a list of Triola roll playing Zither rolls which runs from 1001 to 1399, with 3 rolls as 1380a/b/c making a total of 402 titles in all. If any members have rolls numbered higher than 1399 do please send in the details. If any owners would be interested in re-cut rolls let me know and maybe a small run of rolls can be made by one of our street organ roll makers.

If any owner would like a copy of either the above list or indeed any of the other 15 lists of organette and musical box information which are available from the Archives do send me a stamped addressed envelope, (or a U.P.U. international reply coupon if you live outside of the U.K.). I have had NO replies following the advert in the last issue of 'The Music Box' so do not plan to produce any more once these have gone.

A member has recently acquired an additional barrel for his Vincente Linares/Faventia Spanish Barrel Piano, it is barrel number 7, all the tunes are Greek/Spanish. He does not have a tune list for this barrel so if you also have barrel number 7 and can identify the titles please let me know.

Mark James has been able to meet Mr. Antonelli, grandson of the Barrel Piano maker from Manchester, much information and

literature has been offered for research purposes for which Mark is extremely grateful. If there are others of you involved in a research project just write and let me know, you never know where your request may lead. Details are still needed of your barrel piano, tuning scale etc. as mentioned in a previous issue of 'The Music Box', please send to Mark.

Another member purchased the 11^{7/8}" Symphonion upright, coin-operated Disc Musical Box in the annual MBSGB auction. Unfortunately he needs some close-up photographs of the case/cabinet as many parts are missing and the front needs re-building. If you are able to help please telephone 01707-874247 and ask for Robert. He would be only too happy to refund any film costs and postage.

Another thank you for help in compiling the various tune lists to Barrie Johnson, Tom Valle and a few others. I do still need your help to complete the various listings, the one which will probably be finished next has just the following 16 or so numbers now remaining to be found:- Symphonion 30cm (11^{7/8}"), 3015, 3227, 3256, 3267, 3270, 3271, 3290, 3292, 3754, 3780, 3898, 3906, 3913, 3922, 3962, 35055, any above 3999 in first series and any above 35072 in the second series.

Any help, even just a few titles would be greatly appreciated for Schiedmayer Scheola Organ Rolls, Pianostyle 88 note piano rolls, Aeolian 46 note Organ, Cecelian/Farrand 65 note 13" wide piano rolls, Ariston 16/19/24/36 note organette discs, Clariona/Melodia/and other 14 note organettes, Polyphon/Symphonion/any other make Musical Box, Wilcox & White 58 note organ (also Symphony), Phoneon Organ.

The next list to be completed by our friends in MBSI has Coulson Conn and Robin Timms trying to add titles missing from all sizes on the listing in Graham Webb's book, so please send these details in before December if at all possible.

From our sister society Player Piano Group, I have a request from Julian Dyer, the Hon. Editor, for titles of MELOTO 41,000 series 88 note piano rolls for a catalogue he is compiling. Please try to help him as I know myself how disheartening it is when no-one else seems to believe in what you are trying to do. You may send information to the Archivist who is in regular contact with P.P.G.

As always, this compiling goes in cycles with a few letters all arriving the same week and then nothing for

a couple of months. If you know of any collection, particularly in Europe or the U.S.A. with any of the above perhaps you could ask them for a list for me, as well as details of their current guidebook and any audio recording, which could be reviewed in the magazine.

Auction catalogues are particularly wanted, with prices realised, for Sotheby and Phillips here in England - all dates, and Retonio of Switzerland - all dates. These will be used to help the Registrar and other people who wish to research what instruments are still in existence.

There is another research project to trace Chamber Barrel organs, tune titles, full specifications, photographs and so forth. If you have an instrument and can help please send information to me. Did you know it will be 30 years in 1997 since the Boston & Langwill book on English Chamber organs was printed? I did not realise so much time had passed, but appreciate that many more instruments have come to light in those intervening years - you may have one of them!

If you live outside of the U.K. it would be very helpful if you could purchase for the Archives any guidebooks or Audio tapes/C.D.'s of mechanical music of museums in your own country. I would be very happy to either purchase them from you or to do an exchange so do let me have your suggestions, if they are new recordings/books I could review them in this magazine for the benefit of all members. (NO videos unless in European format thanks).

