

The Music Box

An International Journal of Mechanical Music

In this issue:

- Extra Souvenir Journal
- Johann Maelzel's Hoaxes
- Musical Box Oddments 108
- Collector's Showcase

Orchestrion by
Imhof & Mukle - see
article on Page 139.
Picture courtesy of
Southeby's.



The Journal of the Musical Box Society of Great Britain

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No. 37275, playing 12 airs
(Gamme No. 10)
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INVITATION TO CONSIGN

MECHANICAL MUSIC AND TECHNICAL APPARATUS
South Kensington, 31 May 2006

CHRISTIE'S
SINCE 1766

From the Editors' Desk

The winter snows are melting and we can all look forward to the milder climate of spring. Already the early flowering bulbs are showing green shoots. We are starting this issue with an apology and a small piece of homework for you. Unfortunately the cover of Volume 22 Number 3 of 'The Music Box' was wrongly printed. May we suggest that you amend your cover to read Volume 22 and not Volume 23, so that in future years if you need to refer to an article you can identify the appropriate issue speedily? The Index will be referring to what the numbers should have been rather than what escaped the proof-reader's notice. The actual Volume 23 No. 3 will appear in approximately 18 months!

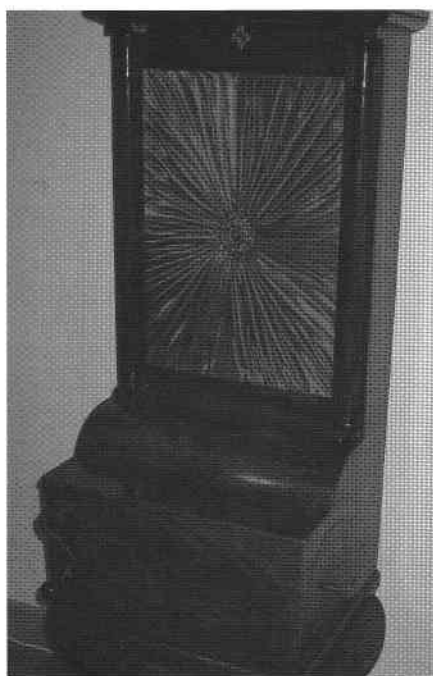
In this issue we are pleased to print the first part of a most interesting article on Johann Maelzel of metronome fame, orchestrion builder and showman extraordinary. Thanks to John Ward for this contribution.

Luuk Goldhoorn continues to be a wonderful fount of unusual facts and information on musical boxes. In this issue he reveals that there was a Russian factory making small movements, a fascinating discovery.

It is wonderful to be able to have a colour supplement recording the very successful combined MBSI/MBSGB meeting held last summer. We are sure that it will be a great momento for those members who were able to attend this gathering and a most tantalising glimpse of the proceedings for those less fortunate members who were unable to be present. Congratulations to all the people who worked so hard to make the event so successful.

We have taken a decision to print details of the American MBSI Convention in Bellevue, near Seattle in Washington State, firstly because if you are able to

manage a visit over here you will see and hear some rare and wonderful instruments and musical boxes as well as meeting other friendly and knowledgeable collectors. Secondly, you will only be about an eight hours' drive away from us here in Revelstoke, where you might encounter a couple of moderately friendly and knowledgeable collectors! We regret that we are unable to attend the American meeting because we have an important festival of our own taking place that weekend involving magic lanternists and other delights, but if you can see your way to combining trips, do contact us for more detailed information. You can find out more about the MBSI event from their web site at www.mbsi.org and e-mail us at david@revelstokenickelodeon.com for other information.



Hicks-type barrel piano by Daniel Imhof and his signature on it's barrel. - Editors' Collection. See article on page 139

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

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The Music Box is printed for and published by the Society quarterly 27th February, 27th April, 7th August, 7th November from the Editorial Office.

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Back numbers obtainable from:

Roy Ison, 5 East Bight, Lincoln, LN2 1QH © 2005 The Musical Box Society of Great Britain

OFFICERS OF THE M.B.S.G.B. AND THEIR DUTIES

President: **Christopher Proudfoot**

The Old Rectory, Fawkham, Longfield, Kent DA3 8LX

Tel: 01474 707513 E-mail: cproudfoot@firenet.uk.net

Joint Vice President: **Coulson Conn**

432 Old Forge Road, Media, Pennsylvania PA 1906 USA

Tel: 610 459 067

Joint Vice President: **Paul Bellamy**

46 Longfield Avenue, High Halstow, Nr. Rochester. Kent ME3 8TA

Tel: 01634 252079 E-mail: bellamypaul@tiscali.co.uk

Subscriptions Secretary & Treasurer: **Richard Kerridge**

32 Queens Road, Reading, Berkshire RG1 4BA

Tel: 0118 957 7453 E-mail: edwinsmith@btinternet.com

To whom all subscriptions and subscription enquiries should be addressed.

Membership Secretary: **Kevin McElhone**

MBSGB, POBox 373, Welwyn AL6 0WY

Tel: 01536 726759 E-mail: kevin_mcelhone@hotmail.com

To whom all applications and queries relating to new membership should be addressed

Correspondence Secretary: **Robert Ducat-Brown**

MBSGB, P O Box 373, Welwyn AL6 0WY

Tel: 01438 712585 E-mail: mail@mbsgb.org.uk

To whom all general correspondence should be sent.

Meetings Secretary: **Daphne Ladell**

The Hollies, Box Hill Road, Tadworth, Surrey KT20 7LA

Tel: 01737 843644 E-mail: daphne.ladell@btinternet.com

Recording Secretary: **Arthur Cunliffe**

c/o Christopher Proudfoot, as above.

Editors: **David & Lesley Evans**

C/o Christopher Proudfoot, as above. Tel: 001 250 837 5250

E-mail: david@revelstokenickelodeon.com

Archivist: **John Farmer**

8 The Lea, Kidderminster, Worcester DY11 6JY Tel: 01562 741108

E-mail: john@musicanic.com

Auction Organiser: **David Walch**

Tel: 0117 9684701

Advertising Secretary: **Ted Brown**

The Old School, Guildford Road, Bucks Green, Horsham, West Sussex

RH12 3JP Tel: 01403 823533

Committee members:

Nicholas Simons

Tel: 01332 760576 E-mail: njas@btinternet.com

Hugh Morgan

27 Middleton Street, Wymondham, Norfolk NR18 OAE

Tel: 01953 603462

Roy Ison

5 East Bight, Lincoln LN2 1QH

Tel: 01522 540406 E-mail: ison@bight.demon.co.uk

Website: www.mbsgb.org.uk E-mail: mail@mbsgb.org.uk

Advance Notice

The
**Annual
General
Meeting**

will be held on

Saturday 3rd June

2006 at 10.30 a.m. at

The Village Hall

ROADE

near Northampton

Further details will be

published in the next

magazine

Tune Sheet Book Supplement.

The latest supplement to the Tune Sheet Book, containing another fifty identified tune sheets, together with Luuk Goldhoorn's Search Engine (no computer needed!) is now available free to members who have already purchased the book. Please send £1 or \$2 to TedBrown (address in the Officers panel on Page 98) in cash, cheque or money order (payable to MBSGB) to cover postage. Don't forget to include your own name and address too! If you do not have the book yet, please send £12 + £3 postage and packing to Ted or you may be able to purchase a copy from Kevin McElhone at a local meeting. The price will include the book, both current supplements and a stiff cover to keep them in.

Chanctonbury Ring Meeting 16th October 2005

by Alan K Clark

Thirty six Members, wives and their guests had a thoroughly enjoyable day when they attended the Chanctonbury Ring Meeting held at Ted Brown's Old School, Bucks Green. Members provided their own sandwiches, or salad dinners, but Ted and Kay provided a selection of puddings. Ted's spring meeting had been planned for Sunday 12th February 2006. An appeal was made for any society members who would like to give a short, (say ? hour) presentation to a future Chanctonbury Ring meeting to contact Ted.

Anthony Bullied gave us an interesting talk on Harpe Harmonique musical boxes. He explained that some makers preferred to use different descriptions (and spellings) for their products, such as Harpe Harmonique Piccolo, but all shared a double comb arrangement with a large comb, and a smaller one containing approximately half the number of teeth of the larger. The makers also used two different systems for the tuning of their teeth. The system Anthony chose to demonstrate was that where the comb teeth were tuned in a single scale up the entire 1½ combs. The other system was for the smaller comb to repeat the pitch of a selection of the teeth on the larger comb. The Harpe Harmonique musical box is comparatively rare as there are only 35 recorded on the Musical Box Register, including those listed under other descriptions.

Harpe Harmonique boxes were made by various makers, in apparently three different qualities, with cylinder lengths ranging from 8 inch to 17½ inch. The most common size was 13 inch with approximately 60 teeth on the larger comb, and 30 on the smaller one. His first demonstration was of two tunes played on a C Paillard 8 air box of about 1887. The first tune was from Marta which it played very well,

whilst the second tune, a waltz, was arranged in a very contrasting style.

The second musical box of this type to be demonstrated was described by its maker, Langdorff as Harpe Piccolo and dated from about 1880. This box had the slightly unusual system whereby only alternate teeth had tips. The two theories for this feature were discussed and then two tunes were played for us all to enjoy. An operatic duet by Verdi was very well arranged with the teeth on the two combs apparently being used respectively for the soprano and tenor voice parts to give a grand rendition. The second tune heard was Home Sweet Home, and this also gave a very good performance.

Ted then gave his personal thanks to all those in the Chanctonbury Ring who had worked so hard to make the recent US/UK meeting such a success.

Following the superior renditions of the Harpe Harmonique musical boxes, we were then brought down to earth, or perhaps to within two foot six of the floor, with your writers suggested topic of Musical Chairs. Ted and I had hoped for a grand display of these perhaps slightly unusual products of Switzerland and The Black Forest, but in reality we managed to display only four. All were different in size and type of decoration. The smallest of the children's chairs was only carved with gentian and edelweiss flowers plus their leaves. The two tune movement had useful piccolo pinning to enliven its tunes. Ted's child's chair was a touch larger, and of very superior quality having both inlaid and carved decoration, the musical movement played three tunes. The two full sized chairs both displayed inlaid and carved decoration, and had two and three tune movements. It was observed that the start stop mechanisms used by the various makers to ensure that the chairs only started playing when

they were sat on were completely different.

Then followed a tune identification session which started with an 1840's tin cased snuffbox which played admirably, but we could not name either of its tunes.

The second item was an eight air box of 1850 to 60. The combined talents of all the members could not identify any of the five still unknown tunes, but they were certain that the selection included airs from oratorio as well as some hymns. A former society member suggested that if the first few notes of these unknown tunes could be written down and transcribed into the key of C, then they could be looked up in a book of tune themes. We hope he will rejoin our society to assist us.

During the afternoon we listened to a 1903 Pathé phonograph playing "Waltz me around again Willy", and music played on Gem and Draper organettes, a Manopan organ which played not very durable cardboard music formed as loops, and a selection of Edwardian and 1920's tunes played on the pianola. Norman Dicker then demonstrated just how well his recent acquisition could play, this was an Austrian made modern organ playing 20 note roll music on 20 pipes. Following Barry's musical and movement toys we heard the Britannia Smoker's Cabinet disc box and then Ted played us the Overture to the Hebrides on his Aeolian Orchestrelle. Paul Baker then played us out with the only song roll made for the Orchestrelle that he had ever managed to acquire. Thus ended a very enjoyable, educational, and relaxing day. Thanks go to Ted and Kay, and their helpers for making it possible.

The next Chanctonbury Ring meeting will be on the **21st May 2006**. Contact Ted Brown if you would like to attend.

Chanctonbury Ring Meeting 26th November 2005

by Alan K Clark

Yet again a happy band of musical box enthusiasts were welcomed by Ted and Kay Brown to their Chanctonbury Ring Christmas Meeting held at The Old School, Bucks Green. We were drawn by Ted's irresistible mix of Christmas tunes played both on old musical boxes, and on modern mechanical and electronic toys. The date of the next meeting was confirmed as 12 February.

The morning session naturally started with the playing of a few of Ted's large collection of modern musical toys. These were quickly followed by two outstanding cylinder boxes. The first, from David Worrall, was an Ami Rivenc six air Mandolin Piccolo box which had two combs with a small number of teeth of overlapping pitch at the joint position. It played extremely well, but the assembled experts could not help David work out the unknown tunes. The second box was Daphne Ladell's; it was made by Billon and played very well. It was almost certainly made to special order for a person with the initials M R. It was contained in a heavily carved

dark oak case, and bore a cut out metal tune sheet engraved with the titles of its unusual selection of eight tunes.

We then heard music from an early snuff box with sectional comb and an Ariston with glockenspiel metal bars as an accompaniment to the top 12 reeds. The entertainment continued with a selection of Christmas tunes played on; 11" Polyphon; 7 1/4" Monopol; 15 1/2" Regina and Polyphon disc machines. The morning was completed with Kevin playing a roll on the Aeolian Orchestrelle. After lunch, the meeting continued with more of the brash, loud, but undeniably fun modern musical items. Paul Baker then displayed, described and demonstrated a Klingsor Aeolian Harp gramophone. We enjoyed a military march, a song by Charles Coburn, and a 1907 instrumental dance tune called The Teddy Bears Picnic. The well known words were only written later.

