

Volume 25 Number 3 Autumn 2011

The **Music Box**

An International Journal of Mechanical Music



In this issue:

- How Much did they Cost?
- Stray Notes 6 – 10
- Jingo!
- A Conundrum

The Journal of the Musical Box Society of Great Britain

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1962 - 2012

In 2012, the Musical Box Society of Great Britain will be celebrating its 50th (Golden) Anniversary.

Our celebrations will start in April 2012 with our spring meeting based in Kent; the Garden of England. This will be a full 4 day event with lots to do and see, arrive on Wednesday 18th April and depart Monday 23rd. During the 4 days we are lucky enough to have a full day visit to Jack Henley's private musical collection (which has increased considerably since our last visit) and Vintage Cars. Jack will also be holding an Organ Grind in his grounds.

A full day will be spent in the hotel using 4 of their conference rooms to hold a series of 'Demonstration, Play & Display'. We will be able to see and hear mechanical music from members representing the north, south, east and west regions of the country. For the Ladies, a shopping trip to Royal Tunbridge Wells will also be available.

We have arranged for two ½ day musical visits;

- 1 - A visit to Salomon's Museum and in their Victorian Theatre we will be treated to a recital on their famous Welte Organ;
- 2 - A visit to Finchcocks Musical Museum, this Georgian Manor House is home to a celebrated collection of over 100 historical keyboard instruments.

Also two ½ day non musical trips;

- 1 - A trip on the Bluebell Railway.
- 2 - A visit to the Biddenden Vineyards.

We will continue to celebrate our 50th with the Autumn Meeting in September; this meeting will be held in Worcestershire. John and Hilda Phillips are our hosts. More details in next journal.

To end our year's celebrations we will have an extra special weekend in December (Saturday 1st – Sunday 2nd) for a celebratory dinner, which also happens to be the exact anniversary date of the society's inaugural meeting 50 years ago. More details in next journal.



From the Editors' Desk

When I was at University training to be a teacher, one of our lecturers propounded the theory that our jobs would soon be a thing of the past – children (and adults) would learn faster from highly professionally produced computer access and programs (sic). (*Probably only true if a brain interface operation involving installing an Ethernet port in the temple were carried out - D*). The next wave of research showed that children (and, I suspect, adults) actually learn more effectively from the 'real deal' – actual people. (Like statistics, research can be arranged to give you the answer you want!) This train of thought has been brought about by the continuing discussion by many people in a variety of societies and forums on how to engage with the next generation. The Internet is undoubtedly an excellent tool, but it is no substitute for the exposure of the uninitiated to the 'real deal'. The informed enthusiasm of the collector and the magic of (in the case of our Society) the instruments inspires the next generation. I have now spent five years with the reactions of the public. We start with the 'do they really all work?', 'Is this how they sounded?' and graduate to awe at the sophistication of the craftspeople involved in the creation and evolution of what they are seeing and hearing. Laurence Fisher is quite right – at least some of our target audiences should be the classical music enthusiasts of the future. The Nickelodeon has become a destination for school visits – the orchestras, bands and choirs – and they travel for up to ten hours in a bus to get here! (How lucky are you to live in Britain!). Some come back with their families so that they share the experience – even teachers return with their own children. I am sure that Ted Brown and the other members of the Society who engage with musical youngsters will all agree with our take on this. I would only add that I often feel humbled by the experience. To

share in their excitement and wonder is a privilege, and when they start dancing too – so does my heart.

One of the Frequently Asked Questions in the Nickelodeon is 'Can you still get new music for the organs, and how was it made?' Restoration Matters focuses on this interesting subject. We also get closely questioned about the original cost of some of the instruments. Thanks to Gordon Bartlet's well researched article we can now do rather more than take a good guess. Look hard at (and for) Stray Notes, and consider whether you have a contribution you could make here. Luuk Goldhoorn has begun something new and exciting, but he wants others to contribute to the pages. It really can be just a picture and a line or two, or anything that has caught your eye! Come on, join in!

Don Busby has reached the stage of making a cylinder for his musical box, having perfected the combs. We spend a lot of time describing to people how this was done, and now they can see Don doing it for real on YouTube.

The Registry was begun many years ago and has been a labour of love for Arthur Cunliffe. We found some original correspondence from him dating back to 1975, at which time the project was about a year old. If you haven't already contributed information about your own collection, please do so soon, before another thirty years passes!

A big Thank You to **all** our contributors – without you the journal could not exist!

Lesley

Front cover illustration:

A fine gold and enamel singing bird box - see Saleroom Report on page 95. Picture by permission from Laurence Fisher, Bonhams, London.

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

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

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President's Message No. 21

The Society held a successful AGM and auction in early June with over 50 members attending. A report on the meeting is published elsewhere in this journal. Members enjoyed an extra item on the agenda in the form of a demonstration of the newly revised Society Web Site. Bob Ducat Brown led us through all the features of the site and members were favourably impressed. If you have not visited the site I would recommend that you pay a visit to www.mbsgb.org.uk. There is now no need for a password to gain access to the site.

By next year the Committee will have a section of the web site set up so that members will have a chance to view some of the items that will be offered for sale at our Society auction. In effect it will be an on line catalogue. There will be limitations as those items arriving on the day of the sale cannot possibly be included. I would imagine this feature will become very useful in the period just before our AGM and it may inspire more members to attend the meeting and auction.

There is no doubt that the market for mechanical music has changed. We must accept that prices have dropped for all but the most exceptional pieces. For many of us the prices now being offered will be significantly lower than the original purchase price, but that is the way the market works. On the other hand, to those new members building up a new collection, it could be the best time to buy especially as there seem to be quite a large number of boxes being

offered for sale at the present time. Sellers must expect to get a little less and not put unrealistic reserves on their items. All of us are always on the look out for bargains, but I feel buyers should be willing to pay a fair price for a good deal and not expect something for nothing.

One solution is for both buyers and sellers to use the Classified Sales and Wants section of our Journal. In most cases this service is free of charge. Another solution is to use our annual auction at the AGM where commission rates are so low that everyone gets the best of both worlds. A third solution may be to bring items to a meeting and sell them there on the understanding that both parties to the transaction make a donation to Society funds.

Funding for the Society has always had to be worked out prudently. For many years subscriptions have remained the same, but the Committee now feel that next year there will have to be a modest rise in subscriptions to keep up with inflation. Another source of funding comes from sales of books and other items and these have been very beneficial. Many of our publications have been funded initially by donations and bequests to the Society. Without these legacies we would have had great difficulty producing such publications as "The Tune Sheet Books", "The Nicole Book" and "The Postcard Book". I would ask you to consider leaving a donation in your will to the Society so that we can carry on doing such useful work. A codicil to your Will to this effect would

be one way of setting it all up. It would also be a lasting token of your enjoyment of the Society that would be appreciated by the present and future membership.

Next year will be our 50th Anniversary year and considerable planning for the occasion has already taken place. In all of the meetings there will be much that is new for members to see so please make every effort to attend and make the year a memorable one. I know some of our friends from abroad are coming and their presence will add to the occasion.

Arthur Cunliffe

Open House and 60th Birthday Party

**Nicholas and Eileen
Simons**

Saturday 17th
September 2011

12 noon start

*Buffet lunch will be
provided*

**Contact details in
Journal Page 83**

Register News No: 72

The Disc Box and Organette Register have been in the doldrums for quite some time but very shortly help may be to hand. Please feel free to submit details of any Disc Box or Organette for registration and we will try again to continue the Register for these types of instruments.

In response to my plea for help in getting the Register into a modern database, I am pleased to say an initial transfer into the Microsoft Access programme has been accomplished. The update has not been finalised by any means but it all looks very hopeful. My thanks go to John Farmer for all his efforts in working out a way to do the transfer. My problem is that I now have to learn a new programme!

One stage of doing the transfer was to put the Register into an Excel spreadsheet programme. That was accomplished by John but of course a spreadsheet is not the best solution for the Register in any case, but it is there! It will still take some time to get to the final stage of producing the Register in a modern format but it will be achieved in the end. Once there, anyone who is able to understand and effectively use the Microsoft Access programme will have a large reference work at their fingertips.

One important offshoot of the Register is identifying and dating the tunes that were pinned on a cylinder, punched out on a disc or cut out on a cardboard book for an organ. I have discovered that the names of tunes were not always accurately written down. The handwriting of the Victorian age is not always easy to read which adds another difficulty to surmount. Reference books often differ on the date given for the first performance of a work and to add further to the confusion, the name

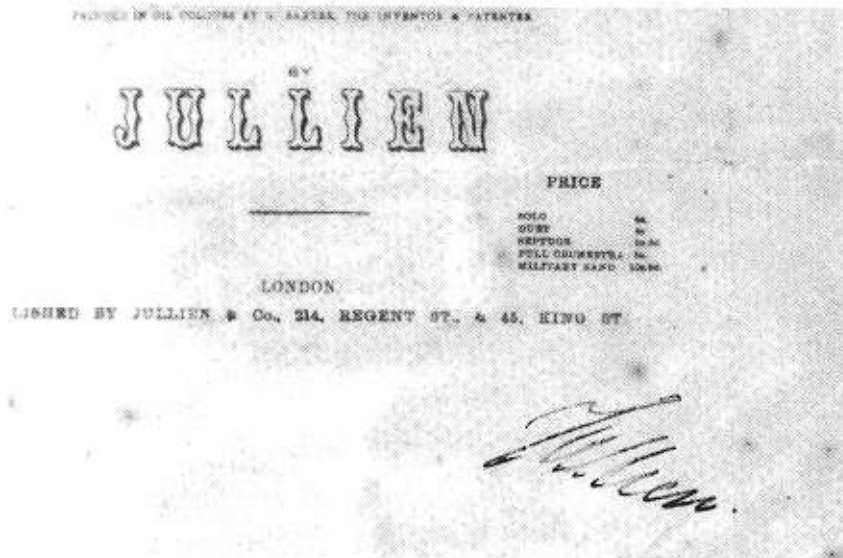
written down is occasionally not the name of a composer but the name of an arranger or an artist who made the tune popular. The following examples illustrate this point very well.

The name "Pasta" turned up on some tune cards and as no one recognised that name as being a composer, the next step was to assume that the name had been confused with "Costa" who was well known as a composer. However nothing could be linked to his works so a blank was drawn. Further work was required. By coincidence a 6 air Bruguier box came to light on the Register. This

box had reportedly been given to Madame Giuditta Pasta. Without this powerful database the link would never have been found.

It transpires that Madame Pasta was born of Italian Jewish parents in 1797 and lived to the year 1865. In her time she was widely regarded as the greatest Prima Donna of all times, an accolade that has since been given to a few opera stars. She was a great favourite of Bellini and it is thought some of his arias were written with her talents in mind. Her finest years seem to have been between 1835 and 1845. The Bruguier box, serial no 792 (R-6207.) would fit in nicely





with that period. A rather nice touch is mentioned in the history of the box is that the keyhole escutcheon was made to represent the Star of David, a direct reference to her Jewish ancestry. Unfortunately the tune card has not survived, but I would think the box may have been pinned to play her favourite operatic roles. No record exists as to why or who presented her with this box, but there is no reason to doubt the accuracy of the claim.

The tune card of a Langdorff box serial number 11676, which was made in 1859, shows that the song *Reve d'Amour* was attributed to Pasta. Maybe this song was one that Madame Pasta used as an encore in some of her concerts. It shows that even towards the end of her life she was still being held in high regard. I have no doubt other boxes will be out there somewhere with her name being listed.

Jenny Lind (1820 to 1887) who was known as "The Swedish Nightingale" was another artist whose name sporadically features on tune cards. Occasionally arias from Donizetti's opera the "Daughter of the Regiment" are marked Lind. This opera was apparently her favourite. There are at least three different waltzes named "The Jenny Lind Waltz" along with the odd polka or two. Langdorff, Ducommun-Girod and Lecoultré boxes seem to have had these tunes pinned on their cylinders.

Later in the Victorian age when many "Music Hall" boxes were made it is possible to find the name of the music hall artist rather than that of the composer. Harry Lauder (1870 to 1950) is a prime example with "Annie Laurie" and "Stop your Tickling Jock" being examples of songs falsely attributed to Lauder as the composer. I have no doubt that the names of other artists of the period will be found immortalised on tune cards of boxes, so proceed with caution.

I have selected two photographs taken from sheet music of the period showing how an artist and a picture were used to help sell the music at that time. The music is "The Prima Donna Waltz" composed by Jullien. The print used to illustrate the cover was a Baxter print and is supposed to be that of Jenny Lind. Baxter prints were the first really successful colour prints of the period. The lower part of the cover shows the signature of Jullien. This is a real signature and bears witness to the fact that Jullien was well known for being present at the launch of a new song offering to sign copies for a fee. He did this in the periods when he had little money to spare which was apparently quite often! Obviously some Victorians knew all about marketing!

Arthur Cunliffe

Dates for your Diary 2011

Chanctonbury Ring Open Day

Saturday 6th August 2011

10.30 coffee for an 11am start

Bring your own sandwiches

**Please contact Ted Brown on
01403823533**

Autumn Meeting 2011

Scarborough

Friday 9th September -

Sunday 11th

Details in Journal

Open House

Nicholas & Eileen Simons

Saturday 17th September 2011

Details in Journal

Teme Valley Winders

Saturday 24th September 2011

1.30 p.m. start

**Please contact John Phillips
on 01584 78 1118**

Chanctonbury Ring

Sunday 25th September 2011

10.30 coffee for an 11am start

Lunch provided

**Please contact Ted
Brown on 01403823533**

Précis of the minutes of the Annual General Meeting held on the 4th June 2011 at Roade

The Meeting opened at 10.35am.

Apologies for Absence.