The following additional 20 note organette cob titles have recently been found - thanks to Richard Dutton of MBSI:- 753 Magnificat, 754 O Salutaris, 1221 Waves of the Danube, 1232 Are You from Dixie. PLEASE check your collection to see if you have any of the following missing numbers:- 568-575, 760-999, 1198, 1202, 1205, 1218, 1220, 1231, 1234, 1240, 1243, 1247, 1255, 1260, 1262, 1264, 1265, 1268, 1274, 1276, 1296, 1298, 1299 and above.

Please let us all know about projects you are involved in, wants you may have and/or whether you find this column interesting and helpful or boring and irrelevant, I would like to know!

Remember - you may have only a small piece of the jigsaw in your possession, but it might be the last piece which completes the picture! Items can be given to any committee member or brought to meetings, but please let me know first what you have. ■

George Worswick

An Obituary

George Worswick, Fellow of the British Horological Institute, member of the Musical Box Society of Great Britain and the Musical Box Society International, died on 2nd July, 1996. He was 66 years old.

Roy Ison writes:

I am sure that everyone who knew George Worswick will be both shocked and saddened to hear of his death as a result of a stroke following an operation.

He was born in Nice, France in 1930. His father was Russian and his mother half English, part Russian. Problems in post-Revolutionary Russia spurred his mother to move to England with George and his younger brother in 1934 where she adopted her maiden name of Worswick.

At school George quickly displayed fluency in languages, in particular Russian, French and English, with the result that when he was conscripted for National Service, he acted as an official interpreter during the time of the Berlin Airlift.

When he left the Forces, he studied at the College of Horology (now part of London University) and qualified as a fully trained horologist entitled to add the initials F.B.H.I. behind his name.

In August of 1959 he joined the business of Ruston & Hornsby in Lincoln as an instrumentation engineer specialising in strain gauge work. This was my first contact with George as I also worked there as an instrumentation engineer. As we both shared the same laboratory, it was not long before the subject of musical boxes came up and it was through George's enthusiasm that I became involved and eventually joined M.B.S.G.B. and, later, the M.B.S.I.

George continued to work for Rustons until 1972 when, after a series of mergers and company take-overs, he took advantage of redundancy terms and set up his own musical box restoration business full time.

With the help and support of his wife Marina, between 1972 and his death, George built up a world-wide reputation as a restorer which was second to none. He carried out restoration work for many of the most prestigious museums and collectors throughout Europe and the United

States of America.

He was also an active member of both the M.B.S.G.B. (member number 551) and also the M.B.S.I. It was he who established the musical-box auction as part of our meetings and he staged the first one in Lincoln in 1973. He was also the local organiser for two very successful meetings in 1975 and 1980 and was a great support for the Lincoln meeting in 1993.

George still found time to be involved with the British Horological Society. Among his many contributions to collecting was in the complete cataloguing of the famous Ulster watch collection, which many members may remember seeing in Lincoln.

I am sure that there is a great deal more which could be written about George and his involvement with the Society and the collecting world. From a personal point of view I considered George as a friend of over 37 years and someone I could always turn to for professional advice on every aspect of musical boxes.

George will be greatly missed by his many friends and acquaintances throughout the world. We express our deepest sympathy to Marina.

Arthur Ord-Hume writes:

George Worswick was one of the first restorers to concern himself with the thorny problem of comb pitch and tuning. While back in the 1960s Gerry Planus devoted many years to the compilation of scale gradients for tuning and paved the way for a serious study of musical-box pitch analysis, it was George who put his theory into practice.



With the close co-operation of his musically-trained wife, Marina, George devoted considerable effort to understanding both pitch and intervals. There was a time when we used to have many and long telephone conversations which some-times involved 'playing' tuning-forks down the 'phone.

It was this sort of diligence which, combined with a horologically-based mechanical sensitivity, elevated George to the position of being one of the finest craftsmen in Britain.

Not surprisingly, this skill was channelled into the most challenging tasks and quickly his services began to make their presence felt in, particularly, the National Museum, Utrecht. Occasionally, musical boxes which had been 'restored' by others would go to George to be brought to a standard of perfection which was frequently breathtaking.

His lasting memorial is to be seen and heard in the quality restorations he turned out and the loss of his art and skill ranks only second to the loss of a great friend of a kind who may not cross our paths again.



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