Ted then played us two tunes on his Triola and then moved on to play Christmas music on the following organettes; 14 note Draper; Gem Roller Organ; Mignon; double

reeded Phoenix and Ariosa. The afternoon concluded with two rolls played on Ted's Pianola, and the playing of a very rare Amorette 16-note organette in the form of a small water mill.

Thanks go to Ted and Kay for inviting us into their home and providing us with an excellent Christmas meeting.

European Tour Special members' trip to **Switzerland** 24th June- 2nd July 2006

Staying in Interlaken, there will be visits to the Swiss National Museum, a couple of clock museums and a fine collection of automata

For further information
please contact

Alan Wyatt
via Email at

alan@wyatt102.fsnet.co.uk
or Telephone/Fax
01223 860332

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Teme Valley Winders

from John Farmer

The first meeting of 2006 was held on 21st January at Eastham Grange, with 18 attendees, new faces this time being Sue Fisher from Stockton, John Moorhouse from Solihull (Chairman of the local BHI group), and Mr & Mrs Bill from Rock.

John Phillips delegated the running of the meeting to John Harrold, who welcomed everyone, and then re-introduced John Phillips who provided the first presentation. This was actually an audio and slide show made from John's visit to the QRS piano roll factory, in the 1980's. This was a fascinating insight into the process of creating original master rolls, checking and correcting them, production punching, spooling and packing. All this was done using mostly original machinery from the early part of the 20th century. There was a limited amount of computerisation being introduced – this has no doubt increased since, but the punching is believed to be much the same.

Alan Pratt, who was not yet ready to present further on his unicycle automaton (due to a problem with cams, I believe, only recently resolved), showed a relatively early Nicole Frères cylinder box, No. 18566 dating around 1838. It had key wind and the normal plain fruitwood box, and played 4 tunes, which were unknown, but very nice arrangements. John Harrold pointed out that arranging was much better in those early years than later when more, probably less capable, arrangers were employed to meet demand. Nicholas Simons followed up with several renditions on his

Triola zither (German, 1910-1915). The first tune was "Oh Sole Mio" (or "Just One Cornetto, or "It's Now or Never" – a well known Elvis song!). The second was a foxtrot – "Pucker up and Whistle". Nicholas had bought the Triola as virtually a box of wood and other bits, and rebuilt it a few years ago.

Kath Turner had brought a drum, bell and castanet cylinder box by Bremond. Its tune sheet had caused a little excitement with the registrar and Anthony Bulleid, since this style had not been seen before on Bremond boxes. The box, dated from around 1885 and played 8 operatic tunes, which were all demonstrated. John Farmer first played 2 disks on Kevin McElhone's Amorette Watermill Organette, which JF had just restored (Kevin was unable to attend the meeting). The organette had been previously shown unrestored at Ted Brown's in November. The 16-note instrument was built, probably, as a child's novelty toy, and was of fairly crude construction. It had a rotating waterwheel, and a window opened to reveal a small figure. It was a very rare example of the Amorette series of organettes. JF also showed a musical doll mechanism, which played continuously if gradually squeezed in and out, and a 4-tune manivelle with half its teeth missing. When bought at auction the winding handle was broken, so it had not been possible to check it properly – a warning to all!

John Moorhouse, who is a watchmaker, is interested in Engine Turning and showed some examples of his work. He

also showed a small singing bird box, with cast brass case. John had restored the winding mechanism, but not the whistle. A short discussion on the restoration requirements ensued. Doug Pell presented a number of novelties, including a set of bells, which played Christmas tunes, Santa's workshop (which played tunes whilst working several animated figures), and a tin-plate organ grinder manivelle driven by a Stirling hot-air engine (which was a little reluctant to run, it being rather warm in the room by now). He had also brought a deluxe freestanding stereoscope containing several of his own stereoscopic photographs.

John Harrold demonstrated a variety of manivelles, including a round, 4-tune instrument, a small wooden box example with 2 tunes, and several relatively modern, German, examples. His final item was an unusually large wooden box manivelle having over 60 teeth and 3 bells, and playing 2 tunes. Nicholas Simons then ended the presentations with an Amen box, a tin-plate organette which played 3 sets of 4 reeds as a series of chords. The presentation table was then cleared to make way for another batch of Hilda's lovely cakes, washed down by tea and coffee, and the meeting concluded.

The next meeting of the TVW will be, on Saturday 8th April 2006 at 1:30 p.m. prompt. All members are invited – ring John Phillips on 01584 781118 for directions and to confirm. If you wish to come early and bring a packed lunch, John and Hilda will provide a room in which to eat it.

Daniel Imhof Remembered

from Peter Murray

On the 29th August 2005 a Tribute Ceremony in honour of Daniel Imhof was held at the West Chapel, Mitcham Road Cemetery, Croydon, followed by a visit to the graveside at Queen's Road Cemetery.

The Ceremony was attended by Hendrik and Tonni Strengers from Holland and a small group from the British MBSGB, including The President, Christopher Proudfoot, Tony and Sally Brooks, Nicholas Lyles. Also present were Bertil and Connie Ribes from Denmark. We were delighted by the attendance of a delegation from Vohrenbach, Germany, where Daniel founded the firm Imhof and Mukle in 1872. Present were, Hans Wolfer and his son Jurgen Wolfer, Erich Willman and Birgit and Werner Frank.

We gathered in the Chapel, where a photograph of Daniel Imhof and bouquets of flowers had been placed and before the ceremony we listened to a selection of music from The Orchestrion Organ circa 1879, constructed by Imhof and Mukle, Vohrenbach, Baden, Germany, which is now in the Museum of Science Birmingham.

We were warmly welcomed in the introduction given by Mr. Kenneth West, MBE., Manager of Croydon Council Bereavement Services.

Music from The Imhof and Mukle Herold Orchestrion at Vohrenbach was played;

firstly La Paloma (The Dove) by Sebastian-de-Iradier (1809-1865) and followed by The Washington Post by John Philip Sousa, composed 1889.

A spoken Tribute was given by myself on Daniel Imhof's life. Dr. Hendrik Strengers then read an appropriate poem in German 'Der Leiermann' (The Hurdy-Gurdy Man) by Wilhelm Muller, (we were able to follow the English translation).

Hans Wolfer MA from Vohrenbach, Germany, then gave an address in German on behalf of Heimatgilde Frohsinn e.v. The Mayor and entire Council. His son, Jurgen Wolfer then gave us the translation in English.

The Ceremony closed with music from an Imhof Street Organ owned by Bob Minney in the UK.

Two memorial cards were signed by those attending; one copy was given to Sir Christopher Frayling, Daniel Imhof's Great Grandson and now owner of the Grave. The other copy was given to Mrs. L. Heynen-Imhof, an elderly relative living in Zurich.

We then relocated to the Graveside at Queen Road Cemetery to view the headstone and flowers were laid by Tonnie Strengers on behalf of everyone. We were delighted to be joined by people who lived locally.

The grave stone is of Gothic shape WP White Granite.

The text is in maintenance free lettering and reads:

**IN MEMORY OF
DANIEL IMHOF
BUILDER OF
ORCHESTRIONS
AND BARREL
ORGANS
25.3.1825
UNTERSPLITZENBACH
26.5.1900 CROYDON
ANNA ELIZABETH
IMHOF-FACKLER
16.10.1824
AMSTERDAM
12.10.1908 CROYDON**

At the top of the gravestone is a small street organ, which was designed by Sir Christopher Frayling from photographs of an Imhof Organ and sculptured by Bridget J. Powell. The Stonemasons were Rowland Brothers of West Croydon.

With the gravestone now in place it will be included in the Cemetery Walks organised by Ken West relating to notable people in the Cemetery.

On the 10th December the "Thanksgiving and Dedication" Family service was conducted at Daniel Imhof's grave by The Very Revd Nicholas Frayling, the Dean of Chichester Cathedral, Daniel's great grandson.

The Ceremony: -

Welcome and introduction
Introductory Prayer
Verses from Psalm 16



At the graveside: (l to r:)

Mr Peter Heynen, Ms Bernadette Heynen, Ms Marlene Heynen, Mrs Liselotte Imhof-Heynen, The Very Revd. Nicholas Frayling, Miss Susan Imhof, Mrs Christine (Imhof) Konig, Mr Mark Konig, Lady Helen Frayling, Sir Christopher Frayling

Reading Job 19:23-26
'Sweethearts Waltz' played
on a 24 Note Barrel Organ
Supplied by Imhof and
Mukle

Readings from 'Die
Winterreise' by Wilhelm
Muller (in German)

'The Hurdy-Gurdy Man'
(in English)

The Dedication

The Lord's Prayer in
English/French/German

'Blow the Wind Southerly',
played on the Organ

The Blessing

The family members were: -

**The Very Revd Nicholas
Frayling** - Great grandson
Sir Christopher Frayling -
Great grandson
Lady Helen Frayling
Mr Mark Konig
Mrs Christine (Imhof)
Konig - Great granddaughter

Miss Susan Imhof - Great
granddaughter

From Switzerland

**Mrs Liselotte Imhof-
Heynen** - Great
granddaughter

Mr Peter Heynen - Great
great grandson

Ms Marlene Heynen -
Great great granddaughter

Ms Bernadette Heynen -
Great great granddaughter

I should like to take the
opportunity of thanking
Hendrik Strengers for all his
research into Daniel Imhof's
life, which has culminated in
the headstone being erected
in his honour and for the
interest, encouragement and
consequent support in
donations to the Trust Fund
from relatives, Societies and
individuals, which made it
possible.

To all those involved it was a
very happy gathering and a
day to be remembered.

Spring Meeting

Cardiff
Friday 24th - Sunday
26th March 2006

Have you booked? If not, time
is getting short.

There is no limit on spaces, but
bookings are already well ad-
vanced and it looks like being a
popular meeting.

More information regarding
the Boat Trip - The boats are
not open, all boats are covered.

David and Juliet Shankland are
holding an open house on the
Sunday afternoon.

Contact **Daphne Ladell** -
01737 843644 or **David
Shankland** - 02920 563605

Autumn Meeting

9th-11th September 2006

Our autumn meeting this year
will be held in Scotland,
Michael Start and Robbie
Gordon are our hosts for this
event and they are already
planning sites to visit.

As for some of us it is a long
way to travel, we will be
offering two packages, so why
don't you consider making it
into a short holiday ?

Package 1- Arrive Wednesday
7th September, and depart on
Sunday (We are organising
pre-meeting events for
Thursday and Friday).

Package 2- For those
attending the meeting only,
arrive on Friday 9th September
and depart on Sunday.

*Full details in your next
journal*

**Please remember to put the
dates in your Diary.**

Just another of Johann Maelzel's hoaxes! - Part 1

by John Ward

Reading the Editor's message some time ago in 'The Music Box' about how mechanical music annexes, I realised how true it is that some small event has caused us to adopt an interest and how this hobby adapts your life to itself. In my case it was a simply hearing the 89 Key-less Black Forest Gavioli fair organ in the possession of D. D. Price at a Victorian Fair in Solihull (a fiercely independent town that is just a suburb of the City of Birmingham in denial), and I was 'hooked'. Yet you are not annexed by your hobby once, it continues throughout your life many times. In your everyday life something happens which arouses your interest, and before you know it your hobby has seized you again.

For my eighteenth birthday I was given a compact disc which contained on it the '1812 Festival Overture', 'Capriccio Italien' (both by Peter Ilyich Tchaikovsky), and Ludwig van Beethoven's 'The Battle of Vittoria' (otherwise known as: 'Wellington's Victory', 'Battle' Symphony, 'The Battle of Vitoria', 'The Battle of Victoria' and 'Wellington's Victory, The Battle of [any of the three spellings]). It was reading the enclosed notes that my curiosity was drawn to the latter piece as Beethoven had apparently composed this work for a "mechanical orchestra" designed by Johann Maelzel. This forced me into researching this

monster of a contraption and its charismatic showman constructor once my 'A' level examinations were finally over. This is the consequence of mechanical music's latest annexation of myself.