There were 8 members who sent their apologies.

Confirmation of the minutes of the previous Annual General Meeting.

The minutes were taken as being read and there were no matters arising.

President's Report

The President presented his report expressing sadness at the death of Vice President Coulson Conn. He thanked retiring members of the Committee for all the work they had done for the Society over many years. He also acknowledged the support he had obtained from members of the Committee during the year. Their hard work had been very helpful and encouraging. He concluded by asking members to support our 50th Anniversary year in 2012.

Secretarial and Officer Reports:

Subscription Secretary

Kath Turner delivered her first report to the membership as Acting Subscription Secretary and said we had 339 fully paid up members including 61 joint members. 51 members still had to renew their membership. (34 UK 11 Europe 3 USA 2 Australia 1 Israel)

Membership Secretary

Kevin McElhone informed members that we had enrolled 32 new members in 2010 and so far this year 14 new members had joined. Unfortunately loss of membership exceeds recruitment. Most new members come now via the internet. The overall loss of membership continues to be a concern.

Correspondence Secretary

Our acting Correspondence Secretary Nicholas Simons noted that it had been a busy year with over 500 emails and other enquiries having been received. All had received an answer with many being re-directed to the appropriate quarter. The Tune Sheet book had proved to be an invaluable reference work.

Meetings Secretary

Daphne Ladell gave details of our Scarborough meeting to be held in September. Arrangements for the Swiss meeting were well advanced as were preparations for our 50th Anniversary year in 2012. There would be an additional meeting centred around Hatfield in Hertfordshire on the anniversary of the first Society meeting.

At this stage Clive Houghton proposed and Alan Pratt seconded that all the above reports be accepted. This was agreed and passed by the meeting.

Treasurer Report

Richard Kerridge gave the Society accounts for the year noting that we had a net deficit of £1,959. Membership income was down £300 and Auction income suffered from lower commissions. Meetings made a loss and income from Society publications fell due to reduced sales. Bank interest was minimal. Book stock values had been written down as had equipment values. The account net assets now stand at £39,481.42.

Editor

The Editor(s) had received a good supply of publishable articles but fresh material and new ideas were always welcome. Good relations exist with FloPrint the Society printers and thanks to the hard work of Ted Brown arranging the advertising section, liaising with the printers has been no problem. Most Journals are now 40 pages long.

Archivist

John Farmer gave his last report as Archivist informing members that the new Archivist was Alison Biden. The archives had now been re-housed. John told the meeting that he was continuing as a Committee member and that he would assist with the annual auction as well as other duties including the Restoration Project.

Auction Organiser

David Walch made his retirement report for the 2010 auction. 96 items were offered with 52 selling. These raised £963.02 for Society funds.

Advertising Secretary

Ted Brown summarised the changes in advertising and advertising revenue and noted that £3,062.90 had been raised over the year. For the moment Classified Advertisements will remain free to members.

Web Master Report

Bob Ducat Brown gave his Web Master report by demonstrating the new and revised Society Web Site. Members expressed their admiration for his work and were pleased with the high standard of the presentation. All thought that this move would be very beneficial to the Society.

Sub Committee Reports

Paul Bellamy summarised various tasks of the Publication Committee. He gave details of the insurance cover held by the Society and indicated that there was no need for any change. Floprint had not increased their in house production cost but had passed on paper and postage increases. The working relationship between Floprint and the Society was very good. The Tune Sheet Book project was continuing under the leadership of Tim Reed MBSI and MBSGB member. The Disc Book by Kevin McElhone was scheduled for completion by the end of the year and another book by Paul Bellamy may be considered by the Committee in the future.

The European Project work had been published in the journal and the next meeting was expected to be hosted by Ted Brown.

At this stage all these reports were agreed accepted by the meeting. The President also thanked all Officers for their hard work.

To consider propositions under Bye-Laws Article 1 Section 4

The proposed changes were,

- a) Article 4 Section 1: The words, "and up to four other members" to be deleted and substituted by "Registrar and three other members"; this insertion to be placed after the words "Web Master".
- b) Article 5 headed "Duties of Officers" to be followed by "The Registrar shall be responsible for maintaining and expanding the work of the Register for the good of the Society. He/she will be expected to produce a Register update for the Journal from time to time and shall give a written report at the AGM."

The Vice President had proposed these changes and had been supported by 35 other members. They were agreed by the membership. The membership further agreed that Arthur Cunliffe should be formally appointed as Registrar and continues in office.

Election of Officers for the coming year

Paul Bellamy took the chair for the re-election of the President/Chairman. Arthur Cunliffe was proposed by Bill Sargent and seconded by John Phillips. Arthur was duly elected unanimously by the members, to serve for the forthcoming year.

Arthur Cunliffe asked that the Committee should be re-elected en-bloc. This was proposed by Ken Dickson and seconded by John Ling. The membership voted in favour of this move.

The committee will be as follows:

President	Arthur Cunliffe
Joint Vice-Presidents	Paul Bellamy, Vacancy (To be filled in due course)
Treasurer	Kath Turner
Subscription Secretary	Kath Turner
Membership Secretary	Kevin McElhone
Correspondence Secretary	Nicholas Simons
Meetings Secretary	Daphne Ladell
Recording Secretary	Paul Bellamy
Editor(s)	David and Lesley Evans
Archivist	Alison Biden
Auction Organiser	John Ward
Advertising Secretary	Ted Brown
Web Master	Bob Ducat Brown
Registrar	Arthur Cunliffe
Committee Members	David Worrall, John Farmer (To assist the Auction organiser)

To set the level of subscriptions/fees for the succeeding year

In response to a question, the President explained that for a number of years the joining fee had been set at zero and that it would remain so for the foreseeable future. He said no increase in fees were planned for the forthcoming year but from then on an incremental increase in fees must be expected for next and future years. This action was unanimously agreed.

To decide the venue for the succeeding Annual General Meeting

The Village Hall at Roade had been booked for 2012 AGM which would take place one week later than usual due to regal celebrations. It was agreed that the same venue should be booked for 2013.

A.O.B.

Payment proposals were discussed and Ted Brown would design a new reminder/joining form to incorporate Pay Pal, Standing Order and Cheque payments.

Nicholas Simons advised the meeting that the NEC Fair was being held shortly and it would give an advantage to MBSGB members in the entry fee.

Past President Alan Wyatt asked about the vacant post of Joint Vice President and why it had not been filled. The Chairman said that it was a matter of timing and the Committee would be considering the matter at their next meeting. After further general discussion, Alan Pratt proposed that "The Committee investigate all possible candidates for the position of Overseas Joint Vice President to ascertain their willingness to serve and to make an appointment."

Past President Christopher Proudfoot seconded the motion and the action was agreed.

There being no further business to discuss the meeting closed at 11.51

Chanctonbury Ring Meeting 12th June 2011 from Ted Brown

We opened our group meeting with a full house, even though the weather had been pretty rough for travelling.

Our first topic was bell boxes, sometimes derided by our more purist members, but we thought we could examine the pros and cons of 'Bells in Sight' and 'Hidden Bells' boxes. Having played 3-bell, 6-bell and 9-bell boxes with bells in sight we then played a 3-bell 'hidden' box by L'Épée (1860), a 10-bell L'Épée with 17 strikers and a LeCoultré with 8 bells and 16 strikers. These last two were dated circa 1855. We were divided between quality of arrangement and the novelty value of insect strikers, so I think the jury is still out on which is preferred.

We played two barrels on a 15-key Langshaw organ which was made in Leicester, England, in about 1765-1770. It had four stops with four ranks of pipes and still has its original tune sheet for the surviving five barrels, which gives us the 50 tunes that were first recorded nearly 250 years ago, and we only have to turn a handle to

still hear them. We listened to two rolls of music from Cavalleria Rusticana on a 46-note American Tonsyreno organ. This model doesn't have a keyboard and is the little sister to the Aeolian Grand and the Orchestrelle, both of which have 58 notes.

We then heard a John Hicks barrel piano and a David Hicks example and managed to identify a few of the hornpipes. They both played similar arrangements of Pop Goes the Weasel.

We compared Stella and Lochmann disc boxes (Swiss and German). I think the final decision was a draw on these two. We finally compared two organettes, the 25-note Cabinetto and the 20-note Celestina, for tone and arrangement.

My apologies if this newsletter standard has dropped a bit, but our regular scribe, young Alan K Clark, is a bit poorly at present, so the sous-scribe had to step in. We wish Alan well and hope to give him his pen back soon.

The next Chanctonbury Ring is on September 25th and the catering is sorted. Please note our Christmas open day is November 26th, not the 16th as shown on one entry in the last journal by mistake.

Essex Meeting

Saturday 22nd October 2011
10am - 4pm

Hullbridge Centre Windermere
Avenue, Hullbridge, SS5 6JR

Bring your own lunch –
coffee & tea provided by us
Why not bring along your own
favourite musical item to show

**Please phone Bruce Allen –
01702 23 2040**

Chanctonbury Ring Christmas Meeting

Saturday 26th November 2011
10.30 coffee for an 11am start
Lunch provided

**Please contact Ted
Brown on 01403823533**

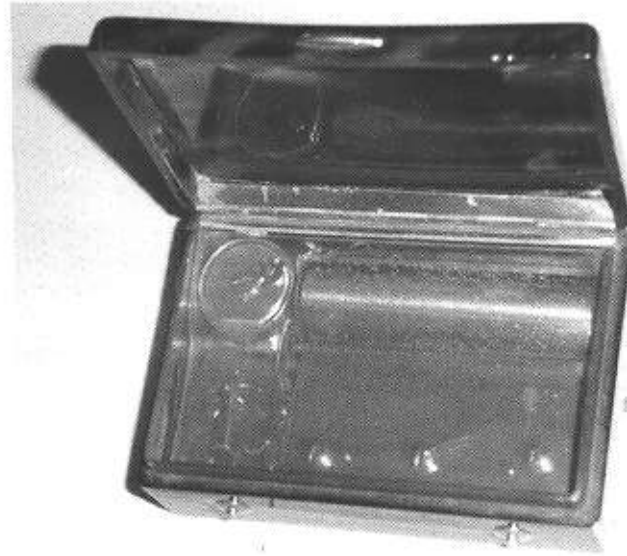
Teme Valley Winders

Summer Meeting – 18th June 2011

John Phillips welcomed the 17 attendees and especially Dave Vaughan from Great Barr on his maiden visit. Having managed to get the computer and projector tamed after a brief battle, John Farmer showed a short video from You Tube about the production of shellac. Most people know that its comes from insects but the video showed the whole process from the insects creating the resin, through harvesting, cleaning and refining to final preparation of shellac flakes and buttons. This was followed by a PowerPoint presentation covering the restoration of the silver Swan at the Bowes museum, narrated by Alan Godier who had obtained the presentation from one of the restorers. Videos of the swan can be found on You Tube.

John Moorhouse then took over the screen to aid his presentation about the cams in a Bruguier Singing Bird box which is currently being dismantled and filmed by 3 of the Johns (Moorhouse, Phillips and Farmer). John Moorhouse is particularly interested in the cams because of his project to build his own Singing Bird Egg. John has produced close up photographs of the Bruguier cams to enable him to see and measure their various characteristics, and has drafted a series of charts showing the relationship between whistle plunger and valve operations which create the bird song. With further refinement needed, it may be possible to convert this into written music. He has also developed his own machining techniques which have enabled him to produce copies of the Bruguier cams. The presentation inevitably generated further discussion as to how Bruguier might have made "production" versions of his cams, and how many different bird song tunes there might be.

After tea and cakes, generously provided by Hilda Phillips as usual, there followed a discussion



A tortoiseshell snuff box by LeCoultre

about arrangements for the Spring and Autumn 2012 meetings, and some useful comments were made. Nicholas Simons then took the floor to demonstrate his newly acquired Hohner Organa. This is a 39 note roll-playing accordion, which works quite differently to the Tanzbar. The roll is moved forward by an internal clockwork motor (which is actually wound up by hand re-winding of the roll), and the main bellows are operated by the player as usual. However, it does not use mechanical keys from the roll, but a pneumatic system which uses a foot-operated bellows and reservoir for power. John Farmer was pressed into service as the foot-pumper, and some very impressive music issued forth from the Organa in Nicolas's capable hands. John Harrold then demonstrated a very nice 4 Air F. Nicole cylinder box, serial number 20947 which plays French tunes. It has an unusual lid inlay with a butterfly design.

Nicholas returned to the front again, to pedal the Weber Duo-Art piano and play two 88 note rolls from Dyer and Ramet, namely the Devil's Galop (Dick Barton theme), and España Cañí. He then demonstrated a newly acquired (EBay) German

Amen box which plays 3 chords of 4 notes. Newcomer Dave Vaughan then showed his 6 Air Nicole cylinder box serial 25393 requesting help with identifying tunes since the tune sheet is missing. Performance of the gathering was abysmal with only one suggestion that the first tune might be from Norma by Bellini. Alan Godier also requested help with tunes on a 6 tune box of unknown make, but no ideas were forthcoming. Alan then demonstrated an unusual LeCoultre tortoise-shell snuff box in which the comb has been made from a solid block of steel, including the weights (i.e. there are no separate lead weights). John Farmer then played a couple of tunes on the 48 note Racca, and John Phillips played a barrel on the Imhof barrel organ (which is a little sluggish from lack of use – JP to remedy!).

The next meeting of the Teme Valley Winders will be on Saturday 24th September 2011, starting at 1:30p.m. prompt. Those wishing to attend should contact John Phillips on 01584 781118 to confirm and get directions if required. Any instruments, clocks or items of interest are welcome.

John Farmer

Restoration Matters!

7 – The Art of Music Arranging

This time I thought it would be a change to take a look into one of the most highly skilled arts in mechanical music, that of the music arranger. It is not the object of this article to teach how to arrange, but more to give an over-view of the methodology, and to give an appreciation of the great skill and musicality of the arrangers of the past, and present. All mechanical musical instruments require two things in order to produce good quality music. First is the quality of the instrument itself, and its state of restoration, and secondly, and just as important, is the quality of the music arrangement. A perfectly restored instrument will be ruined by playing poorly arranged music. This is not a problem with musical boxes, where the music was arranged at the time of manufacture and remains unchanged since. Where it does become a problem is on pianos, orchestrions and organs, which are designed to play any music arranged on its playing medium whether that be paper roll or cardboard book. The same applies with modern instruments, or conversions, using MIDI systems (musical instrument digital interface) and here we have a particular problem with bad arrangements.

Modern piano roll arrangements are, in general, very good, with there being some highly skilled arrangers out there. All pianos play the same notes so the arrangers are all working to the same rules, and all rolls play on all pianos, assuming we're talking about 88 note rolls. With organs (fair, street and dance) and orchestrions there is a multitude of types and each requires a musical arrangement specifically designed for it. The wide availability of MIDI



Fig 1. Gustav Bruder's Music Marking Desk

arrangements on the Internet has made it possible for people to download any number of mediocre arrangements and convert them to suit their instrument. The resultant music is usually poor and gives our hobby a bad name. The best music for these instruments is provided by a small band of highly experienced arrangers who will either arrange from scratch for a particular instrument or rearrange from another scale. This music will be more expensive than downloaded 'stock' arrangements but quality doesn't come cheap.

Most people in the mechanical organ world will have heard of Gustav Bruder (1890 – 1971). He is widely acknowledged as being the most skilful arranger ever to have lived. He was the great grandson of Ignaz Bruder, the man who introduced mechanical organ building to Waldkirch in the Black Forest. In his early years he worked for the Waldkirch orchestrion firm of Weber, rather than in one of the Bruder family firms. There, his outstanding musical and engineering abilities helped create the later highly musical output of the Weber

firm, both in terms of designing the mechanisms used to create the musical effects and also as the chief arranger of the music rolls. Gustav continued to work as a music arranger for all types of organ for his entire life. His musical arrangements are highly prized by enthusiasts worldwide and will live forever.

I have recently returned from the 10th Waldkirch Organ Festival and the accompanying photos were taken there. The Waldkirch Elztalmuseum contains a large representative selection of instruments made in the town over the last 200 years. It also includes a reconstruction of Gustav Bruder's workshop and this includes his music marking desk. This is shown in Fig 1. It comprises the familiar marking drum but has the addition of a worm drive from a dividing head input arm. Music can be marked out either horizontally or vertically on a suitably equipped drawing board, although professionals prefer to use a large drum as shown. The music is marked on thick brown paper which is subsequently stapled to the cardboard book and



Fig 2. Kevin Meayers marks out a piece of music

punched through. Each musical section of the tune is marked in isolation and once cut onto the book the punched paper can be moved forward and stencilled through to give a repeat. The music book traverses the keyframe of the organ at a constant speed, which may be different for different makes of organ. The brass gears on the back-board allow for different speeds of music and different musical bar timings. The dividing head seen to the left of the marking drum is fitted with a worm at the bottom which engages with whatever gear is fitted to the end of the drum shaft. Weights on pulleys are used to give tension to the supply and take-up spools of paper behind the drum. These will also compensate for backlash in the gears. Directly above the drum can be seen the organ's scale which defines the function of each key on the organ's keyframe (or hole in the tracker bar if it is a keyless organ). Above that is the music desk with the piece of sheet music that is being arranged.

One of the best present day music arrangers is Kevin Meayers of Chesham, England. He is very highly regarded in Europe, especially for his arrangements for German organs. It is for this reason that he is invited by the

museum to give demonstrations of music marking during the festival. He can be seen in Fig 2. He is operating the advancement arm on the dividing head and thus advancing the music by one beat. The tune being arranged is a waltz and Kevin has chosen the appropriate gear for that tune and the organ scale for which he is arranging. The music is in 3:4 time and one crotchet has a musical length of half a turn of the arm. The arm is running in the outer row of 32 holes. The first bass crotchet in the bar will have its beginning marked and then the end, by moving the arm around half way, or 16 holes. The second and third bass notes in a waltz are often the same and as the note needs to stop before it can be played again its playing length will be half of its musical value. The second note will start at the finish of the first but stop after another quarter turn, and then be marked again after a further quarter turn of silence, and again marked for only a quarter turn of the arm. One bar is equivalent to three half turns of the arm. The melody can then be marked. A quaver will be a quarter turn and a semi-quaver an eighth turn, or 4 holes. Fig 3 shows Kevin marking the beginning or end of a note with a pencil. These cross lines are then

linked with a longitudinal line as a guide to the person cutting the book. A good arranger will be able to add embellishments as he goes without having to write them out first. Also, any accelerandos and rallentandos can be created by shortening or lengthening the notes progressively as required, by using the holes in the dividing head. The playing length of a note, in relation to its musical value, can also be varied by the arranger depending on whether he wants a legato or staccato passage, or an accent. It is these subtleties that separate a great arranger from an average one. A great arrangement should sound as if it is being performed by live musicians. Gustav Bruder achieved that with his orchestrion arrangements.

A final subtlety to arranging when a bass drum is involved is that the drum takes longer to sound when played than do the organ pipes or piano notes, due to the inertia of the beater. The bass drum mark must be advanced by a small degree and this is accommodated by having the marking line advanced on the scale. This can be seen to the left side of the scale on Fig 3. In addition to the notes, the scale includes what are called registers. These are the devices that allow different ranks of pipes, or different instruments, to play in an organ or orchestrion. The arranger must be fully aware of the mechanics within the instrument that control these effects in order correctly to add the registration into the arrangement. Some of the later Weber and Hupfeld orchestrions have very complex register controls which involve the extensive use of multiplexing, in order to get more effects out of the roll than there are holes available. Gustav Bruder is recorded as saying that in the arrangement of a tune for one of these instruments it takes just as long to add the registration as it

does to mark the actual playing notes.

I hope this has given you some appreciation of the skill and experience required in order to arrange music for mechanical instruments. If you have such an instrument, please do not feed it mediocre music, but seek out a good arranger and treat yourself and the instrument to a quality repertoire.

Marking the beginning and end of a note using a pencil.



“Jingo” -- the Music Hall song that influenced the Government and updated the Dictionary.

Edward Murray-Harvey examines an old music hall song By Nicholas Simons

A tune has recently been going through my head: “Macdermott’s War Song”, sometimes called “The Jingo Song”. A Music Hall song that is supposed to have altered history. First sung in 1877, it was about fighting the Russians over Constantinople. And it gave a new meaning to the word “Jingo”, Jingo was not a new word, but it was originally used as a euphemism for a blasphemy, as: “By Jingo”. In 1877 the song gave the word a belligerent connotation, and also gave birth to “Jingoism”, meaning excessive patriotic bellicosity:

We don’t want to fight, but by Jingo if we do
We’ve got the ships, we’ve got the men, we’ve got the money, too.
We’ve fought the Bear before, and while we are Britons true,
The Russians shall not have Constantinoh—oh—pul.

It is reported that G. H. Macdermott, the original singer of the song, gave it an impressive treatment. He would begin right upstage, and while remaining still for each of the four verses, he would advance a couple of steps during every chorus, using warlike gestures and emphasising the words “By Jingo”, until at the end he was right downstage, as close to the audience as he could get. Apparently the song quickly became enormously popular with its catchy tune, and it began to be sung everywhere, giving the British government of the day a “Wake-Up” call and galvanising them into action against the Russian Bear.

At that time the Russians were threatening to occupy Turkey, an occupation which would have blocked the route to our Empire in India. But luckily, although belatedly, British troops were sent to Turkey towards the end of 1877, and the Russians eventually withdrew, thus avoiding a conflict. (I think I have got my historical facts correct.) The copy of the song that I have in my collection is probably the second edition; it has some extra verses and bears the words “NEW EDITION”, but the date is still 1877.

My copy is filed in my library under “M” for Macdermott, but I also have a cross-reference under “J” for “Jingo”, the alternative title. G. H. Macdermott was the original singer of the song; but the sad thing is that G. W. Hunt, the writer of both the words and the music of the song, is seldom mentioned in connection with it. If credit were given where credit was due, the song should have been called “Hunt’s War Song”, since it was really he who created it.

And sometimes when the lyricist (the writer of the words) and the composer of the music of a song are two different people, it used to be the composer’s name who was associated with the number, while the

(concluded on page 107...)

Bonhams, Knowle, 17th May

This was the first mechanical music sale of the year at Knowle, and as a new innovation buyers were able to bid live on the internet as well as in person or by phone.

Among the 70 or so lots of mechanical music on offer there was a wide variety of cylinder, disc, and pneumatic instruments to meet most interests. A lever wind cylinder box bearing the stamp of Samuel Woog, but most likely by Thibouville-Lamy, sounded good and made £744. An eight air box, with bells, by PVF attracted lively bidding and sold for £1860. Fig 1. As a restoration project a key-wind musical clock base circa 1820, was only for the stout-hearted. The segmented comb had eight teeth off across the scale but amazingly it played recognisable tunes. The price of £310 reflected the condition.

A name not frequently seen was Jules Jacque-Adank et Cie on an eight air box circa 1885. Poor musical performance kept the price down to £375 despite the potential. A part orchestral box with mandarin strikers to the five bells, and drum, realised £1220.

There was competition for a lever wind Bremond, also with mandarin

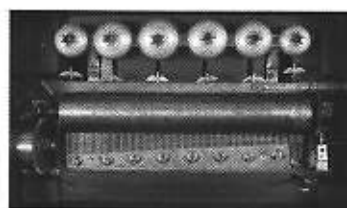


Fig 1 An eight air box by PVF
Lot 170

strikers, in a handsome case which finally reached £3350. Two boxes by LeCoultre, one an eight air and the other six airs, both sounded good. The first, a lever wind circa 1867 made £870 despite a drab case, and the second, a key wind circa 1847, realised £1365.

There were more disc boxes in this sale than in recent Knowle sales – that's just the way it goes. A very sad 19⁵/₈" upright Polyphon lacking motor cover and coin drawer obviously appealed to restorers who saw its potential and pushed the price to £1860. Another Polyphon, this time an 11 ¹/₄" model 42N sounded excellent. This was

reflected in the price at £930. A little larger at 13 ⁵/₈", a Symphonion with sublime harmonie combs realised £1800.

Among the disc boxes the star was undoubtedly a 15⁵/₈" Regina style 25D on an integral cabinet stand. Fig 2. With heavily carved mahogany case this beautiful instrument came with ninety-five discs and made £6820. A Symphonion model 30A with sublime harmonie combs made £1550 despite lacking one tooth, and a good example of the ever-popular buffet-style boxes by B.H. Abrahams was snapped up at £645. Fig 3

Singing birds remain in demand and four examples were offered. A bird-in-cage incorporating an unusual timepiece made £250, and one by Phalibois realised £1092. A later box by Eschle was £770, but the one that attracted most interest was a superb Bontems in an immaculate tortoiseshell case and with original leather travelling case that made £2975. Fig 4.

Alan Pratt

The next Knowle sale of mechanical music is scheduled for November 29th.



Fig 2 A heavily carved Regina
Lot 205



Fig 3 Lot 209, A Britannia
buffetstyle disc box

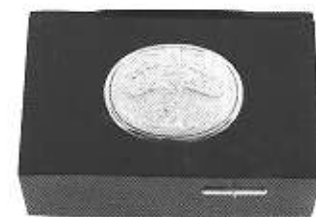
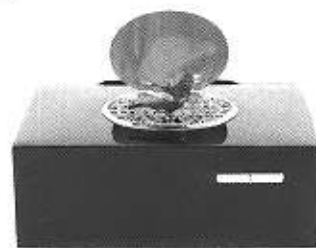


Fig 4 Singing bird by Bontems
Lot 211

'Fine Mechanical Music and Scientific Instruments', 19th April 2011 at Knightsbridge.

Sale report

The first of five mechanical music sales at Bonhams for 2011 started here, with, as usual, a good turnout of members from MBSGB, MBSI, the 'Belgium Connection' centred around Musical Viventes, the new-comers, and of course cross-department clients from furniture, silver, clocks and works of art. The wider the audience, the better things are for both vendors and market awareness as a whole. The results were encouraging, the statistics being 94% sold by lot, 92% by value, £454,560 total, 61 registered buyers and 17 new buyers

Starting as ever with mechanical music, then onto scientific, lot 1 took the world record price of £16,800 – the oldest working television set in Britain. Switched on during the view, it entertained everybody with its very sharp picture and beautiful cabinet detail. Following on from that strong start, and with few seats vacant throughout the whole sale, the good selection of catalin radios and non-standard colour bakelite telephones brought in a few surprises, with many making top or above estimate including lot 6 which was the red Emerson AX235 for £1560 against a top estimate of £1200 and lot 11, the amazing near-mint 200-series green bakelite telephone for £4,800 against a top estimate of £900.

The inner-core of mechanical music started from lot 31 with a splendid musical automaton of a Negro Banjo Player, retaining his original clothes for £7,200, yet another Hoyt metamorphic picture automaton, this time in original frame for £2,280. These are on the up, so keep an eye open for them out there. The star of the larger-format singing bird in cages, for which four examples were offered, was lot 35 - The fine and early gilt and Sèvres panel-clad model, wonderfully presented and



Early gold and enamelled snuff box, Lot 47

operating as intended which found a good home for £14,400. No less than eight singing bird boxes were offered – most of which were the fine fusee movement types from the early-mid 19th century, silver gilt with enamel galore decoration. All made in or above estimate, with one of the best examples offered in recent years being lot 45 – a Charles Bruguier playing a singing cam sequence of 1-1-2-3-4-5-6 in superb enamel case making the top bill of £15,600. The best was last however with an important singing bird et carte-de-visite necessaire compendium, which was made for the English market circa 1870. The first such format of bird box seen in London since 2004, fierce bidding sent lot 46 to £16,800.