Johann Nepomuck Maelzel (or Mäzel) and Leonard Maelzel were behind some of the most impressive

mechanical instruments of all time, and unfortunately so little of their work survives today. Johann was eleven years the senior of his brother Leonard, and their collaboration on certain projects has made it difficult to distinguish between the work of the two. Over time legends have evolved over their mysterious work, and there are discrepancies

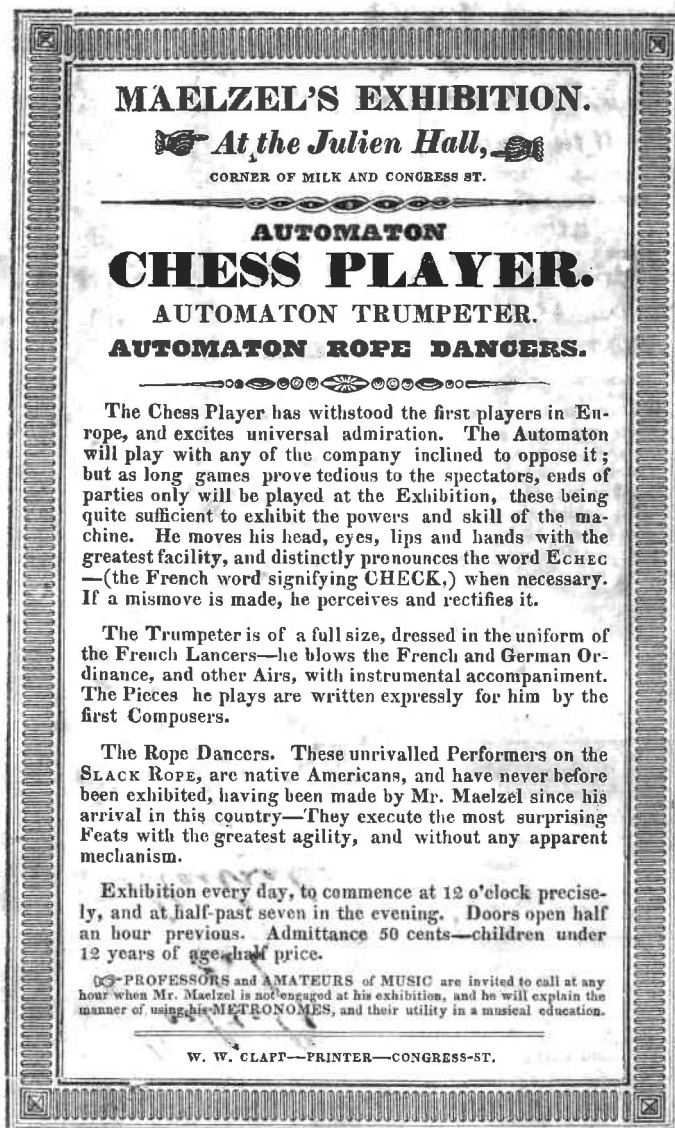


Fig.1: Poster for Maelzel's exhibition at the Julien Hall in Boston, 1826.

between different sources which makes cross-referencing a confusing exercise. So when there are vague discrepancies I have opted for the most common occurrence for simplicity.

Johann and Leonard learnt the mechanics of the organ at an early age, as their father was an organ builder of renown in Regnesburg in Upper Palatinate, Bavaria (S E Germany). Before the brothers progressed on to making mechanical instruments, they began by constructing manual organs. Their first encounter with automatic music was when they experimented in making their own flute clocks. As with other early orchestrion makers they developed their skill through trial and error.

The first recorded orchestrion constructed by Johann Maelzel was on commission from Charles, Archduke of Austria, for ten thousand Francs in 1792. This was pinned with compositions by Wolfgang Amadeus Mozart, Franz Joseph Haydn and Girolamo Crescentini and produced its sound with struck strings, flute pipes, four reed pipes to emulate a trumpet, drums, timpani and a triangle. The proud owner used his new acquisition to annoy welcome visitors to his residence, and dispatch unwelcome ones. This either shows that Charles had little musical taste, or how poor Maelzel's early instruments were. Once this orchestrion was installed, Johann's reputation began to steadily rise towards its peak. So also in 1792 he was appointed Court Mechanician to the Royal Imperial Court.

In the early 1800's Johann made more instruments, one of which was an orchestral

organ which was exhibited in Vienna in 1801 and was an acclaimed success. It had fifteen barrels on which were pinned nineteen popular works, and this instrument provided a regular source of income for Maelzel and his promoter Karl Mechetti. The technology used in constructing this orchestrion was utilised for a special commission from the Empress of France. It was constructed in keeping for the contemporary fashion and fascination with the Turkish style, and it played pieces by Luigi Cherubini, Mozart, Joseph Rigel, Haydn and Maelzel himself.

By 1804 building was well under way of the Panharmonicon, or Panmelodikon, (It is widely thought that Panharmonicon was the name given to the two orchestrions built by Maelzel, but originally the name was given by Franz Joseph Haydn to Joseph J. Gurk's Panharmonicon which he constructed whilst in the employ of Prince Esterhazy and it then became a generic term for all orchestrions.), which was to be pinned with popular compositions by eminent composers. On its five barrels were: Symphony 100 in G 'Military' by Haydn, Fantasy in C Minor K475 and from 'Figaro' the Menuet both by Mozart, extracts from Étienne Nicolas Méhul's 'Henry IV', the 'Medea' Overture and 'Echo' by Cherubini (which was especially composed for this instrument), March from 'Vestalin' by Gaspavo Luigi Pacifico Spontini, Ignaz Pleyel's 'March Française' and a waltz by the composer. Unlike the orchestrion constructed for Charles, Maelzel replaced the struck strings with pipes voiced to mimic string sounds. These

required less maintenance and stayed in tune longer. They made the organ more melodious than Charles', and it was less likely to be used to annoy visitors. Apart from these pipes, there were reeds which reproduced the sounds of hunting horns, trumpets, clarinets, bassoons and even a serpent. To give the effect of tonguing, reeds were placed in two close rows, and this, according to Maelzel, was his secret to make the organ a technical masterpiece. It was said to contain two hundred and ninety five instruments (which probably refers to the number of keys on the key-frame), and it was an orchestrion in every sense of the word, as it was able to do everything that an orchestra could. Being able to play both loudly, softly and anywhere in between. It was an advanced instrument for its time, and was advertised as a being able to give a performance to the standard of an orchestra of forty-two players!

To improve tuning all of the pipes and instruments were arranged in a triangular fashion, allowing easy access to all of them. The Panharmonicon was completed in 1805, once again in a Turkish style. Maelzel showed it in the same year to the Dutch clock maker Dioedrich Nickolaus Winkle, who in return demonstrated his new development: the metronome. The Panharmonicon was exhibited around Austria before going to Paris in 1807 where it stayed moving around various locations within the city, the most famous of which was the Champs Des Mars. With this extended display, Maelzel wanted to increase the organ's repertoire, so he turned to Daniel Steibelt for

new work. Whilst the Panharmonicon gave popular daily recitals, Maelzel returned to Vienna. Either in 1807 or 1808 (there is no consensus about which), Maelzel became somewhat tired of his device and sold it for a staggering sixty thousand Francs to

Napoleon (or so legend would have us to believe), and it was renovated by Maelzel for the Emperor in 1809, who then sold it to Eugène Beauchais by which time it had amassed a repertoire of twenty barrels.

A Maelzel orchestrion,

believed to be the Panharmonicon, found its way into the possession of Abbé Larrogue, a cleric who was a self taught maverick organ builder who harboured grandiose ambitions to build a gigantic orchestrion. He won the commission for a new organ to be constructed in the Madeline church in Paris, after quoting a better specification than other competitors at a much reduced price. However this aroused the suspicions of the committee which issued the commission, and they carried out a surprise inspection of Larrogue's works. There they discovered that he was already well embarked upon construction, but to their horror the instrument was to be a 'botch up' of cannibalised parts from other makers' instruments, one of which was the Maelzel instrument itself. It can therefore be assumed that the orchestrion was destroyed, and Larrogue's commission was revoked after the discovery by the committee.

A new orchestrion was constructed in 1808, and this was larger than the Panharmonicon, it had 276 instruments (although it had fewer keys it had a larger range through better design). With the careful voicing of pipes it emulated string sounds effectively and it had an extra bassoon register in the bass compared to the Panharmonicon to give it more lift at the bottom end of the scale. With this new instrument and Leonard's 'Mechanical Trumpeter' automaton, he went on a tour of Holland, the British Isles, Italy, France and the United States. This orchestrion was sold whilst on display in Boston during the final American leg of the tour for a phenomenal four hundred

Maelzel's Exhibition.
JULIEN HALL—CORNER OF MILK AND CONGRESS STREETS.

TO COMMENCE WITH THE CELEBRATED
Automaton Chess-Player,
INVENTED BY DE KEMPELIN and improved by J. MAELZEL.

THE CHESS PLAYER
HAS withstood the first players of Europe and America, and excites universal admiration. The Automaton will play with any of the company, inclined to oppose it; but as long games prove tedious to the spectator, ends of parties will only be played, at the public exhibition, these being quite sufficient to exhibit the powers and skill of the Machine. He moves his head, eyes lips and hands, with the greatest facility, and distinctly, pronounces the word "ÉCHEC," (the French word signifying Check,) when necessary. If a mismove is made he perceives and rectifies it.

The Amusing little BASS FIDDLER.

The Automaton Trumpeter.
THE Trumpeter is of a full size, and dressed in the uniform of the French Lancers. The pieces executed by this Automaton, are performed with a distinctness and precision, unattainable by the best living performers; the measurement of the time, being from the nature of the mechanism, absolutely perfect. In double tonging, his superiority is particularly manifested, not only in the clearness of the tones, but also in the number of the notes which are sounded. All the sounds are actually produced in the trumpet, there being no pipes whatever within the figure. The pieces he plays were written expressly for him, by the first composers.

**THE SPEAKING FIGURES;
AND AUTOMATON**
Slack Rope Dancers.
THESE are the only Figures known, that produce distinct articulation by mechanical means. A small Automaton, will in the hands of any person, say MAMAN and PAPA, with the French accent, and the most perfect distinctness. One of the Rope-Dancers uses the French exclamation OH! LA! LA! when on the rope as well as in the hand. The performance on the Slack-rope is unrivalled; the most surprising feats being executed with the greatest agility, and without any apparent mechanism.

TO CONCLUDE WITH THE
CONFLAGRATION
OF
MOSUOW.
IN which Mr. M. has so combined the arts of Design, Mechanism and Music, as to produce, by a novel imitation of nature, a perfect fac-simile of the real scene. It is taken at night, and the moon observed aloft, is rendered pale by the glare of the blazing and smoking ruin below, the combined reflections of which strike upon the distant building, clothing them in gloomy splendor. The view is from an elevated terrace of the Kremlin, the Imperial Palace, at the moment when the inhabitants are evacuating the capital of the Czars, and the French columns are commencing their entry.

THEY ADVANCE IN THE FOLLOWING ORDER.

The Vanguard with its Artillery. Regiment of Voltigeurs. The Imperial Foot-guard.	Regiment of Flying Artillery, followed by their cannon, ammunition and baggage wagons. Regiment of Cuirassiers, &c. &c.
---	--

Amid the din and hurry, and confusion, the incendiaries who fired the city, are seen with blazing torches passing to and fro among the flying inhabitants in the precincts of the Kremlin.

THE rapid progress of the fire, spreading from the centre to the extremities of the city, the hurrying bustle of the fugitives, the eagerness of the invaders, the tolling of alarm bells, the sound of trumpets, and other military French music, the roar of cannon, the brisk discharge of musketry the explosion of a mine, which demolishes what the fire had spared and the Kremlin falling into ruins will tend to impress the spectator with a true idea of a scene, which baffles all powers of description.

EXHIBITION every Evening, Saturday excepted, precisely at Eight o'clock.—Doors open half an hour previous.
Admittance 50 cents—Children half price.
The Two front Benches are exclusively appropriated to Children.

W. W. CLAPP, PRINTER, 14, CONGRESS-ST.

Fig.2: Poster for Johann's exhibition at the Julien Hall in Boston, 1828.

thousand dollars.

Once again Maelzel had allowed his thirst for money to drive him into selling another profitable instrument, and his exhibition lacked the centrepiece which an orchestration provided. So in 1812 construction began on a new instrument which was to outstrip anything seen previously. This became the famous second Panharmonicon (which for ease of distinction and understanding we will call the 'Panharmonicon MKII'), and to finance this and the making of the spectacular diorama, 'The Conflagration of Moscow', Maelzel sold the 'Chess-player' Automaton. To display these new devices he established a grand exhibition of mechanical marvels was opened during the fall of 1812 in Vienna which housed them when not on tour, and it became known as the 'Kunstkabinett'. Within this Aladdin's cave was contained a whole range of various objects, mysterious artefacts from Egypt and other exotic cultures, works of art, and 'copies' of rare architecture. One section was devoted especially to the 'Heath Robinson' delights of Maelzel's mechanical machines. It was his automatic instruments which attracted the most interest. Of particular note in the display apart from the dioramas and smaller instruments, were the Panharmonicon MKII and the 'Mechanical Trumpeter' automaton built by his brother Leonard.