Three lots of fine gold and enamel musical vertu had many viewings, as always by the potential buyers and those who have the genuine appreciation of the workmanship and

sound. The two musical vinaigrettes – lot 48 in rectangular case with pictorial scene, in original red leather case – measured just 1.1/4 inches across, but triumphed at £8,400, whilst its 'sister' – lot 49, in barrel-form case from the same date of 1815 – was hammered down at £6,000. The gold and enamel musical snuffbox with sur-plateau movement playing a single air, which was noted for its superior tooled detail, was grabbed at mid-estimate by an international buyer for £9,000.

What could have been one of the world's earliest jukeboxes, lot 51 created the most condition report requests for the sale, with some 34 requests for more information. The Autophone automatic phonograph console by the American Phonograph Co., was sold for £21,600. Amazing when it did not work and it needed a good overhaul – sign of a rare piece.

The cylinder musical boxes provided a good range of early, fine, selection and maker. Lot 52 was of particular interest to members who like pre-1840 boxes. By Réymond Nicole, it was serial number 99; the earliest known R. Nicole box to have appeared. The vendor was delighted when she found out it was something quite special. With a sensible £3,000-5,000 estimate, it was introduced to its new loving home for a fee of £7,800. Enjoy it, Sir, enjoy.

An interesting interchangeable box by Nicole Frères raised eyebrows, when viewers realised the catalogue description was not a miss-print and it did indeed include a secretaire drawer. In superb condition and with complex notation, lot 56 produced £8,400, whilst towards the end of the cylinder section, a complete example of the Black Forest timepiece-actuated Bremond with the lid and handles retained, was knocked down at £6,000 (lot 61).

Disc boxes are on the up at the moment, as you already know, but even we are continually surprised at how far they go at the rostrum. A rather standard Polyphon 19.5/8-inch upright (lot 62), but in nice order and fully restored to a high standard made the £3,600 it was certainly worth. A rare chance to acquire a fully ebonised Polyphon 15.3/4-inch box (lot 64), with a total of 102 discs (!) rolled away at a very cheap £1,800, whilst the lot after – our old friend, the Rococo Symphonion on bitza stand – sold to the maiden bidder for £1,320.

I know the scientific section may not be of interest, but there's one more world record to mention – the fine life-size intricately-detailed anatomical model, by Dr. Louis Thomas Auzoux – lot 114. Made in circa 1882, it was terrifyingly detailed, with some viewers making a bee-line directly to this piece before heading to the rows of musical boxes on the other side of the room. It really was a real man, until you noticed close-up it

was painted papier-mâché. You could take the model to pieces, with each organ opening up to the same close detail for the insides. Two people really wanted it and it was sold, to much applause for £16,800 against a £4,000-6,000 estimate.

Long live the quirky and long ride the niche, long may the people of this market come here to meet.

The next sales which will complete the 2011 calendar are:

9 November, Fine sale,
Knightsbridge

29 November Popular sale
Knowle

6 December, Private collection
L.A. USA

Teme Valley Winders Christmas Meeting

Saturday 3rd December 2011

12 Noon start

Please contact John Phillips
on 01584 78 1118


MBSGB Overseas Trip

5th – 12th October

Switzerland

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Daphne Ladell – 01737 843644



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How much did they cost

An analysis of the original price structure of some of our favourite items

by Gordon Bartlet

Not "How much do they cost now?" (I call this the Antiques Roadshow question) but "How much were they worth to the original owner?" A simple enough question often put to me when showing a musical box or organette to a guest, but not an easy one to answer. The fact that you could buy an organette for less than £2 in 1900 makes them sound very cheap, but what would that represent in today's money? Our current measures of inflation (Retail Price Index and Consumer Prices Index) are based on packages of present-day household items such as electrical goods, so cannot be extrapolated back to when household budgets were very different. So what do we take as a yardstick to compare the cost of an item in 1900 with the present day value? 1900 is a good starting point, being the heyday of mechanical music. Disc boxes and organettes had become well established and were selling by their

thousands to the developing middle classes who found themselves with a substantial disposable income after essentials had been dealt with.

To get an inflation index applicable to items of mechanical music do we compare incomes? Or general living costs, such as food? Or the cost of housing? Or the value of non-essentials? Four different options, each of which will give a very different answer. Costs current in 1900 have been taken from "The Value of a Pound – Prices and Incomes in Britain 1900 – 1993" by Newman and Foster and published by the Manchester Business School, a good book for browsing and learning about changes in society over the years. Table 1 gives a 1900/2011 income comparison although the figures take no account of changes in taxation and hours worked to achieve these incomes. Average incomes have,

in fact, risen by more than 300%. Looking at house prices and rentals in Table 2 there is an even greater rise, especially in London. Table 3 compares food prices, showing how food has got much cheaper relative to incomes. Food costs in 1900 were reckoned, typically, to account for 60% - 70% of household expenditure, leaving little left in the family budget for life's luxuries. It is this remaining income from which the decision was made, whether to buy a musical box or an organette or some other non-essential. An attempt to compare items in this category is made in Table 4. There are not many items which provide a true like-for-like comparison. We can imagine a householder in 1900 having to choose between a bicycle, or financing a regular whisky habit, or buying a regular newspaper (The Times for the nobs or the Mail for the plebs), or taking a trip to Brighton or Paris (a real cad's weekend, this

Table 1. Comparison of Weekly Wages

Occupation	1900 Weekly Wage	2011 Weekly Wage	Factor
Agricultural Worker	15s/0d (£0.75)	£350	467
Policeman	£1/5s/0d (£1.25)	£600	480
Engine Driver	£1/10s/0d (£1.50)	£450	300
Skilled Craftsman	£2/0s/0d (£2.00)	£560	280
Postman	£1/2s/0d (£1.10)	£400	364
Doctor	£6/0s/0d (£6.00)	£1,000	167
		Average	343

Table 2. Comparison of Accommodation Costs

House Purchase/Rental	1900	2011	Factor
Cost of typical house in London	£500	£260,000	520
Ditto in Provinces	£400	£180,000	450
Typical weekly rental in London	7s/6d (£0.375)	£300	800
Ditto in Provinces	4s/6d (£0.20)	£150	750

Table 3. Comparison of Food Prices

Commodity	Cost in 1900 (Imperial units)	Cost in 1900 (Metric units)	Cost in 2011	Factor
Butter	1s/2d per lb	£0.128 per kg	£5.20 per kg	41
Tea	1s/6d per lb	£0.0165 per 100g	£0.73 per 100g	44
Sugar	3d per lb	£0.029 per kg	£1.65 per kg	57
Bacon	9d per lb	£0.084 per kg	£9.50 per kg	113
Eggs	1s/0d per dozen	£0.050 per dozen	£2.60 per dozen	52
Rice	3d per lb	£0.029 per kg	£2.00 per kg	69
Bread	1d per lb	£0.009 per kg	£1.60 per kg	177
Flour	1½d per lb	£0.013 per kg	£1.48 per kg	114
			Average	83

Table 4. Comparison of Non-Essentials Bought out of Disposable Income

Item	Cost in 1900	Cost in 2011	Factor
Good quality bicycle	£8/10s/0d (£8.50)	£560	66
Kodak camera	5s/0d (£0.25)	£35	140
Whisky per bottle	1s/8d (£0.084)	£13	155
Daily newspaper (Times)	3d (£0.013)	£1	77
Ditto (cheap)	½d (£0.002)	£0.30	150
Train fare London - Manchester (1 st single)	15s/0d (£0.75)	£69	92
5 day excursion to Paris (1 st class)	£4/13s/0d (£4.65)	£388	83
Ditto (3rd/2nd class)	£4/1s/0d (£4.05)	£249	62
		Average	103

No. 45.

POLYPHONS

No. 47.



No. 45. Open.

No. 45 POLYPHON, with 154 Steel Tongues (77 Double Tongues) excelsior piccolo, celeste harmony, magnificent tone, and marvellous effect. This is one of the finest Polyphons made, and for its size cannot be surpassed. 2,000 Tunes to select from.

Size: 23-in. by 20½-in. by 13½-in. Net weight 50 lbs.

PACK: With 6 Tunes, in Walnut or Oak, £16 10s.

Extra Tunes, 16-in. diameter, 2s. 6d. each.

No. 45s. in Blackwood Case, incised and gilt, £17 10s.



No. 47. Open.

NEW POLYPHON FOR THE TABLE. Forte, Tremolo, 118 Tongues. The Case is in carved Walnut (similar to No. 45 Case), but the work is an exquisitely finished No. 104 (Imperial). The tone is powerful, without being too loud.

PACK: Including 6 Tunes, 20-in. diameter, £21. No. 47s. in Blackwood Case, £22.

Extra Tunes (same as No. 104), 3/6 each.

Size: 27-in. by 25-in. by 14-in. Net Weight, 50 lbs.

one) or buying one of these new Polyphons or Seraphones that had recently appeared so invitingly in the shops.

To all intents and purposes the average factor in Table 4 comes to a convenient 100. This factor can be used to indicate what the cost of a piece of mechanical music when new would represent in present-day terms. This leads to Table 5. Cylinder boxes are included although they had virtually left the scene by 1900, of course. As there was little inflation in the previous 20 or 30 years, the figures are still relevant, with costs taken from David Tallis's book in the absence of any wide scale advertising. Disc boxes and

organettes are much easier to deal with, being produced in volume for this expanding consumer market and widely advertised. Prices have been obtained from these advertisements, although there are large variations between when a product is the latest novelty and when it has been overtaken by something new and old stocks are offered at bargain prices.

The final column in Table 5 provides an assessment of current values (we can't get away from the "Antiques Roadshow question"), based on auction reports. Where these are hammer prices 20% has been added for commission plus VAT. A factor which has been ignored here is condition, where repairs could well

be needed to bring a machine up to comparable "as new" condition. As usual, quality always wins, with the overture box showing the biggest relative increase. Organettes, however, are not far behind, with the only loser, in relative terms, being the small disc box.

I hope that this article has been of use to those who have wondered what their collection might have been worth in the eyes of the original purchasers.

Illustrations are from 'Clockwork Music' by A W J G Ord-Hume and reproduced by kind permission of the author.

Table 5. Mechanical Music

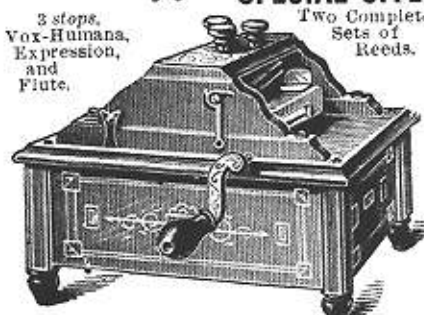
Item	1900 Cost	1900 Cost indexed up to 2011	Typical current Cost
6/8 Air Basic Cylinder Box	£4/4s/0d	£420	£600
Good Quality Overture Box	£20/0s/0d	£2,000	£4,600
Polyphon model 45 15½" double	£16/10s/0d	£1,650	£2,160
Polyphon model 43B 15½" single	£8/10s/0d	£850	£1,080
Polyphon model 42 11" single	£5/15s/0d	£575	£540
Gem Cabinet Organette	£2/15s/0d	£275	£480
Basic Gem Roller Organette	£1/10s/0d	£150	£300
Ariston 24 Note Organette	£1/15s/0d	£175	£300
Draper Organette	£1/15s/0d	£175	£360
Celestina Organette	£6/6s/0d	£630	£1,080
Amorette 24 Note Organette	£2/10s/0d	£250	£300

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3 stops,
Vox-Humana,
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Two Complete
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The very ACME OF MUSICAL INVENTION, an instrument with as much variety of tone as a £25 organ. Every Orchestral Organette has 28 FULL-SIZE AMERICAN ORGAN REEDS, controlled by THREE STOPS viz.: Flute, Expression, and Vox Humana, furnishing the GRANDEST ORCHESTRAL EFFECTS. THE RANGE OF MUSIC AND TONE IS PRACTICALLY UNLIMITED. For HOME ENTERTAINMENTS THEY ARE UNSURPASSED. We REFUND THE MONEY AND PAY CARRIAGE to anyone not entirely satisfied after receiving it. Any tune can be played with artistic effect by anyone, young or old. We will give a selection of MUSIC FREE with each Instrument. Send money by Registered Letter, Crossed Cheque, or Money Order. For 2s. extra the Organette will be sent carriage paid.

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EASY PAYMENTS.

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By Royal Letters Patent.
A MERE CHILD CAN PLAY IT.
Size, 13 in. long, 12½ in. wide, 9½ in. high, weighs 8 lbs.

A Musical Future?

by Laurence Fisher

Having read several letters both here in the MBSGB journal, and the popular postings on MMD which go far and wide, it is clear that many of us do not feel alone when it comes to the links between mechanical music and the younger generation.

As somebody who is 32 years old, there is a very strong stereotypical view from many older people that the young are only interested in pop, rap, techno and dance music. Formerly, modern trends and the charts worked together to provide a chance for the public to see and hear who was the top of the bill that week. Nowadays, the charts seem to be used to press music to people rather than a representation of what those should and will have to buy to 'keep in' with the crowd. This strong perception seems to be followed but rarely covered.