Exhibition concerts resumed once again, and at a performance in 1813 at Vienna the Panharmonicon MKII's repertoire consisted of works by Cherubini, George Frederic Handel and

Haydn (including the 'Military' symphony) It was at this time that Maelzel heard of Wellington's victory at Vittoria and began his liaison with Beethoven, but more of that later. The exhibits went on tour the following year, this time to Great Britain. In London he gave daily performances at 8 o'clock in the evening. The program for this event was as follows:

Opening with the 'Mechanical Trumpeter' Automata playing- **Signals of the Cavalry March** by Johann Nepomuk Hummel **Allegro** by Pleyel; A display of a diorama called '**Hebe**'; Panharmonicon MKII performing - Overture to '**Lodoiska**' by Cherubini; **Military** symphony by Haydn; Diorama, '**The Burning of Moscow**', accompanied by 'military mechanical music'

The grand finale was on the Panharmonicon MK II which played with orchestral accompaniment Beethoven's '**Grand**' Symphony, the 5th; Echo by Cherubini and 'Two raucous French Marches'.

The Panharmonicon MKII was seven feet long, six feet high and six feet wide. It



Fig.3: An engraving of the 'Chess-Player' Automaton, also known as the 'Turk'. It was built by Baron Von Kempelen, and it is believed that a man was hidden inside the case.

was voiced to mimic violins, cellos, flutes, clarinets, and was a grand instrument (it became known as the 'Grand Panharmonicon'). Its technical specification was as follows- Main: 16 flue pipes 8', 2 x 45 flue pipes 4', Accompaniment: 37 Viennese flute pipes, 13 traverse flute pipes, 12 traverse piccolo pipes, Bass: 16 bassoons, Other: 38 clarinet pipes, 36 oboe pipes, 8 trumpet pipes, 3 hunting horn pipes, Percussion: Bass Drum, two cymbals, triangle, tenor drum, 2 timpani. On the barrels were pinned Cherubini's 'Lodoiska' Overture, Haydn's Military Overture, Handel's 'Timptheus', Echo by Cherubini and various marches by Ignaz Moscheles (which were written especially for the Panharmonicon MKII).

By 1817 Johann had discovered that his tours were not attracting the same numbers as they used to. Again he regretted selling an artefact which was highly profitable, and he longed for the return of the 'chess-player' automaton. Luckily for Maelzel the machine came on the market, so he purchased it and shipped the device to his exhibition on tour. Between 1817 and 1821 the exhibition continued to be on tour, and slowly he realised how quickly the secrets behind the 'chess-player' automaton were spreading and as a consequence interest quickly subsided. So on his return to Vienna in 1825 he disposed of it by sale and went on tour once more.

The 'chess-player' automaton was commonly presented by Maelzel as his own invention, something which he did throughout his life, not only with this but also other machines.

However it was of course the work of Baron Von Kempelen who built it in 1769. Maelzel, always the showman, wanted to buy this device from Kempelen. He was stopped however by the very high price of twenty thousand Francs which was just too expensive, but on Kempelen's death his son sold it to Maelzel for ten thousand Francs having no interest in mechanics himself. So Maelzel restored the automaton and regularly fooled audiences with it through his own skill as a salesman.

As the Mechanician to the royal court, Maelzel was requested to reside in the Schonbrunn in 1809 to work on a new project. When Napoleon invaded the palace complex in 1815 after his resounding defeat of the Imperial army, Maelzel refused to flee like other members of the royal household. Instead he invited Napoleon into his apartments, and demonstrated the 'chess-player' automata to him. This was successful, and it saved his life but not his workshops. Maelzel was forced to move his tools into the workshops of Carl Stein's piano factory at the Red Rose in Landstrasse, and it was there that he became acquainted with Beethoven. In 1812 Maelzel sold the 'chess-player' automaton for thirty thousand Francs, three times the price that he bought it, so that he could finance the Panharmonicon MKII. When the secrets became exposed by the work of Edgar Allan Poe, and people discovered that a man was enclosed behind its exterior, Maelzel sold it for a second time in the United States. It finally came to rest in the Chinese Museum in Philadelphia until it was

destroyed in a fire in 1854. Leonard Maelzel collaborated with his brother on a number of occasions, but he is still overshadowed by Johann's reputation. This is attributable to Johann's habit of claiming ownership of a lot of Leonard's instruments, and unfortunately this means that the number of machines attributed to him is very small. Apart from the fact that he constructed an orchestrion in 1829 and the 'Orpehusharmicon' in 1814 there are very few devices which are associated with him.. The Orpehusharmicon was greatly admired by Beethoven, and pinned with compositions by Antonio Salieri (Beethoven's teacher of composition), Hummel and the great Beethoven himself. His most remarkable contraption however was the 'Mechanical Trumpeter' automaton which he produced in 1804, the construction of which was often claimed by Johann on tour, and so in some sources it is still wrongly attributed to him.

The 'Mechanical Trumpeter' was a life-size bugler automaton and operated by an inter-changeable barrel and powered by a spring which was wound through an opening in the left hip. The sound was produced through free metal reeds, which was to reproduce a buglers' tonguing, and was marketed at the time as being "performed with a distinctness and precision, unattainable by the best living performers" [Advertisement of 'Maelzel's Exhibition' at the Julien Hall, Boston in 1828]. Apart from changing the barrel, the costume of the bugler was also changed frequently (often in concert). It was constructed by Leonard in

1804 whilst he was at Munich, and frequently toured with both himself and Johann. The bugler in one concert began by being dressed in the uniform of a bugler in the Austrian Dragoons, and played a selection of signals and calls. It also performed an Allegro and March by Joseph Weigel. Whilst another instrument was performing, the automaton was redressed as a French bugler of the guard, and performed French signals, the French Cavalry March, an Allegro by Pleyel and Jan Ladislav Du?ek's (or Dussek's) March.

The 'Mechanical Trumpeter' automaton saved Leonard's life when he dressed it in the uniform of the Imperial forces and displayed it from a promontory on his house during the riots that ensued in Vienna as part of the 1848 revolution. Leonard, being a renowned Imperialist, was regarded as a target by the rebels who surrounded his house. Maelzel played the Austrian attack call on the trumpeter, and the rebels fled thinking that it signalled a full cavalry attack. The mechanical trumpeter continued to perform until Leonard's death in 1855, when it seems to have disappeared without trace. There is a similar automatic trumpeter which was built in circa 1810 by Friedrich Kaufmann of Dresden, and it is presently residing in the Munchen's Deutsches Museum. It was based on Leonard's automaton, and had a few modifications which improved the sound quality.

This article will conclude with Part 2 in the Summer edition of The Music Box - Ed

Orchestrian Aus Dem Schwarzwald

by Herbert Jüttemann. Published by Edition Bochinsky, Bergkirchen, 2004, 288pp 11? ins by 8? ins (300mm x 216mm). Illustrated with photographs, many in colour, line drawings and facsimiles. Decorated boards, hardbound. No stated price. ISBN 3-932275-84-5. In German.

Reviewed by Arthur W.J.G. Ord-Hume

Guilford, Surrey, August 30th 2005

Herbert Jüttemann lives in Karlsruhe and is thus in the best possible place to undertake a history of the development of the developed Black Forest barrel organ, musical clock and orchestrian.

The earlier works of Dr Jüttemann have concentrated on the technical history and operation of these instruments (Die Schwarzwalduhr, (1972 & 1978); Schwarzwälder Flötenuhren: Kostbarkeiten aus der frühen Uhrenindustrie des Schwarzwaldes, (1991); Waldkircher Dreh- und Jahrmarktorgeln, (1993). His most important work to date, Mechanische Musikinstrumente: Einführung in Technik und Geschichte (also published by Bochinski in 1986), must indeed be considered not merely a precursor to this current work, but a companion volume. The mere regret is that this overly-tall new volume sits uncomfortably with the large, landscape format of the former.

Jüttemann is nothing if not thorough in his careful illustrations of almost every major mechanical and pneumatic movement to be found in the large automatic organ. For good measure, we are given xylophone actions, pneumatic piano actions as well as the idiosyncratic Welte organ-chest system which seems to have pioneered Kegellade technology rather than simple stop sliders. Roll motors centre, as might be expected, on the Welte trefoil or swashplate wind-motor which remains to this day one of the nicest pieces of pneumatic engineering that you may ever come across.

As regards transport systems, we have a fine set of illustrations showing just how the music-roll transport works in Weber orchestrions such as the Unika. A large section on organ-pipes is, however, of less importance since this information is widely available from music encyclopaedias and organ-building manuals.

An important feature of this book is the superb high-quality colour illustrations and much may be learned from their study. Some extremely rare instruments are shown here including the gigantic Stern trumpet orchestrian of 1878 and a glorious Tobias Heizmann 1880 barrel orchestrian.

The second part of this important book is given over to the makers and their manufacturing divided into townships. A section on Unterkirnach, for example, tells us that 16 named makers were at work while Vöhrenbach had 25 and Furtwangen nine. Town maps that pinpoint where the work premises stood are of particular interest, the comparatively tiny premises of Wehrle, the Zähringers and Christian Mukle in Furtwangen contrasting with the far larger workshops of Welte, Imhof & Mukle, Heizmann and the Ketterers in Vöhrenbach.

The evolution of the reproducing piano and piano orchestrian, in the shape of works such as those by Welte & Söhne, is particularly well described.

For the student, this book details the works of makers that few have even heard of outside the parochial regions. Jüttemann's studious approach to his subject makes access to this book both easy and enjoyable, ably assisted by a good bibliography and a reasonable index. This is a most important and significant work in its field.

Register News No. 51

Spring 2006

by Arthur Cunliffe

Some members are still unsure as to how to register their boxes and how to complete the Register form in a way that gives maximum information. A second concern appears to be as to where to place the unique Register number.

As regards the latter, it would be most useful to mark this number on the underneath of the box in the rear left hand corner. This is the place where the police have been asked to look when they recover any stolen boxes. Most policemen do not know much about musical boxes, but they do understand that a Register number is like a number plate on a vehicle and just as useful.

The safest way to mark any box is to remove the movement from the case before starting any work. I do realise that there will be some who do not wish, or feel unsure about doing this, so the following advice may help those who wish to do the job in a simpler way. Let the spring run down as much as possible and make sure the box stops at the end of a tune. Next, place the change/repeat lever in the repeat position. In the event of an accident less damage will be done. Finally, place very carefully a small and loosely rolled up piece of paper in the governor cock to stop the fly rotating. Work carefully and remember you must take responsibility for all this type of work. Those of a delicate nature should now take a break for tea, coffee or possibly a good malt whiskey to contemplate on the state of mankind in general and on the world of mechanical music in particular.

Place a suitable pad of soft material onto the work surface and gently turn the box over on to its back. Support the lid whilst doing this to prevent any damage. Use a ball point pen to mark the Register



number on the rear left hand corner of the base board. Press on hard with the pen so as to indent the fibres of the wood. Do not forget the hyphen or the full stop. This stops extra numbers being added or altered. Modern detection systems and X-rays are so good nowadays that even if part of the base board is shaved away the original number can still be read. Incidentally, if you are ever offered a box that has had part of the base board shaved or cut away, take great care to investigate why before parting with any money!

I do apologise to those members who have already registered their boxes and have marked them, but I have seen Register numbers scribed in many different places. The strangest place up to now was on the top edge of the box by the inner glass lid. It had been produced by using letter and number punches. How the box took the shock of that hammering of the punch without damage is amazing, so I presume the movement must have been taken out. The base board is a much more suitable place for a number as it is effective without being a visual distraction.

In the next issue of Register News, I hope to go through in detail the best way to complete the Register form, so that the maximum information can be obtained. Now that over 7,000 boxes have been registered, patterns of how the manufacturers worked and how they co-operated with each other are beginning to emerge. In particular, it shows that the firm of Nicole produced short

production runs of their most popular gamme numbers. On occasions, the "run" of boxes seem to have been interrupted by a single box having a special gamme number. One can only presume that was Nicole making sure that a special order from a customer or one of their agents was delivered quickly.

The winter edition of the journal of 2004 on page 228, the Register News concluded with listing Rossini's most frequently used tunes on musical boxes. To continue with this idea, I have chosen the works of Verdi to explore as his music features on a great number of boxes. This is not really surprising as Verdi was not only a popular composer who enjoyed great success, but he happened to be composing just at the right time for the musical box world. It is possible to find all of Verdi's operas or compositions on musical boxes. They range in date from Nabucco which was composed in 1842 right up to Falstaff which was completed in 1893. The musical box makers usually chose just two favourite operas from Verdi's works, *Il Trovatore* and *La Traviata*.

Il Trovatore is probably the most popular of Verdi's works and although the early critics derided the opera as being merely, "barrel-organ tunes" it has remained immensely popular. The theme of the opera is one of revenge, burning alive, sacrifice and vengeance. There is also the odd spot of poisoning going on! In spite of all this, the tunes are magnificent. The most common tunes found on boxes are:-

Abbieta zingara fosca ve gliarda.
There was a swarthy witch balefully glaring.

Tacea la notte. - The night was calm.



Stride la vampa. - Harsh roars the greedy flame.

D'amor sull'ali rosee vane. Borne on the wings of love so bright.

Misere d'un al ma gia vicina. Lord have mercy on one who now approaches.

Ah, si ben mio colles sereio tuo tua consorte. When I to thee in bonds of love united ever.

Tu vedrai. - Thou shall see.

Ai nostril monti. - Once more returning.

Il ballen del suo sorriso. - No faint star in Heaven's vault swinging.

Tacea la notte placida. - In silence and in calm.

Di quella pira. - That foul flame yonder.

La Traviata was first produced in Venice in the year 1853. The first performance was an absolute failure. After some revisions of the score and re-vamping of the production, the opera finally achieved success in 1854. These are

the usual tunes to be found on boxes:-

Libiamo ne' lieti calici. Companions in wine lies merry abandon.

Sempre libera degg'io. - Let me live for pleasure only.

Noi siamo zingarelle. From far off Eastern countries. (Chorus of Gipsies)

Non sapete qualeafetto - You don't know yet how I love him.

Parigio cara noi lasciare mo. - Nothing my dearest shall remind us.

I have no doubt that I have missed out some titles from both operas, but I believe these to be by far the most commonly used. Remember there have been many productions and various alterations made over the years, so tune titles and translations may not match exactly with the original score.

Other operas by Verdi that feature to a lesser degree on musical boxes are:- Nabucco. 1842. Nebucodonosor. 1842. I Lombardi. 1843. Ernani. 1844. Attila. 1846. I Masadieri. 1847. La Bal Masque. 1859.

Looking again at the Register, I spotted an interesting box attributed to Bruguier, serial number 233. It is a 3 air movement housed in a composition case size 10 x 7 x 4 cm.



The case has a lid picture of the "Place de la Concorde", and the 3 airs are:-

1. The Glad Trumpet
2. Valse de la Violette.
3. Deh conte li prendi. Norma.

The pattern on the tune card is very similar to those used by many makers of these small movements with a blue border with engravings of classical heads at each corner. See illustration (iii). The movement is signed underneath with the legend," Charles Bruguier. Tabatiere de pieces a Musique. No. 75 Rue de Coutance Geneve." The allocated Register number is R-3132. This has been scratched on the right hand side of the inner lip of the lid. It was placed here to avoid spoiling the impressed pattern on the underside of the base. Illustration (i) gives a general view of the box which is of a common type. It gives no real indication of the quality of the movement contained therein. Illustration (ii) shows the movement with its 74 teeth. An interesting fact is that 48 of these teeth have "proper" steel dampers before the commencement of the feather type dampers. As one would expect the musical quality of the piece is very good indeed.

Arthur Cunliffe.

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Small Barrel Organ -Building Instructions

A4 Soft Cover - 155 pages, by John de Vries

Published by the Dutch Home-Music and Instrument-Building Association, this book will interest any prospective organ builder as well as those who have no intention of building but would like to know more about 'how it all works'.

The twenty-one chapters cover everything from Barrel Organ Principles to Organ Book punching. In between are instructions for building a 36 or 38 key book playing street organ. Translated from Dutch, the book is, with one or two minor exceptions, free from translation errors.

The instructions are supported by some excellent full page line drawings showing the internal organ layout, together with detailed sketches to explain each of the manufacturing methods proposed. There is a very extensive materials list at the front of each of the construction chapters (Key frame, Pipes, Wind Chests, Bellows etc., etc.) from which it is clear that the finished organ will be robust.

The instructions assume a reasonable level of skill and the workshop facilities that a competent DIY enthusiast might be expected to have. Anyone without metalworking facilities may need to enlist the aid of a friend for major metal items such as the crankshaft.

All in all, an excellent book of 155 pages, printed on quality paper, which should prove invaluable to anyone contemplating the building of a small organ. In the Preface, Dr. Jan Jaap Haspels of Utrecht sums it up well when he says, "By studying this book one does not however become a Carl Frei, a Dom Bedos or an Ignaz Bruder. On the other hand you will get to work with unbelievable pleasure and I can promise you that, unless you have two left hands and if you carefully carry out the building procedure, you will certainly end up with a real musical instrument."

The book can be ordered by Internet via www.huismuziek.nl at a cost of 23.70 Euros, including postage, to MBSGB members. Excellent value.

Alan Pratt

FERRUCCIO BUSONI: REALTÀ UTOPIA STRUMENTALE

by Antonio Latanza. Edited by Antonio Pellicani. Published by the Author at Piazza Stefano Jacini, 30, 00191 Rome, nd. (c.2002), 160pp 9? ins by 8? ins (240mm x 215mm). Illustrated with photographs, facsimiles and line drawings. Textured soft covers, no ISBN, price 25.82 + carriage. In Italian.

During his extensive years as director of Rome's impressive national musical-instrument museum – the Museo Nazionale degli Strumenti Musicale – Dr Latanza has assiduously researched Italian mechanical musical instruments (he is at present engaged on a history of the Italian street piano) and in particular the life of the Italian pianist and composer Ferruccio (Benvenuto) Busoni who was born in Tuscany in 1866 and died in Berlin in the summer of 1924.

Antonio Latanza's study charts the development of his subject's prodigious talents which saw him studying first in Graz and then Leipzig where, as a pupil of Frederick Delius he moved on to become professor of the pianoforte at the Conservatory of Helsingfors then to Moscow and, from 1891 to 1894, the New England Conservatory in Boston, USA.

The work of this much-travelled and revered man comes into sharp focus when we remember the close association he had with Aeolian and the Duo-Art piano roll. Before that, as Latanza tells us, he was mastering both 65-note and 88-note 'ordinary' rolls for the Pianola as early as 1906. It was during his time in America that he became fascinated with the scacchista automatico (automaton chess-player) of Maelzel: Latanza quotes some fascinating correspondence between Busoni and Edgar Allen Poe on this subject.

But Busoni also recorded for Welte's Mignon in 1905 and, through that, Hupfeld's Phonola and Philipps Ducanola. His dealings with recording companies (including gramophone companies) became more and more involved and complicated and we find signs of 'persuasion' entering into his phraseology. To the directors of the Columbia company he wrote (in 1920) 'In consideration

(continued on Page 151)

From Russia (with love?)

Musical boxes from an unusual source

by Luuk Goldhoorn

Cylinder musical boxes with steel combs originated from Switzerland, and in the 19th century the manufacturing was also explored in France, Austria and Germany.

Although there was a large production of musical boxes in the United States, they did not make cylinder-musical works but concentrated on the disc types.

All these manufacturers stopped their production before the beginning of the 20th century, except in Switzerland where the industry, with ups and downs, struggled for its life between 1900 and 1945. There was a huge temporary revival after WW II.

Attracted by this success the Japanese industry tried to get its share, and, starting in the late 40's, Japan has built a large industry which after a modest start conquered the market, leaving the Swiss industry far behind. This history is extensively discussed in the wonderful book *The Music Box Makers* by Jean Claude Piguet:

But it was not only in Japan that the music box production started anew. In former East Germany a small industry, established in the 70's, produced thousands of small musical works which were mostly built in Christmas utensils manufactured in the Erzgebirge. Hauke Marxen wrote an extensive article about this industry in the *MBSI Journal* Volume 47/2 (autumn 2001).

In the 70's also a small industry existed in Russia. Almost nothing is known

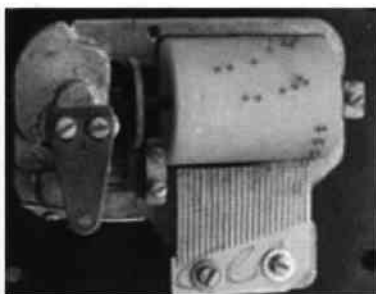


Figure 1: view of the top of the Russian works. They all have 23 teeth but sometimes the highest and sometimes the lowest one is broken off. The pinning is very thrifty, not over 50!

about its why and where. The rumor goes that the industry was under the cloak of an army factory, but further information has so far not reached me.

It seems that they only made one kind of musical works, which is pictured in photos 1 and 2.

The earliest works hardly differ from the Swiss and Japanese, except for the plate, which covers the endless. The bedplate is made from cast iron. All the later mechanisms are built on an aluminum bedplate and have a cylinder made from solid plastic. The dimensions of the cylinder are 3.2 cm (=1") and have a diameter of 2.5 cm (=1"). Very striking is the number of pins which are put in the cylinder. In all the movements I have



Figure 2: view of the bottom of the Russian works

seen that number did not exceed 50!! The rest of the construction is more or less standard. There are no markings, and only on the bedplate a letter or a figure is found.

In the picture gallery I show you four items, all different from what we know from Japanese or Swiss manufacturers.

In photo 3 and 4 a cigarette dispenser is shown in the form of a tower with bells. It measures 8". It plays a well-



Figure 3: the tower, 8" high

known Russian song, which we in the Netherlands sing with the words "we're not afraid". Two bells accompany the music. The score runs as follows:

c d c a' c e f g c e f g c a g f.

The second one (figures 5 and 6) is a powder box, a well-known musical item built from the 1920's until far in the 50's. Thorens was a big producer of this kind, but here you see a Russian one, still in its original box. On the box is a lot of printing and with the help of Mr. & Mrs. Surber of the



Figure 4: the musical work in the tower with the two bells

German Musical Box Society I can tell you that on the top of the box is says 'souvenir from Russia', on the sides is printed a.o. 'South-machine factory in the name of L.J. Breshnew Dnepropetrovsk' Yes, indeed a machine factory making musical boxes! So the rumour, mentioned before, could contain a bit of truth. Unfortunately, there was no further useful printing on the box, but the words 'souvenir from Russia' indicate that these items were for the tourist industry!

Number 3 is a trophy (figure 7), a huge one. It measures



Figure 5: the powder box



Figure 6: the box for the powder box and its mechanism

15.75" and is 8" wide.

The last one is a musical work, which is housed in a commemoration item, issued to celebrate the 20 years anniversary of the first Sputnik. (Figure 8). The pinned tune is the famous Soviet patriotic song: "How large is my native country" This song was played on the Russian radio just before the announcement of the launch of almost all spacecraft launched from the Soviet Union. The music box also replicates the actual sound of signals first received from the Sputnik, six small beeps. That sound is done by two pins, which strike two highest teeth

tuned to the same pitch. When you listen to it, it is an almost perfect resemblance.

It is dated on the front with the launching year, 1957, and on the other side with the 20th year anniversary, 1977. The dimensions are 7.5" by 4.75" by 6.3".

Comparing the four items I believe that it is safe to pin the production to the mid 70's.



Figure 7: the trophy,

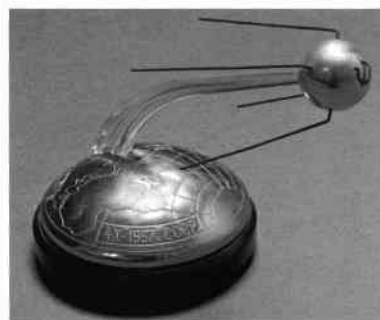


Figure 8: the Sputnik

Book Review(continued from Page 149)

of your granting me permission to make Pianola rolls for the Aeolian Company I herewith agree to re-record the twelve selections for you within a period of Nine months from date.'

There were also some exchanges with the London impresario John Tillett including one which rebukes him with the words 'I wished [sic] you would read my letters.'

This well-researched large-format paperback also provides a rollography of all Busoni's piano-roll titles and labels and gives a fine insight into the life and works of a composer who is, in Britain at least, yet to be fully acknowledged for his achievements. Recommended not just to player-piano owners but lovers of keyboard music.

Arthur W.J.G. Ord-Hume, Guilford, Surrey, August 30th 2005

Bonhams Sale 1 Nov 2005

Buyers at this sale showed a definite preference for singing birds with a Griesbaum model 7 (lot 77) making £2200. The next lot, a Bontems with two birds, made £1550 despite needing some work on the motor. A single bird-in-cage by the same maker with a very attractive decoration to the base realised £2000.

Among the cylinder boxes a Ducommun Girod (Lot 43) sounded good on its one hundred and ninety tooth comb and reached £1780. Lot 41, a Sublime Harmonie Piccolo interchangeable came with three cylinders. Driven by twin in-line spring barrels, it was housed in an attractive burr walnut case inlaid with mother-

of-pearl, brass, and ebony with kingwood crossbanding. A box to enhance any collection, it realised £1720.

A drum, bells and castanets-in-view box attributed too Baker-Troll looked good value at £1200 (Lot 53).

An unusual 19th century automaton of two dancing couples under a brass cupola (Lot 64) was sold for £500 whilst an early Black Forest dancing bear marotte (spinning doll) carved in softwood made £125.

The final mechanical music lot of the 64 on offer on the day was a 24 note Ariston model 8 which came with a generous 20

discs and realised £300.

Bonhams next mechanical music sale will be on May 16th.

WANTED - Owner of **Symphonion** clock movement.

Your clock movement is now repaired and it is hoped that you have the case ready! Please contact Ted Brown on 01403 823533 with your details. Thanks!

For Sale

Polyphon 14" (73G) with 12 bells on original stand containing 20 good discs. £2,400.00. Contact Kevin McElhone 01536 726759

Musings on Pipe Organs

The following is from a wonderful old populist rant called "America's 60 Families" by Ferdinand Lundberg, published in 1937 by Vanguard Press. Assuming you can find a copy, it can be found in the Chapter: "Extravagance Amid Poverty" Subchapter: "Pipe Organs":

"Although the wealthy families are not perceptibly musical they plunge heavily on expensive pipe organs, which are an honorific badge of the ability to dissipate funds and at the same time serve to impress country cousins, servants, and business acquaintances.