Indeed, when I first directed the mechanical music sales at Christies, the sight of me as a new-faced dark-haired 24 year old was frowned upon by some members. I even over-heard one (now sadly departed) member say to his friend, "Great, that's the end of that – probably doesn't know who Mozart was." I trust that, following my handling by getting on with consignments and arranging sales, I have dealt with those who thought I didn't know how to deal with the past. Hopefully when he saw the next catalogue, that member's opinion changed. At the age of 19, I was attending both the Proms and Oasis concerts. As I write this, I am preparing for a night out to the O2 to see Roger Walters play The Wall live, but next month, taking in the glorious tones

of, to me, the perfection of the Mass in C minor at St. Martins in-the-Fields.

Music covers a great many genres dependant on country, use of instrument, style of composer and form. I myself have and appreciate a very wide range of music, thankfully mostly classical, and with some personal touches to my liking for certain composers, such as placing Handel next to Hendrix.

I am lucky to have, as do some other members, a liking for a wide repertoire in addition to respecting and striving to understand the technical background in the making of pieces.

The underlying problem the society has is with the crowd who have a very limited repertoire and who, once their limited world unfolds to us, should know better. I have started to provide short talks to audiences at the Royal College of Music, the Barbican Centre and so-forth just to see what we are up against. Of course, with places such as those, one is usually briefed on the skill and knowledge present in the students who attend. Those who do not attend would most certainly not be interested and they are not seen. What a shame – they don't know what they are missing. I pity those who are uninterested in a way which immediately dismisses the subject on the grounds that is 'isn't cool', or other such modern term.

It will be forever and-eight-days before the disinterested become interested in what we do. Until that day comes, we are flogging a dead horse. In the

meantime, whilst we wait, we should stop providing, however mild, a stereotypical view of anyone young, and work hard to provide a window into our world to those who are really interested in classical music. There are plenty of them out there and they can usually be found in musical schools. That is where the real talent lies.

If the society is genuinely interested in pursuing their quest to find tomorrow's members to make sure the membership numbers stay buoyant and the average age under 50, this line of force is one which should not be overlooked at any cost. We have three generations at these schools to hand; the parents, the pupils and, if we're lucky, the pupils' children later on.

Moreover, the technical issues with the workings, detail and the mathematics and rudiments of sound reproduction from musical boxes (to take one example from the world of mechanical music), would be better understood in such places.

Let us not forget what happened in the 1960s when Judge James Pickles, presiding in court, asked, "...and who are The Beatles?"

In those days, this 'Beatle modern music rubbish' was frowned upon by the then older generation. I feel a repeat coming on with artists today such as Radiohead, Keane and Coldplay.

Perception and interest provided at an appropriate level en-mass is the key – it is working for me; next time you are at one of our sales at Bonhams, have a good look around the room.



Shots from the Milton Keynes Meeting



*Top L: Nicholas Simons & Bob West - Getting it Together with the 31 Note Raffin Duo
 Top R: Ted Brown with his selection of small mechanical music items
 Centre L: Kath Turner playing her 20 Note Raffin.
 Centre R: Bob Ducat-Brown showing his cylinder musical boxes*





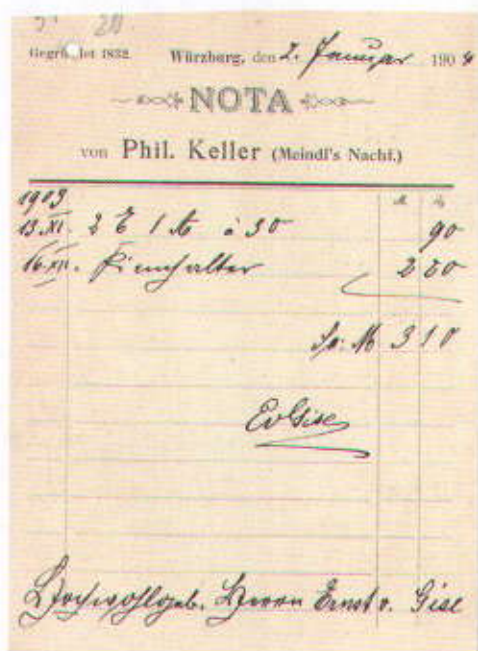
Previous page

bottom L: Paul Bellamy and Clive Houghton - getting it not quite together on the 31 Note Raffin Organs

Bottom R: Nicholas Simons with his Play- A-Sax novelty

Stray Notes

A beautiful German trade card from 1904, and an accompanying receipt from the same business. See 'Stray Notes' on Page 108.



Tune sheets from small late tabatière boxes

Above, Charles Ullmann, circa 1890. Size 4 1/8" x 2 1/2"
Below, probably Paillard, circa 1880. Size 4 1/4" x 2 1/4".
See 'Stray Notes', page 108.



A Musical Box Conundrum?

By David Evans

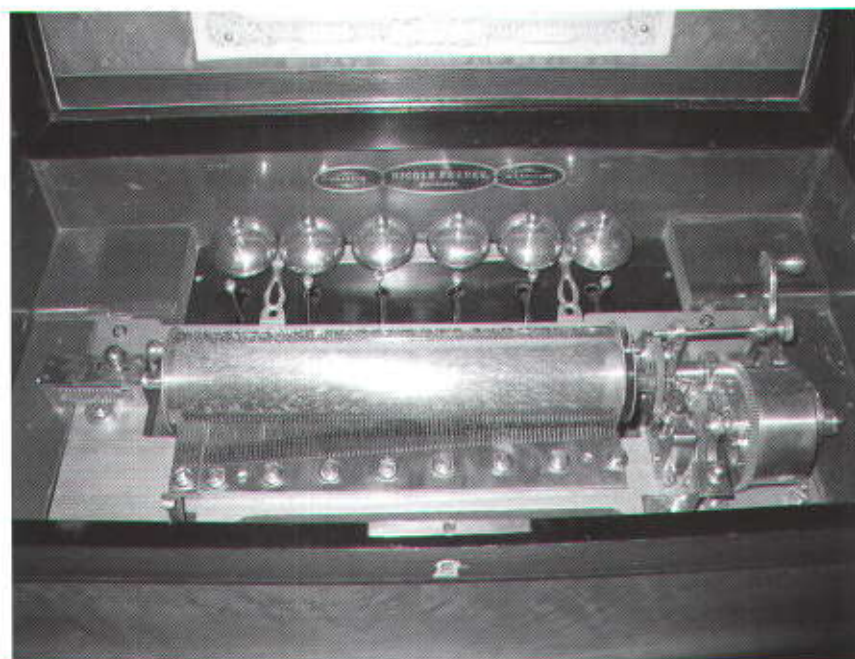


Fig 1. Paillard/Nicole Frères musical box

This was Lot 58 of Bonhams' Knightsbridge sale in April 2011 – a six-bell interchangeable described in the catalogue as by Nicole Frères (Fig. 1), and possibly re-cased. The re-cased part was relatively obvious, since the movement did not fit all that well, and the black japanned round-headed fixing screws were a bit of a give-away. The conundrum part really applies to the movement, which is almost certainly by Paillard! The top of the governor cock is stamped 'M.P. & Co' (Fig. 2), perhaps referring to Marius-Justin Paillard & Co, the firm formed by the brother of Ami, Eugène and Amédée, all four being the sons of Samuel Paillard of Ste. Croix. Marius-Justin had moved to New York by about 1850, to act as the Paillard agent in America. The layout is unusual, with the barrel, governor and controls all on the right. The change-repeat control is via a pivoted pawl operated by a knob attached to an overhead rod, as can be seen in Fig 1.

Another part of the conundrum is the tune sheet (Fig 3) – definitely old, almost certainly original, and

a Nicole one. It bears a gamme number of 5683, a serial number of 78,349 and bears the legend 'Pièce à 36 Airs'. It is established¹ that after the Nicole firm was taken over by Charles Brun in 1879, a new series of gamme numbers starting at 5000 and a new series of serial numbers starting at 50,000 were introduced. The serial numbers under the new regime apparently went little higher



Fig 2. Governor cock stamped 'M.P. & Co'.

than 52,000. It is also established² that after the take-over, Nicole bought in movements, or even complete boxes, from other manufacturers. Bulleid favours Paillard as the main supplier. From this tune sheet, it appears that, at least on some occasions, Nicole used the supplier's serial number. If that is so, and the serial number in this case was that of Paillard, the date of manufacture of the movement would be 1891 – rather more probable than the Bonhams catalogue's suggested date of circa 1850.

The box came with six interchangeable 12" cylinders. We have checked the musical content and found that it does agree with the airs listed on the Nicole Frères tune sheet. It is known that Paillard were well set up regarding the supply of extra cylinders for their boxes, see Figures 4 & 5, where some forty cylinders for their Style 801 interchangeable were listed as 'kept in stock in London', and a further fifty-two cylinders 'are not kept in stock in London', but were presumably available to special order. Unfortunately I do not have any further information on what their Style 801 looked like, but it has six airs per cylinder, as does our conundrum. Whether or not this is style 801 is unknown, but one might wonder how many styles of fairly large-scale production 6-air interchangeable instruments Paillard might have made. (Styles 601 and 602 were the variety of interchangeable that had a slot along the length of the cylinder, so that you could drop it over a fixed arbor that linked the cylinder arbor pinion on the left to the governor wheel on the right. These appear to have seven tunes. Styles 700 - 711 were versions of the Amoebian. For a list of cylinders available for it see *The Music Box*, Volume 9 No. 5, page 234. These have six airs.)

PAILLARD'S MUSICAL BOXES.

STYLE 801.

LIST OF TUNES.

In Ordering please quote Number of Cylinder.

ALL THE CYLINDERS ON THIS PAGE ARE KEPT IN STOCK IN LONDON.

CYLINDER No. 9

The mocking bird
Home sweet home
Last rose of summer
Auld lang syne
Old folks at home
The anchor's weighed

CYLINDER No. 25

The sea is England's glory
Her bright smile haunts me still
Then you'll remember me
Scenes that are brightest
The Mulligan Guards
Nancy Lee

CYLINDER No. 64

Tom Bowling
The Bay of Biscay
The men of merry England
The harmonious blacksmith
When other lips
The death of Nelson

CYLINDER No. 66

Good bye, sweetheart
The roast beef of old England
The minstrel boy

The banks of Allan water
The British Grenadiers
Here's to the maiden of bashful fifteen

CYLINDER No. 55

The girl I left behind me
The white cockade
Climbing up the golden stairs
Emmett's lullaby
White wings
Pretty little darling, I love you

CYLINDER No. 57

Oh you little darling
Peek a boo
Only a pansy blossom
The Charleston Blues
Pretty little Mary
Sweet violets

CYLINDER No. 61

Under the twinkling starlight
God bless the Prince of Wales
The British patrol
The lass of Richmond Hill
The village blacksmith
Rule Britannia

CYLINDER No. 26

Auld Robin Gray
Blue bells of Scotland
Roy's wife of Aldivalloch
Ye banks and braes
Duncan Gray
Jock o' Hazeldean

CYLINDER No. 52

Bonnie Dundee
The Campbells are coming
The lass o' Gwine
Scots wha hae wi' Wallace bled
Within a mile of Edinboro'
Robin Adair

CYLINDER No. 18

Bells of Shandon
Garry Owen
Kathleen Mavourneen
Erin, the tear and the smile
St. Patrick's Day
Erin, O Erin

CYLINDER No. 72

Believe me if all those endearing
Weaving of the green
Keep row
Savourneen Deilish
Logg o' Buchanan
The dirk that once thro' Taras Hall

CYLINDER No. 47

Sweet by and by
Nearer my God to Thee
Hold the fort
What a friend we have in Jesus
Rock of ages
Safe in the arms of Jesus

CYLINDER No. 92

Days and moments quickly flying
Pleasant are Thy courts above
We plough the fields
Hark my soul
How sweet the name of Jesus
Lo! He comes with clouds descending

CYLINDER No. 93

From Greenland's icy mountains
Eternal Father strong to save
O God, be thankful

Art thou weary
A few more years shall roll
Jerusalem the golden

CYLINDER No. 44

Bohemian girl, come with
Pinafore, when I was a lad
Patience, so go to him
Lurline, sweet spirit
Pirates of Penzance, march
Olivette, finale

CYLINDER No. 54

Patience, if you're anxious
Rip Van Winkle, patrol chorus
Tosanne, duet
Mascoite, coaching chorus
Die Afrika Reise, valse
A night in Venice, march

CYLINDER No. 63

Falka, trio
Princess Ida, song, No. 13
Il Talismano, romance
Nell Gwynne, No. 17, duet
Lurline, gentle troubadour
Mikado, the sun

CYLINDER No. 73

Mikado, young man
" behold the Lord
The Corsair, valse
Yeomen of the guard, No. 11, when
Dorothy, be wise in time
Ermynie, lullaby

CYLINDER No. 76

Carmen up to date, hush! the
hogie man
Ermynie, valse
Faust up to date, pas de quatre
The Gondoliers, valse

CYLINDER No. 37

Fatinza, march
Cloches de Corneville, servants'
chorus
Cloches de Corneville, valse
Marjolaine, couplets des cocous
Le petit duc, la leçon de chant
Même. Favart, chanson de
l'échaudé

CYLINDER No. 2

La fille du régiment, chacun
le sait
Guillaume Tell, amis secondes
Stradella, trinkled
Les Huguenots, chœur
Freyschutz, hunter's chorus
Barber de Seville, trio

CYLINDER No. 7

Il Trovatore, miserere
Ernani, incolami
Lucrezia Borgia, Brindisi
La Sonnambula, cavatine
Norma, mira o Norma
Semiramide, bel raggio

CYLINDER No. 10

Faust, march
Lucia di Lammermoor, grand
rapida
L'Africaine, scène du manceniller
Tannhauser, march
Le Propbete, pastorale
Robert le diable, Sicilienne

CYLINDER No. 14

La Traviata, coro
Ernani, vinci tutto
Norma, ga mi pasce
Lucrezia Borgia, c'est lui
Lucia di Lammermoor, tremble
I due Foscari, questa

CYLINDER No. 29

Der fliegende Holländer
Lohengrin, Brautchor
Oberon, march
Guillaume Tell, march
Fidelio, Lied an die Freiheit
Czar und Zimmermann

CYLINDER No. 36

Fra Diavolo, voyez sur cette
roche
Masaniello, air du sommeil
La fille du régiment, salut
La Dame Blanche, ah quel
plaisir
La Juive, Dieu m'éclairce
Carmen, Toreador

CYLINDER No. 38

Robert le diable, Robert toi
que j'aime
Semiramide, Babylone
Freyschutz, prière
Zampa, ouverture
Cavaliere rusticana
I Puritani, que la voce

CYLINDER No. 62

La Gioconda, Danza
Faust, ouverture
Dinorah, ombre légère
Moïse, prière
Fra Diavolo, ouverture
Noces de Figaro, cavatine

CYLINDER No. 1

Freikugel, polka
Am schönen Rhein, valse
Liebes Zauber, mazurka
Cupido, galop
Perle d'Allemagne, mazurka
Künstler Leben, valse

CYLINDER No. 6

Blue Danube, valse
Faust, valse
Wein, Weib und Gesang, valse
Il Bacio, valse
Champagne, polka
Elisa, mazurka

CYLINDER No. 15

The wave, valse
Le canard à 3 becs, mazurka
La vie Parisienne, Tyrolienne
Les Alsaciennes, mazurka
Le petit chaperon rouge, polka
Giroflée Girofla, polka

CYLINDER No. 22

The Lancers, No. 1
" " 2
" " 3
" " 4
" " 5
Champagne, galop

CYLINDER No. 28

Der zauber Trompeter, polka
Frest euch des Lebens, valse
Amor's Gruss, polka
Aus dem Böhmer Wald, mazurka
Die letzten Glückstunden, valse
La coquette, mazurka

CYLINDER No. 50

Les syrènes, valse
Serenade, Spanish valse
Jumma, valse
My Queen, valse
Votuilis, mazurka
Jeunesse dorée, valse

CYLINDER No. 56

A toi, valse
Rêve des bois, valse
Manolo, valse
Tout à vous, valse
Violette, valse
La coquette, valse

CYLINDER No. 60

Some day, valse
Pretty lips, schottische
Dream faces, valse
Ehren on the Rhine, valse
See saw, valse
Princess Ida, valse

CYLINDER No. 3

Russian national hymn
Star spangled banner
Marseillaise
Die Wacht am Rhein
God save the Queen
Austrian national hymn

CYLINDER No. 5

Mandolinata
Cloches du monastère
Carnaval de Venise
Wedding march
Luther's hymn
Stabat mater, cœurs animam

CYLINDER No. 11

Athalie, march
La prière d'une Vierge
Louis XIII, gavotte
La dernière pensée de Weber
Mozart's requiem
La clochette du pâté

CYLINDER No. 59

Taza bha taza
Bhupalee
Rag Gingalee Thormee
Sankara
Rag des Dadra
Jam ja bi mai Jam

Fig 4. Paillard list of available cylinders for Style 801 interchangeable boxes - forty six-air cylinders available from stock in London. The original has a pencil note to the effect 'Each new cylinder 35/-, £1 15s 0d (£1.75) at the time.'

Style 801, continued. (The following Cylinders are not kept in stock in London).

<p>CYLINDER No. 4 Le pousillon de Lonjumeau, mes amis La Favorite, O mon Ferdinand Masaniello, barcarolle La Dame Blanche, choeur Haydée, chanson Les dragons de Villars, espoir</p> <p>CYLINDER No. 8 Ich kenn ein Auge Herz mein Herz Der Tyroler und sein Kind Herzliebchen Loreley Gute Nacht du mein herziges Kind</p> <p>CYLINDER No. 12 Deutsche Herzen, valse Schabernack, polka Girandolen, galop Hochzeit Klänge, valse Auf den Fluren, mazurka Folle Ivresse, valse</p> <p>CYLINDER No. 13 Geneviève de Brabant, march Grand Duchesse, dites lui Orphée aux Enfers, hymne Princesse de Trebizonde, romance La Périchole, la lettre Le Pont des soupirs, sérénade</p> <p>CYLINDER No. 17 Il Guarany, Cera una volta duo Salvator Rossa, mia piccire Fosca, jo vengo Il Guiramento, cavatine Gemma di vergi, finale</p> <p>CYLINDER No. 18 Wer hat dich du schöner Wald In dankler Nacht Aennchen von Tharau Das Mailüfterle Du liegst mir im Herzen Du liebes Aug, du lieber Stern</p> <p>CYLINDER No. 19 Lebenswecker, valse Wiener Kinder Wiener Blat Freundengrüsse Wien mein Sinn Autographen</p> <p>CYLINDER No. 21 Parisereinzug, march Radetzky Dichter und Bauer, ouverture Schumann's Réverie Jägerlied, march Kaerthnerlied</p> <p>CYLINDER No. 23 Lauterbach, valse La Diane fédérale Le rans des vaches La Re traite Suisse La fiancée d'Appenzell Hymne national Suisse</p> <p>CYLINDER No. 24 La Jota Aragonesa La Malaguena La Cachucha La Iriguenita El Barberillo de Lavapiés La Hermania, danza</p> <p>CYLINDER No. 27 Hydropathen, valse Fledermaus, polka Dorfschwalben, valse Heiterer Muth, polka Spiralen, valse Gabrielle de la Perinne, mazurka</p> <p>CYLINDER No. 30 Freyshütz, durch die Wälder Les Huguenots, benediction Undine, Romance Nachtlager in Granada, ein Schutz Preciosa, einsam bin ich nicht Zauberflöte, in diesen heiligen</p> <p>CYLINDER No. 31 Giroflée Girofla, quadrille, No. 1 " " " " 2 " " " " 3 " " " " 4 " " " " 5 Orphée, galop</p>	<p>CYLINDER No. 32 Myrthen Kränze, valse Sophein Klänge, valse Mein Leben, valse Arlecchino, polka L'Enclume, polka Touristen, galop</p> <p>CYLINDER No. 33 Fledermaus, valse Sängerlust, polka Un premier amour, redowa Amoretten Tanz, valse Die Nasswandlerin, mazurka Auf des Hochlands grünen Bergen valse</p> <p>CYLINDER No. 34 Gottes Rath und Scheiden Allein Gott in der Höhe Herr, wie Du willst Freue dich sehr meine Seele Nun danket alle Gott Liebster Jesus, wir sind hier</p> <p>CYLINDER No. 35 Crispino e la Comare, jo non Vépres Siciliennes, ballet La Traviata, Brindisi Il Trovatore, coro di zingari Barbiér de Séville, la Calomnie Ernani, introduction</p> <p>CYLINDER No. 39 Délices d'Espagne, mazurka Apropos, polka Cuir de Russie, valse Une folie à Rome, tout est fête Les Traineaux, mazurka Sans souci, galop</p> <p>CYLINDER No. 40 Romanul Dantru Dorul Hora trumusica Uni suspinau romantno Doi o chi romantna Draga cadele</p> <p>CYLINDER No. 41 Prinz Methusalem, valse La Zigane, choeur Fatinitza, valse Boccacio, Feigling In Weidligau, march Parma, "</p> <p>CYLINDER No. 42 Cagliostro, valse Indiana, " Souvenir de Vienne, valse L'Océan Parisien, valse L'Orlogio, polka Fatinitza "</p> <p>CYLINDER No. 43 Myrthen Sträuschen, valse Geschichten aus dem Wiener Wald, valse Boccacio, valse Frohlocken, polka Neu Wien, valse Ein Herz, ein Sinn, mazurka</p> <p>CYLINDER No. 45 Toujours ou Jamais, valse Bonne bouche, polka La dame de coeur, polka Amélie, valse Teufels, march La Fiamina, mazurka</p> <p>CYLINDER No. 46 O Sanctissima Von Himmel hoch Wie schön leucht uns Christus Der ist mein Leben Mir nach spricht Christus Wach auf mein Herz</p> <p>CYLINDER No. 48 Frasenherz, polka, mazurka Petersburg Champagner, galop Toujours gai, galop Gruss an Leipzig, valse Stettiner Rheinländer Tramway, galop</p> <p>CYLINDER No. 49 Boccacio, march Juanita " " " 2 Prince Methusalem, once Kuss, valse Laura " " " 3 Lagenen " " " 4</p>	<p>CYLINDER No. 61 My old Kentucky home Marching thro' Georgia In the gloaming Blue Alsatian mountains When the little stars When the robins nest again</p> <p>CYLINDER No. 53 Le petit Duc, mazurka La fille du tambour major, march Le coeur et la main, couplets Les volontaires, march Gillette de Narbonne, quand Princesse des Canaries, duo</p> <p>CYLINDER No. 56 Les mandolinistes, mazurka Coquine, polka L'amour des femmes, valse Vélocipede, galop Excelsior, mazurka Lune de miel, valse</p> <p>CYLINDER No. 65 Roses du sud, valse Gasparonne " " Nanon " " Gipsy baron " " Wiener Frauen " " So wie du " "</p> <p>CYLINDER No. 67 Mandolina, serenade Countess, gavotte The night guard, march The blacksmith The midgets Petersila academy, march</p> <p>CYLINDER No. 68 Waldandacht Secret love, gavotte Ungarischer, march Prince and mason, gavotte O du Himmel blauer See Schubert's, serenade</p> <p>CYLINDER No. 69 Blumen, polka Zigeunerbaron, ha steht Trampeter von Stäckinger-Rehlt dich Mikado, valse Nanon, mazurka Don Cesar, march</p> <p>CYLINDER No. 70 Mexican national hymn La Colondrina Que le importa a vo Y que Te amé El Borachito</p> <p>CYLINDER No. 71 Noces de Jeannette, cours Mdlle. Nitouche, babi cadet Le Chalet, danse service Mascotte, les envoyés Le grand Mogol, dans Carmen, l'amour</p> <p>CYLINDER No. 74 Pängsten in Florenz, valse Don Cesar, valse Beggar student, march Der Feldprediger, Traum valse Gasparonne, march Boccacio, serenade</p> <p>CYLINDER No. 76 Norma, Casta diva Tannhauser, o du mein holder Rigoletto, cavatine Don Giovanni, mimetto La Traviata, romance Der Feldprediger, march</p> <p>CYLINDER No. 77 La Morochita, Habanera Maria " " Rosa y Maria " " Mi Morena " " Pepita " " A unos o jos " "</p> <p>CYLINDER No. 78 Caramelo, Habanera Solo a ti miram, valse La Piedra morediza Sylvia pizzicato, polka Una lagrima de amor, schottische Después del champagne, polka</p>	<p>CYLINDER No. 79 Dolores, valse La Gitana " " España " " Estudiantina " " La gran via " " La gondola " "</p> <p>CYLINDER No. 80 Stille Nacht, heilige Nacht Schönstes Kindlein Ihr Hirten erwacht Sei gegrußt Nun singt den Herrn Ihr Kindlein kommt</p> <p>CYLINDER No. 81 The lovers' quarrel El paso, mazurka Romano, schottische Life's story, valse Rock a bye " " Toboggan, galop</p> <p>CYLINDER No. 82 Hush little baby The letter that never came The lighthouse by the sea In a little fisher village The exile's lament My mother's old red shawl</p> <p>CYLINDER No. 83 The bellman, march Flash, galop A kiss, valse Metropolitan, polka The passing regiment, march Bid me good bye</p> <p>CYLINDER No. 84 Surcouf, valse L'amour mouillé, il etait jeux Le père la Victoire, marche Boulangier, marche Valse des chopines La Boiteuse</p> <p>CYLINDER No. 85 Racquet, galop Scotch dance Happy new year, march Busy bees Brin maur, valse American polonaise</p> <p>CYLINDER No. 86 Marguerite, romance Farewell Marguerite The fairy echo Dent de lion, gavotte Knickerbocker, march Jubilose, march</p> <p>CYLINDER No. 87 Fairly queen, mazurka Forest bird, polka Chink of gold, galop Black diamond, valse At break of day, schottische Happy birds, valse</p> <p>CYLINDER No. 88 Stephanie, gavotte Ob Aeuglein sind blau Mit meiner Mandoline, valse J'y pense, gavotte Der arme Jonathan, valse Stettiner Kreuz, polka</p> <p>CYLINDER No. 89 Annie Rooney Love's old sweet song Live, my love, oh live The Berlin dance Heart's first love Scanlan's swing song</p> <p>CYLINDER No. 90 Cadiz, paso doble A Portugeza march Zamacueca, Dana Chliena Chilian national hymn Bolivian " " Argentine " "</p> <p>CYLINDER No. 91 Feinsliebchen, mazurka Ach noch ein einziges Mal, valse Cavaliera rusticana Der Vogelhändler, gruss eueh " " " valse Gräfin Dabarry, march</p>
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Fig 5. Side 2 of the list of cylinders, these being available to special order.