"The pipe organ, it may be observed, is virtually an obsolete instrument, and survives largely because of its medieval religious associations. In flexibility of range it has been superseded by the piano, in sonority and volume it has been superseded by the modern symphony orchestra, the faithful recordings of which may be played by anyone on the phonograph. But both recorded symphonies and pianos are within the reach of the lower classes; they do not confer honorific pecuniary distinction upon their owners.

"While it would be about as expensive to maintain a private string quartet as a pipe organ, few of the wealthy families have seen fit to do so; for there is not much to display in four musicians holding fiddles of various sizes. The late E. J. de Coppet, Swiss-American broker, subsidised for many years the famed Flonzaley Quartet, named after his Swiss residence, and enjoyed its music in private when the organisation was not on tour. John W. Garrett, of Baltimore, former Ambassador to Italy, in part financed the Stradivarius Quartet, which played for him in his Baltimore home and at the Embassy in Rome. Elizabeth Sprague Coolidge has done much for chamber music. The late Paul M. Warburg played the violin and hobnobbed a good deal with string quartet players, and one of his nephews is a prominent cellist. But such evidences of a truly refined musical taste among members of our wealthiest families are seldom encountered.

"The most expensive privately owned pipe organ in America is Pierre du Pont's Longwood instrument, which cost \$250,000. The organ in Charles M. Schwab's Riverside Drive New York chateau would cost \$200,000 to duplicate today. Pipe organ installations have been made by Aeolian or Wurlitzer for Felix M. Warburg, William K. Vanderbilt, John D. Rockefeller, Sr., John D. Rockefeller, Jr., Mrs. H. McK. Twombly (who is a Vanderbilt), Andrew W. Mellon, and Edsel Ford. The Skinner Organ Company has made installations for Arthur Curtiss James, Dudley S. Blossom, and Robert Law. Estey pipe organs have been installed for Henry Ford, Harry F. Sinclair and for Mrs. Cadwalader on her yacht. These, of course, are only a few of the rich individuals who can astound dinner guests with a salvo of Bach fugues."

Hidden Treasure

It is not easy for large musical boxes to go into hiding; but conversely, lots of small early boxes in their small plain cases got lost in remote corners of attics and outbuildings. Luckily they keep emerging, - and even more should keep emerging in the USA where Paillard set up his sales office in 1850. He probably sold about four times more boxes in USA than in GB.

Many of these old small boxes reveal interesting details, besides supplying good tunes. Quality is always good, they seldom have less than 56 comb teeth. Here are two examples, quite typical except that both have their original tune sheets.

Serial 326, maker not yet known

This is lever wound with 8.3" (21cm) cylinder and 74 comb teeth. Its "printer's border" tune sheet shown in Fig. 1 is the same as no. 23 in the tune sheet book, except that the bottom cartouche has no printing and simply records the serial number. As usual, the top cartouche has AIRS printed slightly towards the right to balance the number to be added at the left. Often the cylinder length in pouces is also added, - here 7p which equals 7½" - not flattering



Fig. 2. E FORNACHON casting mark. More details about him have been added by Piguet for the MBSI translation of his book.



Fig. 1. Agent's tune sheet on serial 326. The repeated squares of the border pattern are casually cut into at top left and bottom right and beside the bottom cartouche, - in exactly the same way as in no. 23 which was used by P.V.F.

for the actual 8.3".

Tune 1 is pinned on the cylinder dots, and Ste. Croix area manufacture is confirmed by Fornachon's casting mark on the spring bearing, Fig. 2. The blank numbers are 3 for governor and spring, 62 for cylinder. No markings on the comb base; but, very unusual, the cylinder blank no. is scribed on the bass lead, see Fig. 3. Improvements to blanks in the 1870s included fixing the governor and the spring bearings from above the bedplate, and lengthening the tune change lever to 3" or more from pivot to the finger engaging the snail. Serial 326 only has the latter, at about 3.4" (9cm).

It makes very good use of its 74 teeth, including a sparkling arrangement for



Fig. 3. The bass lead of serial 326, scribed with the cylinder blank number.

tune 5 from an 1863 operetta by Max Bruch. The latest tune is no. 6, 1871. I think the box was made in 1873.

Paillard serial 1112

This has the simple and well-known Ste. Croix area tune sheet with Paillard's E. & A.P.f. added. It is like no. 22 in the book, but from a different batch - the lettering is heavier and the "&" differs. It is a key-wind box with end-flap case, probably made about 1842, when their products were mainly manivelles and petites musiques.



Fig. 4. Gamme 110 and blank 11 on the great wheel of serial 1112. You'd have thought sharp focus for both these side-by-side numbers was an obvious essential, but oh, no, my know-all digital camera decided to favour 11. So here it is for all to see.

The 6.5" (16.5cm) cylinder plays 4 airs on 114 teeth, so the track widths are only 0".014. There are no damper pin anvils, but the dampers are soldered on the exposed flat surface. Blank numbers are 11 for cylinder parts and 35 for the rest including the case bottom where it is scribed below and inked



Fig. 5. Serial 1112 stamped in what I hope I am right in describing as an unusual position on the bedplate, - under the comb teeth.

above. There is confusion about the serial and gamme numbers. I think 110 must be the gamme number, it is stamped on the great wheel, Fig. 4, and scribed on the bass lead. It is stamped on the cylinder bass end abbreviated to 10. As can be seen in Fig. 5, it is also stamped on the bedplate in the usual serial number position, and no. 1112 is stamped under the comb, meant for serial number, I feel sure.

This all goes to show that by the time they reached serial 1112 the Paillard brothers were practically in the normal cartel routine with blank, gamme and serial

numbers. Also they were experimenting, these flats for soldered dampers and narrow tune tracks are short-lived examples.

The comb base has JB in the casting but no other marks. Early blanks and combs for Ste. Croix makers nearly always came from Geneva, and this one is typical except that the three control levers are made from mill-finish iron strip, about 8mm wide by 2.5mm thick, with a thin brass strip soldered on the visible ends. As always with Paillard, tune1 is pinned on the cylinder dots. But here the dots are very scarce, only three each end and three in the centre, total 9, saving 105.

With more data and some easier-to-date-accurately tunes, I hope we can soon establish exactly when their serial numbers reached 1000 and then 5,000.

Light relief from Bremond or Greiner.

The box with the tune sheet seen in Fig. 6 came with doubts about whether it was made by Bremond. A check on the tunes found that the latest was probably no.2, from April 1865. A check on whether the first or last tune was pinned on the cylinder dots came up with the short answer, - "neither."



Fig. 6. Typical "cross above lyre" Bremond tune sheet, except that it has six panels of composers' names each side. A few names on the tune list would have been more useful.



Fig. 7. A 5-string golden lyre supporting the six-bell gantry on Bremond serial 13,446 - mandolin and bells with a 15" cylinder, very nice.

I suppose all restorers are sometimes slow to spot blindingly obvious answers to the unexpected. I certainly was, and started worrying about this and that before realizing that the last tune must simply be missing. Of course... and the eighth step of the snail was missing... that gave a long step for tune 7 which played twice. I inserted a small shim 0.017" thick and sat through tune 8 which consisted of just an occasional ping. The other tunes were undamaged so tune 8 had wisely been eliminated. But the last tune had been on the cylinder dots so Geneva make was assured.

It is a typical Bremond box from about 1873 with 10.7" (27cm) cylinder and 77-tooth comb. The compact case, about 18 by 7 inches (46 by 18cm), has red polished interior and the characteristic narrow control partition with shaped and rather slender control levers. Some blank makers, certainly including this one, were slow in adapting to lever-wind, maintaining their skin-tight cases, sometimes even with a glass lid

covering the winder. The spring bearings and the governor are fixed from under the bedplate. The serial number is 13948, gamme 724. One blank number, 61, is stamped or scribed on all marked components.

It is a fact that many Bremond boxes have latest tunes quite a few years earlier than their date of manufacture, as can be seen here in Fig. 6. Six of the tunes were composed before 1853, making them twenty-year-olds, and the only later couple were no. 2 of 1862 and no. 3, from 1865.

So it seems quite reasonable to take 1873 as the date for serial 13948, as given by the Bremond Dating Chart, - chart 3 in the tune sheet book. Its 1865 tune makes it too late to be a possible for the Greiner line XY on the same chart 3. The trouble is that this dating line XY has very few fixes, - but several uncertainties about their tune sheets. So I keep hoping for more Greiner data; and meantime I will have another moan about Bremond's infuriating laziness in omitting composers' credits from their tune sheets. Look at Fig. 6 again. The title of tune 7 translates as The Promise. But who composed it? I don't know. Then how did you date it? I didn't - just parked it in with the pre-1853s. But suppose it turned out to be after 1875? It would take some careful explaining. That's what they call light relief. But quick, - here are five illustrated snippets...

1. Bremond. B. A. Bremond led the way among the Geneva makers when it came to advertising one's name. Displaying it casually

within a musical box was a bit tricky, but both he and Greiner made some bell boxes with a central bell gantry support and they capped this with a dummy bell. Where better to add your name? and possibly an associated "golden" lyre? A good example is shown in Fig. 7.

2. Bornand. There are 42 Bornands in the Index of the MBSI's Piguet book (and 34 in the original French version). An early member of this notable family was Eugène Bornand who set up shop in Ste. Croix in 1846. Though mainly concerned with watches, he also produced horological items with cartel movements. An example illustrated on page 23 of the book was made in 1849 and signed Eugene Bornand et Cie.

Fig. 8 shows his stamp on a simple key-wind box made by Langdorff in 1852. So, unsurprisingly with cartels rare in Ste. Croix before 1850, he got his from Geneva.

3 Henriot. When Henriot became known as an agent, not a maker, details of the similarities of Henriot boxes lost their importance. Here in Fig. 9 is agent Henriot with his name and the maker's serial number in their usual arrangement; but some Henriot features are lacking, in particular his embossed tune sheet.

Agent Henriot sold this box to agent Capt, who added his engraved tune plaque - no. 332 in the series. Another rare case of agent passing to agent. (Not much rake-off for the maker, I fear.)

4. Troll. The Company



Fig. 8. The one-piece stamp of EUG E BORNAND & CIE (heavy at bottom left and weak at top right so " & C" is almost lost). Langdorff's 6725 stamp is badly aligned and also weak at the top, - and applied with scant care about the Bornand. This 8" cylinder 4-air box has all the Langdorff characteristics, including, scribed on the bass end cylinder cap, the serial number 6725 and the gamme number and year, 444/52. The year had to be stated because their gamme numbers reverted to 1 nearly every year, presumably to avoid exceeding three digits.

Baker-Troll reverted to Geo. Baker & Co. in about 1891 and it seems that, then or soon after, Geo. Baker started giving up parts of the business. Fig. 10 shows a metal plaque, obviously one of many, fixed to an agency item which was retained or taken over by his old partner, Samuel Troll. The item is one of Mermod's Stella disc boxes, so the date is probably 1892. A smaller plaque with the same wording is screwed to the bedplate of serial 15644 which also has the Geo. Baker transfer in its case.

5. Thieryola. Overseas communications were painfully slow in the 1890s. So it is no surprise that Mermod in Switzerland made too many of their excellent 9"

8-air boxes due to delay in realizing that their sales in America were collapsing

under disc competition.

Mermod in the USA certainly had to "dump" a lot of these boxes, heavily discounted, probably well before 1910.

Then in about 1930 J. B. Thiery of Milwaukee acquired them. He fitted them in cheap radio-style cases, added external spring drive, and modified the controls for coin-slot operation. The result was the Thieryola, as fully described by Larry and Erin Karp in the MBSI's Mechanical Music Vol. 43, no 2, Autumn 1997. Of course Thieryolas had to have tune sheets, but all these boxes had different sets of eight tunes, some vaguely remembered from the 1890s... problem solved as in Fig. 11.



Fig. 9. Typical stamping of maker's serial number and agent Henriot's name on this key-wind bedplate. The figure 4 has been thriftily made from figure 1 by adding a chisel diagonal and cross. This 8" box plays four dance tunes, latest 1841.



Fig. 10. Neat manufacturer's (or, agent's) embossed metal label by Samuel Troll, emphasizing the better known Geo. Baker. Thanks to Tim Reed for Figs. 7, 9, and 10.



Fig. 11. This Cuendet-plus-general-purpose tune sheet has the Cuendet anchor trade-mark in pale blue beside the cherub holding a tambourine. It was well adapted for the Thieryolas and carried the Mermod serial number, - here 94976 made in Ste Croix 1896. It probably had a good helping of American tunes.

New Internet Group for Aeolian Orchestrelle Owners

from Eliyahu Shahar

Calling all owners of Orchestrelles, Aeolian Grands, or other automatic played parlor reed organs!

Not many collectors own an Orchestrelle, but without exception, everyone that I have talked to that does own one rates it as their favorite automatic musical instrument. Still there hasn't been a lot of discussions in any forum that I have heard about concerning the Orchestrelle. While the other forums such as MMD treat the Orchestrelle with the utmost respect, I thought it would be nice to start a new discussion group, dedicated solely to such wonderful instruments.

My hopes are that the forum will be a place where people can ask questions about their instrument, share information, learn from each other, and also to post items for sale. I believe that this forum for discussion has hitherto been missing for the Orchestrelle.

For these and other reasons, I have started a new discussion group on YAHOO devoted to the player reed organs. The group is found at the following internet address: <http://groups.yahoo.com/group/orchestrelles/>



If you would like to join, then follow the steps below:

1. Click on the Blue Button in the upper right corner - Join This Group!

If you have a yahoo ID and password, then enter them now, otherwise, press the Sign Up link. Fill in all the information that they request and then submit.

Next you are asked to choose how to join the Orchestrelle group-with emails as a daily digest, individual emails, etc. At that point you can access the database and post messages, files and pictures.

News from Other Societies

from John Farmer

Het Pierement – January, 2006
(Reviewed by Peter Whitehead)

In the new format HP magazine the first part of a thesis by German student Andrea Stadler on the Limonaire brothers appears. It turns out that there were two sets of Limonaire brothers; the first being piano builders in Paris from 1839. The elder of these two brothers left to return to their home town (Dax, in southern France), possibly after the death of their father. The younger brother, Antoine, then carried on the Paris firm which took up organ building somewhere around 1870; piano manufacture and organ manufacture then being carried on at separate addresses in Paris. Limonaire Frères' rebirth must have occurred around 1881, when it is thought Antoine's sons, Eugène and Camille effectively took control of the firm, Eugène being concerned more with organ building and his brother, Camille with pianos. Antoine died in 1886 aged 70 and his widow officially created Limonaire Frères et Cie. in a contract with her sons in that year. The article contains many details, which have been hard to ascertain due to the disappearance of personal documentation of the Limonaire family, and has already appeared in *Musiques Mécaniques Vivantes* and *Das mechanische Musikinstrumente*, published by two of our sister societies. The topic will be resumed in a later edition of HP.

Alois Broeke's further article (following on from that of April 2005) on the subject of aeolian chambers and the organs at Villa d'Este delves into the supply of air-charged water to the chambers, from which wind pressure provision to the organs was made. From Italian drawings of the 15th. and 17th. centuries it seems necessary to have had a constant flow of water into a cistern (with an overflow to regulate the water level) which in turn had either a

funnel-shaped outflow into a fall pipe or a parallel-mouthed outflow into which a rod was inserted to provide the necessary turbulence to mix air with water. Sometimes the rod was replaced by a short tube acting as an air inlet, and in a later, French, drawing, air insertion into the water column was achieved via a circle of perforated holes halfway down the outlet pipe. All a bit technical, and it's easier to visualise this with the drawings in front of you, of course, but some of the sketches bring vaguely to mind the working of modern vehicle carburettors! (The aim is similar, too, that of providing a fluid/air mixture as a result).

The resulting air is released from the outlet pipe into the sealed aeolian chamber (cylinder?) from which air is then piped, to provide pressure for an organ to function or to replace bellows in a forge. Though this is not mentioned in Alois' article, you can't help wondering whether it might have been easier to use a water wheel and bellows to provide the respiration for the said organ, but maybe there might have been problems with manufacture of the water wheel, possibly also the system might have been more cumbersome and less responsive as a result of inertia.

The presence of Bacigalupo in America (later known as Bacigalupi over there) is drawn to our attention in an article by Hendrik Strengers, who found an advertisement produced by them at the auction at the MBSGB meeting in Guildford this year. Hendrik suggests that Baci's advertisement's appearance in America may have had something to do with lost revenue from brothels (which had previously purchased mechanical musical instruments through Bacigalupo) which had in turn lost business through prohibition.

There is news in this edition of HP of a new organ museum, currently being set up in Hilvarenbeek, near Tilburg, by organ builders Toon Heesbeen and Cris van Laarhoven at Nederland's Boekorgel Centrum. The museum will, it is hoped, have opened in January 2006 and the 1½ to 2 hour guided tours may eventually link up with a local brewery and a liqueur museum, which, supplemented by good local restaurants, will provide a pleasant day of entertainment in Hilvarenbeek.

MBSI News Bulletin, Issue 187, November/December 2005

In this, the last issue of the Bulletin (MBSI will publish a single journal from January 2006), the new President, Carla Weimer, praises Christopher Proudfoot, Daphne Ladell, and the events committee for the excellent Guildford meeting. Later in the same issue, John Field gives a very detailed report of the whole meeting, enhanced by many photographs, and Steve Boehck & Alan Bies give a "Sights & Sounds" report on the event.

The usual Chapter reports include one from the Lake Michigan group who visited the Krughoff collection. This impressive collection includes a Decap Robot organ recently restored by Andrew Pilmer and Russell Wattam, and a Popper Felix Orchestrion restored by Hayes McClaran. These two instruments and their history, are the subjects of an additional article. Finally, Matthew Caulfield gives memories of Jeanne Holt Malone who died in August, and Bill and Carolyn Shaffer remember William H Schaefer who died in July.

Mechanical Music, Vol 51, No.2, Autumn 2005

"Memories from La Belle Epoque" by Dr. Robert G Miller is reprinted

from MBSI Bulletin 19/6, 1973. Dr. Miller investigates the 'large' organs, meaning those with 100+keys and 500+ pipes. Many of these were originally made to front the early travelling "Bioscope" motion-picture shows, and included elaborate wings forming theatre entrance and exit. The wings have disappeared over the years and many organs have been reduced to 98 keys or less. Dr Miller goes on to describe a typical 110-key Gavioli in some detail, and includes details of the 110-key register.

Brian E Shaw writes about Thorens' battles with the US Government over the definition of "Music Box". In the three examples given, Thorens were trying to reduce the amount of import tax on their items. A musical toilet roll holder was defined as an item made from wood (tax 33 1/3%), Thorens claimed it was a Music box (20%), or 'other machine' (27%). Thorens lost. In the second, about Manivelles, they won, changing the definition from Toy (70%) to Music Box (20%). They also won the third about the definition of a musical baby dish as to whether it was Decorated Earthenware (50%) or a plate (hence a functional item) (30%).

Larry Karp explains the concept and operation of the Holmberg Organ Clock, which is a modern quartz controlled clock, which uses electronics to control 17 electrically blown pipes. It can be made to play the 12 tunes from the 1792 Haydn clock, or any other tunes as programmed. Rod Cornelius describes an unusual 101 tooth musical box with sectional comb (5 per section, 1 of 6), driven by a fusee movement. The box dated from 1829.

Also reprinted are "A Great Music Box Industry" from The Bulletin 19/1, 1973, recounting a visit to the Otto factory in Jersey City, makers of the Criterion disc box, and "The Last of the Music Box Craftsmen", the autobiography of Louis Gustave Jaccard from the MBSI

Silver Anniversary Collection.

The Key Frame (Issue KF3/05)

Events reported on in this issue are:- Belper Steam & Vintage show, by Peter Clarke; Waldkirch 2005, by Dave Smith (lots of excellent colour pictures); Southern Counties Organ Rally, by Graham Spencer (more colour pics); and, finally, the AMOS Rally, October 2004 in Corowa, NSW, Australia, by Derek Deane (colour pics).

Fred Wilkins writes of his adventure when he visited Irvin's on Hampstead Heath for a job. The date isn't given, but egg, chips & tea cost an "expensive" 1s/9d (7p) !! On the technical front, Nick Williams explains, in some detail and with diagrams, how a fair organ works.

Vox Humana – Summer 2005

This seems to be the only issue produce in 2005, but I understand plans are in hand to return to normal soon. This issue starts with the minutes of the March 2005 AGM at North Newington. The AGM for 2006 is booked for 18th March at Richard Preston's premises in Yarm, Cleveland.

Mark Jefford tells how his interest in orchestrions led him to the fine Imhof & Mukle 108-key in Kinloch Castle, Isle of Rum. The machine was originally commissioned for Queen Victoria who died before it could be delivered, so it was purchased by Sir George Bullough who had it installed under the main staircase of the castle, behind glazed wooden doors. It is paper roll operated and has 264 pipes, 17 registers and 88 musical notes.

Jeremy Brice reports on the MOOS "Haarlem Phoenix" tour in November 2004. The tour included several major collections with a long list of organs by famous makers, and included a visit to the Decap Herentaals factory. Boz Oram provides a similarly detailed report on the

visit to Waldkirch 2005. Peter Craig reports on the completed restoration by David Burville of the Mortier Art-Deco dance organ, No. 1076, at Preston Steam Services

Reed Organ Society Quarterly, Fall 2005, Vol XXIV, No.3

This issue has a distinct historical flavour, starting with Brenda Ebie's article about A J Tschanz (now Schantz), Organ Builder of Orrville, Ohio, who started building reed organs in 1873. The company then moved on to pipe organs by 1900 and is still in business. Nancy Varner's historical article is about the Moline Cabinet Organ Company of Moline, Illinois, founded in 1877 by C C Seaberg and P Colseth, and ceased building around 1912. Finally, four separate information threads came together recently to provide the brief history of Steinway's (of Piano fame) foray into organ building. A diary of William Steinway (1835-1896) shows that he and partners set up the Astoria Organ Co. in June 1878 and began building parlor reed organs. Unfortunately their premises were burnt to the ground on 29th December the same year, and was never re-started. So far only one example of these instruments has come to light.

Ian C L Thompson contributes a very comprehensive 10 pages on the subject of Reed Organ Stop names, explaining how many of them came about, who used them, and how they compare. Anthony G C Cooke recounts his recent house move which involved shifting his collection of 60 reed organs from Murrumbidgee, Melbourne to Terang, Victoria (doesn't Australia have some great place names !! – JF). The removal men thought they would be shifting "Yamaha" organs or similar.

Reed Organ Society Quarterly, Winter 2005, Vol XXIV, No.4

Half of this extra-thick issue is

dedicated to reviewing the 2005 "EsteyFest" at Brattleboro, Vermont. Included are the full text of Dennis Waring's keynote address, "Observations of a Britisher" from Ian Thompson of Oxford, Reminiscences of an Estey employee by Christopher Brown, Workshops and Gala Concert by Marilyn Swett, Notes on some Special Instruments by Ian Thompson, and several pages of photographs.

Brenda Ebbe recounts how she realised her dream of owning a pipe-top reed organ, a S D & H W Smith American, and Donald Glasgow explains its restoration. Joop Rodenburg from Ede, Netherlands, writes about Estey advertising, and Pam Fluke updates members on the harmonium "Happenings" in the UK over the last 20 months or so. Chopin's Trauermarsch is also printed for members to play.

Organ Grinders News, No. 54, Autumn 2005

This issue starts with a reminder of the Annual Gathering for 2005 at Swindon on 15th & 16th October, and continues with reports on the 19th Llandrindod Wells Organ festival (26th-28th August), attended by 14 organs, and the 8th Walldkirch Orgelfest (18th & 19th June), where over 120 instruments, built in the town, celebrate its history every 3 years. Colin & Liz Bullock report on organ grinding at a "40's" event in Nottingham on May Bank holiday Monday, and John Goode reports on Amateur Organ builders activity at the Great Dorset Steam fair. The BOGA Spring gathering for 2006 is planned for 28th April to 7th May at Hampshire's Milestones living history museum.

Boga member Richard Wilson has been made a Macmillan Cancer Relief Champion, after raising over £100,000 for the charity, with his Pell Street Organ. Street Organ festivals in Banbury, starting in 2002, have helped to raise funds for a statue of the Fine Lady of nursery rhyme fame, now installed facing

Banbury Cross. Finally Nicholas Simons gives a brief outline of his Ruth 50-key Trumpet Organ which he acquired in 1990, subsequently spending 2 years on restoring it to something like its original disposition.

Organ Grinders News, No. 55, Winter 2005

The bulk of this issue is taken up by reports on the BOGA Annual Gathering at Swindon in October 2005. These cover opening remarks from the President and Chairman, Membership report (an increase of 15 members) and financial report amongst others.

Raymonde Grimmett reports on the Weert (Netherlands) International Organ Festival, where some 25 Organ-grinders from all over Europe took part in the opening ceremony, and Norman Dicker writes about the acquisition and restoration of his Manopan Organette.

Player Piano Group – Bulletin No. 176, September 2005

The Player Piano and the Silver Screen by George Fleming advises readers to look out for 3 films in which player pianos have some prominence. They are Laurel and Hardy's "Scram" (1932), The Girl from Mexico (1939), and Destination Murder (1950) in which the villain uses a Player to drown out the sound of victims being killed or disciplined. The music chosen, however, is Beethoven's Moonlight Sonata – not exactly ff.