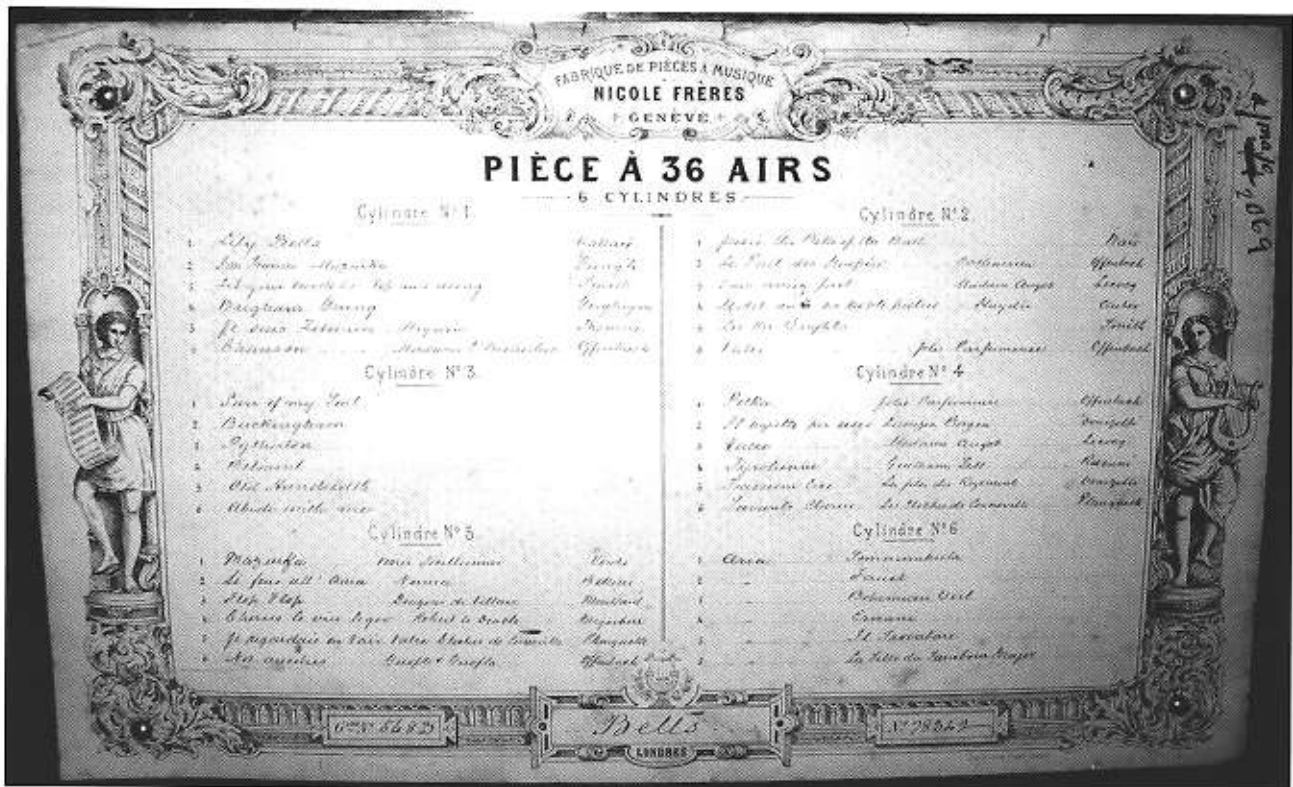


Fig 3. Original Nicole Frères tune sheet

The cylinders with our box are numbered 3374/171, 3376/120, 3377/125, 3378/217, 3379/219 or /223 (both numbers are on it in different places) and 3576/120. Apart from duplication of /120, this might suggest that the /numbers referred to a list of cylinders such as those illustrated, and the original client could select their preferences from an extensive list of ready-prepared airs. That probably explains why our cylinders are not labelled 1 to 6, even though they are so numbered on the tune sheet (Fig 3).

The movement is more or less original, with the exception of the start/stop lever and its bracket, which are modern replacements. Most of the component parts are stamped '70', and most bear traces of nickel plating, which would be consistent with the style of finish used by Paillard after about 1885. Some 'restorer' probably felt that the machine would look 'older' if it was all brass, and not plated!

So here we have an original Paillard interchangeable movement contained in a genuine Nicole Frères

box (stencilled 50566 underneath, so also dating from after the Brun take-over), though associated with it later, and an original Nicole Frères tune sheet listed with the correct Paillard tune programme, Paillard serial number and Nicole gamme number. Or have we?

Correspondence welcomed!

1. Bellamy, Paul et al. 'The Nicole Factor'.

2. Bulleid, H A V, 'The Tune Sheet Book', Supplement No. 3, amongst other places.

3. Ibid. 4. Ord-Hume, A.W.J.G. 'Clockwork Music', London 1973, page 82.



A fine Bremond organocleide musical box seen by Nicholas Simons in Germany

From March 1975 MBSGB Newsletter, compiled by Alex Duman and Norman Brown (36 years ago!)

Dear Newsletter

Last year I started to compile a register of all musical boxes owned by Society members. Work on this register is still going on, but I am seriously short of information. Some members responded well and gave details of their collection almost by return of post, but I regret to say I am still very short of material to compile a worthwhile register. I feel that some members are a little concerned about sending information for inclusion in any list, but I can promise all that any information regarding details of ownership of boxes and addresses of members are not put on the cards.

To date the register has been of use in the following ways:

- a) details of a stolen musical box were given to the Police (with the owner's permission) and proved to be of use by providing evidence which helped in the recovery of the stolen box
- b) information given on three manufacturers are giving a lead as to their period of manufacture and the designs of their tune cards used in such period
- c) from information received about tune cards I have been able to give tune titles to several members who did not have the information before. Likewise there is evidence that certain tunes featured on boxes during a very limited period of manufacture. This is helping to date various boxes.

Finally, please help me to continue with the register. Complete and send me your register forms as soon as possible. I have more forms if you require them

Thank you very much.

Arthur Cunliffe.

JINGO *(continued from page 93)*

lyricist's name was ignored. That happened to a well-known lyricist of a hundred years ago or so: Fred E. Weatherly, who had written the words of very many songs which were popular in those days - in fact he claimed to have written during his lifetime the words to about three thousand songs, not all of which were set to music or published. But he remembered something about one of them which in fact was published, called "Darby and Joan". The music of that song (nowadays long-forgotten) had been written to Weatherly's words by a composer called J. L. Molloy. Mr Weatherly tells us:

"A very clever parody of my words 'Darby and Joan' appeared in Punch magazine. It was headed 'Parody of Molloy's 'Darby and Joan''. Now it is quite possible to parody music by means of music, but you can't parody music by

words. The compliment was really due to me. Fortunately these things don't worry me now. But they are a cruel injustice to young authors."

A similar story is told about a lyricist called Clifton Bingham, whose most successful lyric was (or were) the words to a song, (also now long-forgotten) called "The Promise of Life":

A famous (but unnamed) singer had just rendered that song with great éclat, and Bingham congratulated him, remarking how pleasant it was to hear one's own words so well sung. "Are they your words?" the singer asked him with astonishment. "Why, I've sung that song hundreds of times, but I've never looked to see whom the words were by!"

Somehow these stories reminded me of something written about

three hundred years ago by Andrew Fletcher of Saltoun, who said that he knew someone who believed that if a man were permitted to make all the ballads, he need not care who made the laws of a nation. But Mr Fletcher never said anything about being credited with the authorship of those ballads. And after the passing of three hundred years, it's too late to ask him about it now.

Incidentally, I remember that I bought my copy of Macdermott's War Song from a bookseller in the town of Wells-next-the-Sea on the North Norfolk coast. The bookseller's name was Cook, and he traded as COOK THE BOOKS. Alas, Mr Cook has since retired, and the premises is now occupied by a shop selling ice cream and postcards to seaside tourists.

Stray Notes

A new occasional series originated by Luuk Goldhoorn to be contributed to by others

In the last issue of The Music Box we were delighted to begin this new series entitled 'Stray Notes'. It was the brain child of Luuk Goldhoorn, who is of course well known to us for his scholarship and interesting articles on mechanical music. Luuk became aware that many of us have 'stray notes' – oddities or observations that do not amount to an article but are nevertheless worth recording. We should be delighted to hear from anyone who has come across anything of interest, maybe an old advertisement, details of a musical toy, an unusual instrument, or something unusual about a common instrument, even references to mechanical music in books, films or other media. Please feel welcome to send a few lines and possibly a picture to the Stray Notes pages. Luuk and the editors would be pleased (and relieved!) to hear from you.



6. Trade cards

The earliest trade cards were found at the beginning of the 17th Century in London. In the United States the use was widespread, but in Switzerland this kind of advertisement was not very popular, at least when judging by the surviving examples. Cards from the big companies such as Thorens and Paillard seem rarer than those from less well-known companies.

The firm of Jules et Constant Jaccard du Grand existed between 1880 and 1909 and used this card for promotional reasons.

The other example bears the name of Gueissaz fils. The firm's name was deposited in 1884, being the successor of Alix Gueissaz. In 1908 the firm was renamed as the next generation came in charge.

7. A German Trade Card

Was this card, about 11x 14 cm, sent to prospective purchasers? What other use can be thought of?

8. Direction for use

After you have bought a new dishwasher, and have read the instructions, do you store the document? Maybe, when it is complicated, but if not, you throw it away. That was also done with maybe 99% of the instruction sheets packed with

a new musical box. Once in a while you find a copy, and it is clear that the instructions are so easy to understand, that there was hardly a reason to store them. Here an example from Brémond, 12 x 20 cm, which can be dated around 1895.

9. Orphans

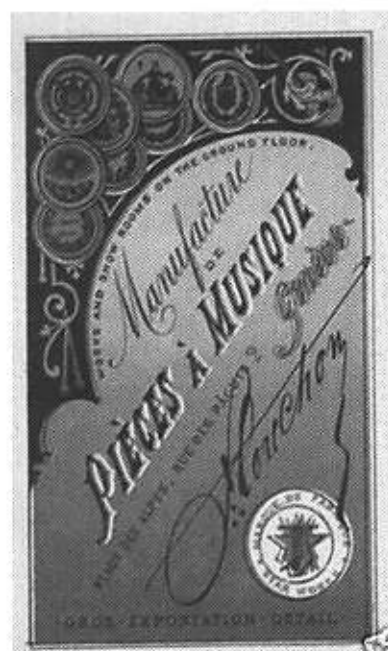
What did people do when their musical box was beyond repair? Looking at the Internet you'll find both loose works and empty boxes, and the works are no more frequently offered than the boxes. Going to the snuff box types of musical boxes it seems that far more works were kept than boxes, but we have to bear in mind that quite a lot of these smaller size musical boxes were housed in a big variety of housings. Especially after about 1870.

Tin boxes which have lost their works are nevertheless rare, and the ones made from that black composition material are almost non-existent. Understandable, for what purpose could you find for such a box with its horn cover?

10. Tune cards in small musical boxes

In the very beginning most cartel boxes had a tune list. Sometimes only written on the bottom, but mostly on a paper card. On the contrary, almost all the snuff boxes made before 1860 don't have one. Once in a while the tunes are scratched in the lid. Sometimes the names are found on the comb base, but that was not intended to be read by the owner. Later on tune cards were used, but most of them were printed in a mediocre way. Only a couple of firms used a card with their name or initials printed on it. Paillard and Cuendet are among them. Economics could hardly be the reason for this lack of identification.

See page 102 for further illustrations



B. A. BRÉMOND
 MANUFACTURER OF MUSICAL BOXES
 PRIZE MEDAL EXHIBITION 1867.
 GENEVA

Directions for use.

To wind up the lever marked as 1 carefully
To start pull forward as 2
To stop at end of the Air Push back as 2
To repeat an Air Pull forward as 3 while the air you wish is being played
To change the Air Push back as 3.

⚠ Care must be taken to push or pull N.3 all the way.

⚠ When not in use the box must be stopped at the end of an air so that there is no strain on the teeth.

Making a Musical Box

by Don Busby

Forming a cylinder

Attention so far has been on making a comb for our musical box. We now turn to designing and making cylinders on which to pin music. As explained in "Comb Design" it is intended to have interchangeable cylinders to allow for a variety of music. Speed of rotation and size of cylinder are discussed, as are thoughts on procurement of suitable brass tubing, leading to a decision to fabricate cylinders from stock brass sheeting. Cylinder design needed to be established before development of its mounting on a bed plate could be started.

From an early stage of this musical box development it was decided to work to large rather than small scale. So, let us consider the consequences, in terms of playing time, of having a cylinder with a diameter of say 100 millimetres: as before, all dimensions will be in these units unless stated otherwise. In ref 1 (page 15) HAV Bulleid tells us "Overture and other "fat cylinder" boxes play at a surface speed of 0.09 inches/second. The normal run of standard boxes play at a surface speed of between 0.11 and 0.12 inches/second". If we adopt a surface speed of 2.5mm/second, i.e. fractionally less than 0.1 inches/second, then playing time of a 100 diameter cylinder would be just over 2 minutes. This would allow for one extended piece or up to 4 short melodies.

How many bars of what type of music would result from such a design? Considering the common time signature of 4 crotchets in each bar, at a crotchet tempo of 120/minute, then a bar will last for 2 seconds, individual notes will be spaced 1/2 second or 1.25 of

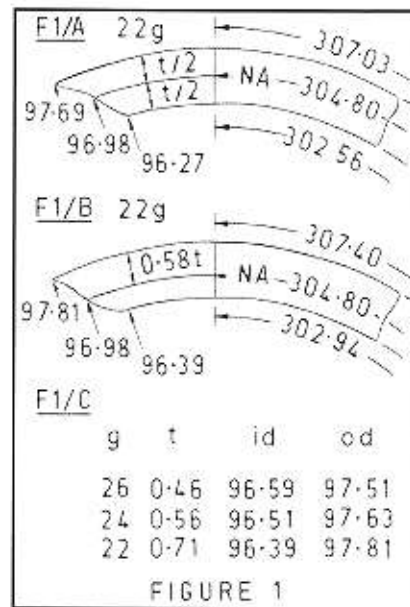


Fig 1. Effects of rolling

cylinder circumference apart, a bar thus covering 5 of circumference and, 60 bars of music could be pinned. It seems that with such a design each cylinder could carry a reasonable repertoire of music.