Julian Dyer has investigated the work and patents of the Schmoele brothers. Between 1872 and 1885 they filed many patents in the US and Germany, relating to pneumatic and electric actions and expression control. There are also links with Welte and the conclusion can be drawn that it was the Schmoeles who developed the technology for roll operated Orchestrions and Welte capitalised on it. Julian has also reprinted "The pleasures of the Pianola"

from the book "The pleasure of being oneself" by Cyril Joad (1891-1953) – a fascinating and beautifully written piece. Adam Ramet reproduces a chapter from Westerby's "The History of Pianoforte Music" explaining the virtues and listing the best of "Salon" music, much of which can be obtained on piano rolls through the PPG Postbid auctions very cheaply.

Player Piano Group – Bulletin No. 177, December, 2005

A brief history of Welte is the subject of Julian Dyer's article "A trip to Freiburg", when he visited the Welte exhibition at the Augustiner Museum. Michael Ryder explains work to catalogue, check and store some 1037 piano rolls which were hand punched by Frederick H Evans (1853-1943). The rolls were originally left to C.E.M.Joad, but then found their way to the museum via the Institute of Recorded Sound. This is followed by an article on the Leabharan Perforator which includes reproduction of two brochures about the machines.

Adam Ramet writes of the 1952 play "The Happy Time" with Laurence Olivier, which appears, from stills of the show, to include a Metrostyle Steck Pianola. Hilary Wheeler explains "How I became a Pianolist", and Christine Robinson describes her investigation into the makers of the Grunert-Hupfeld Solophonola Player Piano. Adam Ramet informs of special Angelus 58-note rolls for use with the Crown Orchestral piano, which had extra pedals for different effects, and "Aunt Maria and the Autophone" is the title of an amusing reprint from Harpers' Magazine, July 1883.

The Musical Museum and Friends Newsletter, No 3, November, 2005

Contracts for the completion of the interior of the new building were signed early November, with expected completion in about 6 months, after which the Friends

will begin to populate the new museum. They hope to hold some preview days as the museum fills up to gauge public reaction, test evacuation procedures, etc. In the meantime a marketing and publicity plan is underway.

Some 34 Friends visited Teddy Reed's organ collection in Amersham in April 2005, where they saw many organs including examples by Hooghuys, Gavioli, Marengi and DeCap. More details are on their web site, www.musicalmuseum.co.uk

Other Non-English journals

Musiques Mecaniques Vivantes – 4th Quarter, 2005

Highlights:- Roulet & Decamps automata.

Cylinder and Manivelle Organs – Restoration tips.

Zither in a Classical Musical Snuff Box

Zither in a Disk Musical Box

Das Mechanische Musikinstrument (Gesellschaft für Selbstspielende Musikinstrumente), December 2005

Highlights

The Bacigalupo Barrel Organ family in Berlin.

Berlin and the Barrel Organ – Photographs and cartoons by Heinrich Zille (1858 – 1929)

Limonaire Frères, Paris, 1839-1936 (continued)

Der Orgelbauersaal der Waldkircher Orgelstiftung – Showroom of the Organ world.

ALSO – Free with this issue is a hard-back 140 page book in German, entitled “Gems of Waldkirch – Barrel Organ Figures of Ignaz Bruder and his descendants” (If my translation is correct). The main focus of this book seems to be organs with Automata, and there are numerous photographs, drawings and diagrams depicting automata figures and their mechanisms, together with details of the organs, pipe dimensions, etc.

New Members

We welcome the following 12 new members who have joined us since the last journal was printed.

If you would like to get in touch with members near to you please contact the correspondence secretary.

2926 W.J.Hall, Belfast

2927 P.V.Jones, Wales

2928 D.E.Busby, Essex

2929 Francis R,Bowler, N.Yorks

2930 Brian Tolley, Lancs

2931 Edward Short, Kent.

2932 David Squire, N.Yorks

2933 Mark Jefford, Lincs

2934 Prof Richard Abadi, Manchester

2935 P.E.Verney, Devon

2936 Walter Dahler, Switzerland

2937 Bruce Allen, Essex.

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Collectors Showcase

Musical Decanter with Unusual Movement

By Alan K Clark

The cut glass decanter shown in Fig 1 came in for repair, but when I found it contained a most unusual 18-note tabatière movement, I managed to add it to our collection. My first comments when I saw how badly the governor assembly had been fitted, was "what a horrible cheap looking movement". It is not a trick of the camera, the governor assembly really is fitted as badly as shown in Fig 2, and it had not been changed since it was made. This comment was quickly followed by the revelation that I had never seen a movement quite like this one before. The whole construction was indeed of a very cheap nature, but it did not fit either of the two more common construction methods that we are used to encountering in tabatière movements.

In the conventional older, (perhaps I could suggest "Victorian" as a suitable title), tabatière movements the mainspring barrel, gear train, and endless screw are all



Fig1, The decanter, (doubly empty, minus booze and movement).

mounted separately onto the cast brass base plate. In the later more mass produced 20th century "novelty" type movements the gear train and the endless screw are mounted together in a one piece governor assembly, cunningly stamped out of one piece of brass. I do not know when this one piece governor was devised, or by whom, but perhaps one of our Swiss

members may be familiar with its history. It certainly seems to have been adopted by most makers of the novelty sized movements, probably before the mid 1930's.

The movement in this decanter would appear to be either a transitional type before the invention of the stamped out one piece governor design, or alternatively some makers attempt to get around the patent on the one piece type. In the photographs I have attempted to show its construction. Please excuse the dirt, but cleaning seemed of secondary importance to the fun of trying to find out where this particular beast fitted into the history of tabatière or novelty movements. Briefly its construction is as follows. The cast brass bedplate supports a cast brass mainspring barrel, and incorporates the right hand end cylinder support and a raised portion to support the comb, see Fig 2. The large hole under the endless position in the bedplate shown in Fig 3 is to allow clearance around the

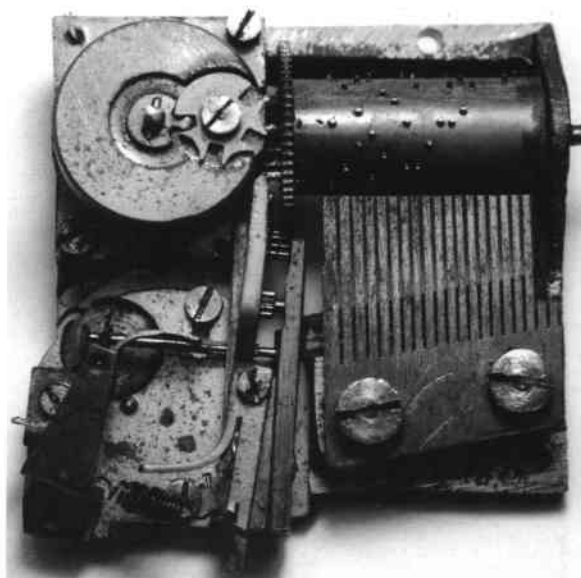


Fig 2, The complete movement.

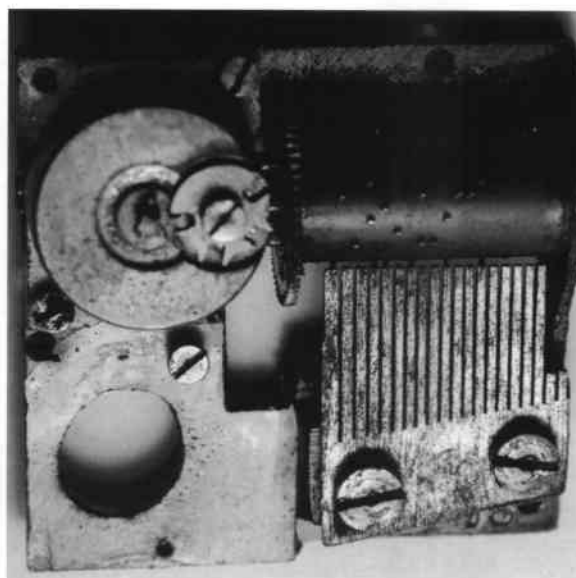


Fig 3, The movement with the governor assembly removed.

steel end stone. The governor assembly which is shown from the underside in Fig 4 has a brass base with one side bent up to support the right hand pivots of the gear train. This base has very roughly stamped out cut-outs for the mounting screws and other parts, although the pivot holes in the bent up edge have been very carefully marked out by hand, before drilling. It seems a pity that the person who stamped out the fixing screw slots, didn't tell the person who drilled the bed plate what the correct positions for the screw holes were. The left hand pivots of the gear train are contained in a brass block which can be seen in the top view of the governor shown in Fig 5. This block and its gear train is virtually the same as those used in the "Victorian" tabatières, as it also contains three wheels and pinions. The later "novelty" design of governor manages with just two wheels and pinions.

Could I ask whether there are any members who can identify the maker and approximate age of this item? All information would be most welcome. The only clues are its odd construction, the tune sheet which is shown in Fig 6 (together with part of the original leatherette covered wooden base), and the single letter J stamped on the

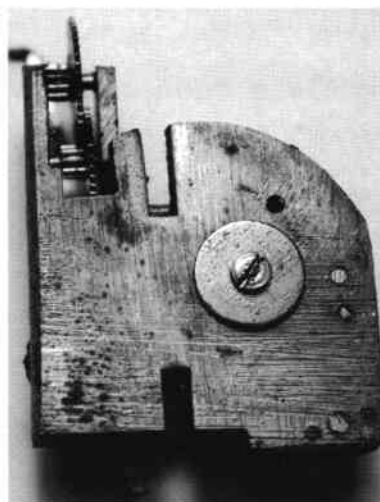


Fig 4, The underside of the governor showing the bent up edge, stamped out slots and steel end stone for the endless screw.

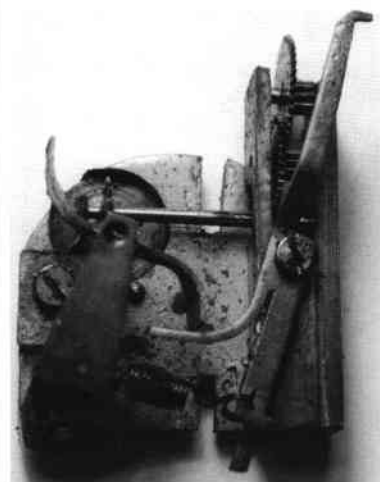


Fig 5, Top view of the governor assembly.

governor assembly. A number 75 is stamped on the bedplate and written (almost invisibly) on the tune sheet.

I realise that the Swiss musical box industry encompassed dozens of small firms many of whom made parts for other firms as well as their own complete movements, also many of them didn't mark the movements with their names. As a collector of novelty items it is hard to find out much about these makers as in general, little is written about them. Anyone who could write an article on the development of the tabatière movements, and the dates of their transition into the "modern" novelty types would be doing the society a great favour.



Fig 6, The tune sheet, start stop plunger ball and the brass lined winding hole in the base.

Keith Harding

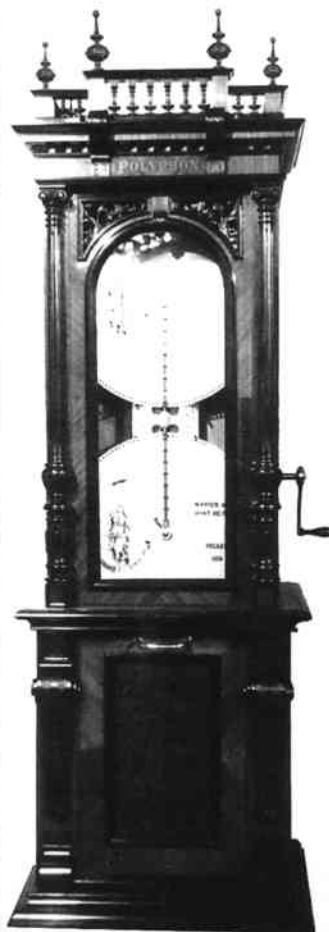
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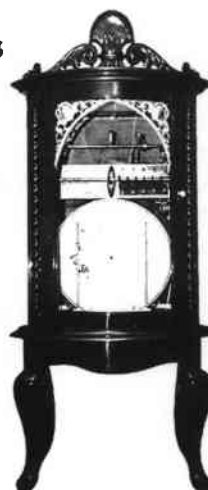
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Chapter 13 The Music, the Composers and the Arrangers.

Chapter 14 Tune Sheets.

Chapter 15 A Potpourri of Musical Movements.

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We tell the story of Charles Brun, who took the Nicole name to London, about advertising and competition and how the venture into disc and cylinder records caused the collapse of Nicole Frres. Chapter 10 tells what happened to the Nicole Name, their products, the people involved and the effects of The Great War.

For those interested in musical boxes, Chapters 11-14 summaries all one needs to know about musical boxes in general and Nicole in particular, including the fascinating stories behind the composers and tunes found on Nicole boxes. All tune sheets, many more than in *The Tune Sheet Book* are displayed in date order. Finally, Chapter 15 is a comprehensive study in colour of Nicole musical boxes.

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