A simple gear train, with a reduction ratio of 125:1, was made to test the above parameters, with a short piece of music pinned on a

plastic, hand-wound cylinder, using two of the comb segments already developed. It was found that fair reproduction was possible with one main problem arising, namely repetition of a note in less than half a bar was not possible, even with the doubling of notes already designed into the comb. For this reason it was decided to add an extra Middle-C segment. The original comb design comprising 5 segments gave a total comb length of 362.5, so a sixth segment calls for a cylinder at least 435 long.

So, for our cylinder we are looking for brass tubing of 100 outside diameter and length over 435 mm. A survey of the market found no ready source of large diameter tubing of thin enough gauge to suit our purposes. Not wishing to be a hostage to fortune in the supply of material, it was decided to roll and form our own cylinders, initially experimenting with various thicknesses of brass sheeting before deciding on wall gauge. Samples of 22, 24 and 26 gauge brass sheet, with cylinders to be rolled from

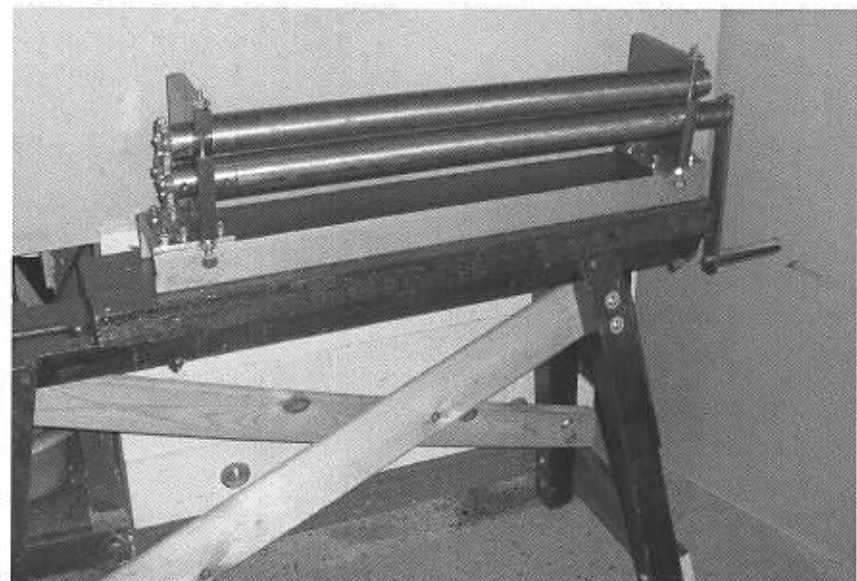


Fig 2A Slip roll machine



Fig 2B Slip roll machine

standard imperial sized supplies, were procured for trials. Cylinders ex 18"x12" stock sheet would have a diameter approaching 100, and be 457.2 long, to leave 11.1 of unpinned cylinder each side of the 6-segment comb.

It is necessary to know the inner and outer diameters of the finished rolled cylinder in order to make and fit correctly sized end caps and dividers. An interesting discourse on these fitments is given at ref 1, page 129. Let us consider what happens as we roll our cylinder, the 12" (304.8) width of sheet will form its circumference. Initially, as the sheet is eased into a curve, it will act like a wide elastic beam, outer layers being stretched, and inner layers compressed. The inner and outer layers meet at the centre of thickness, this junction being known as the Neutral Axis (NA). The NA remains its original length of 304.8. Suppose now that the sheet could remain elastic until turned into a complete cylinder, then the diameter of the circle formed by the NA would be 96.98 mm, whilst inside diameter and o.d. would be 96.98 minus and plus sheet thickness, respectively, as shown in fig 1-F1/A. Such a situation could be achieved with a thin sheet of polycarbonate, whereas a thin sheet of acrylic

would snap fairly soon into the bending operation. Brass sheeting, not being very elastic, will soon start to reach and pass its elastic limit, first in the most stretched outer layers, gradually working through the thickness towards the NA. Thus, layers within the NA, which were compressed in the fully elastic phase, will themselves start to progressively change from compression to tension before some exceed the elastic limit. The overall effect is to shift the NA towards the inner surface of the cylinder.

Where within the thickness does the NA eventually lie? Data from a finished cylinder ex 22g brass sheet points towards the answer as being 0.58 of thickness away from

the outer stretched surface see fig 1-F1/B. This empirical result was derived by sampling and averaging i.d. and o.d. at 25 points along and around the cylinder after soldering the seam and adding end caps and dividers. Fig 1-F1/C shows the anticipated effect on i.d. and o.d. starting with our chosen sheet size and 3 gauges of material. It is interesting to compare tolerances for making dividers, given by ref 1 as $+0.000/-0.002$ " (0.0508), with the differences in i.d. for the three gauges at fig 1-F1/C. In practice a cylinder would be measured before turning and fitting dividers.

Having decided on cylinder size and chosen 3 possible gauges of brass sheet from which to make it, how are they formed? A slip roll machine to accommodate 18" cylinders is an expensive item, especially if it is to be used only for making a few musical box cylinders. An easy to make model is described by ref 2: your author's machine, based on ref 2, was made with 24" rollers and is shown in figs 2A, B and C. A subsidiary fourth roller was added below the bending roller to add support because only 3 thick tubing was available as opposed to 3/16" (4.75) called for by ref 2. Figs 3A and B show the slip roll machine in use to produce the cylinder ready for soldering at fig 4. For the novice who might be using a slip roll machine for the first time

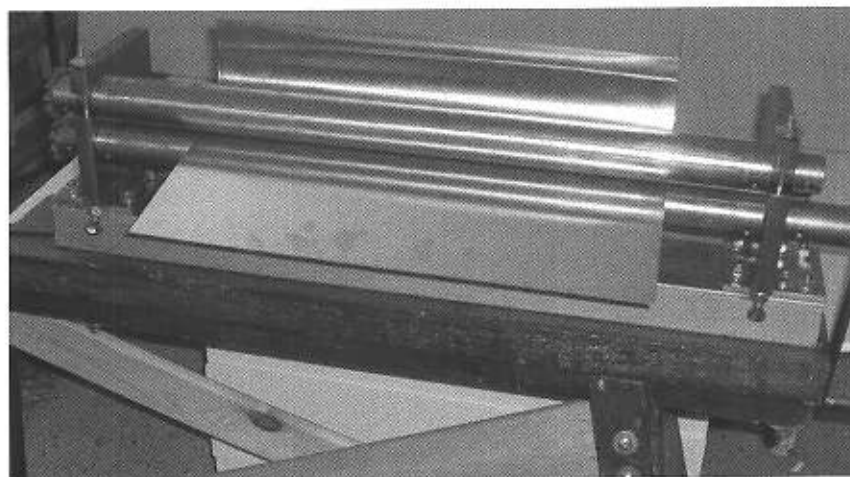


Fig 3A. Starting to roll

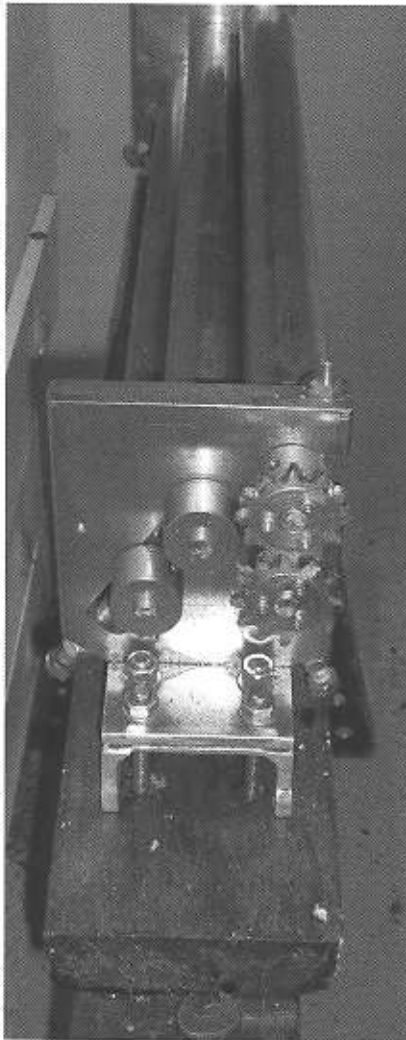


Fig 2C. Slip roll machine, end

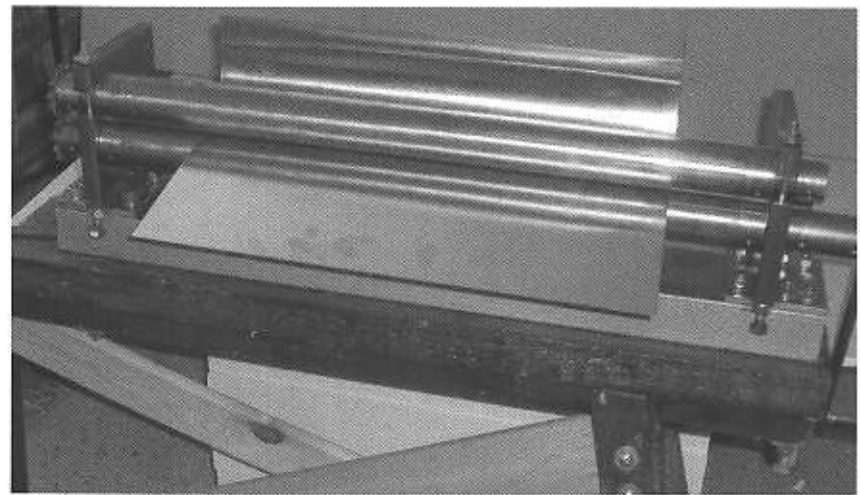


Fig 3B. Rolling complete

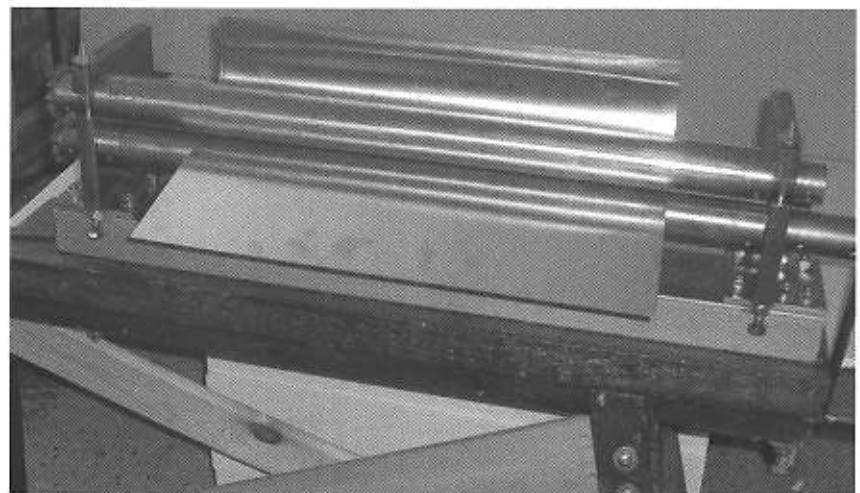


Fig 4. Cylinder ready for soldering seam

figs 5 and 6 show roller settings during the process: these are for guidance only since operation will depend on the geometry of the machine in use. Fig 5 shows three of the machine rollers, namely Top Roller (TR), Lower Roller (LR) and Bending Roller (BR); the fourth roller is omitted for clarity. D1 and

D2 represent roller centres when LR and BR are raised to contact TR which has a fixed centre. Line terminations shown thus ----- + indicate lower limits of movement of centres. From its raised datum position, LR is lowered by an M10 coarse thread adjusting screw to below centre position 1, then back

up towards D1 until the brass sheet being rolled will feed through and be bent upwards by BR. The pitch of the adjusting screw is 1.5 so by counting turns, or part thereof, roller positions can be calculated, it being impossible to measure these accurately. D1-1 varied between 0.18 and 0.28 for the three gauges which were rolled. Discrepancies between these settings and actual sheet thicknesses are probably due to measuring tolerances and some flexing of TR and LR.

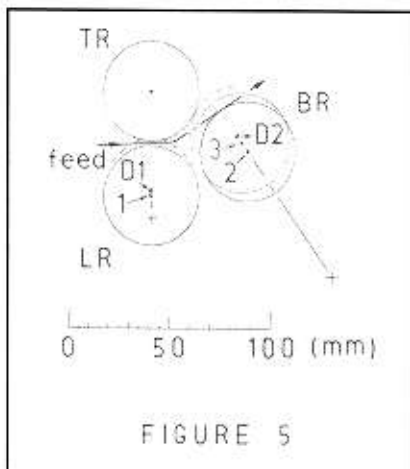
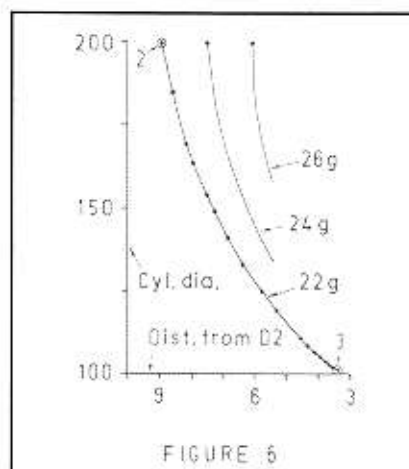


Fig 5. Slip roll settings



6. Slip roll settings

BR was similarly lowered a known amount from its closed position D2, then adjusted upwards until the brass sheet being fed started to deform. The centre of BR was then gradually brought up; at each setting the cylinder was reversed and rolled a second time to prevent any tendency to form a conical shape, should the roller settings

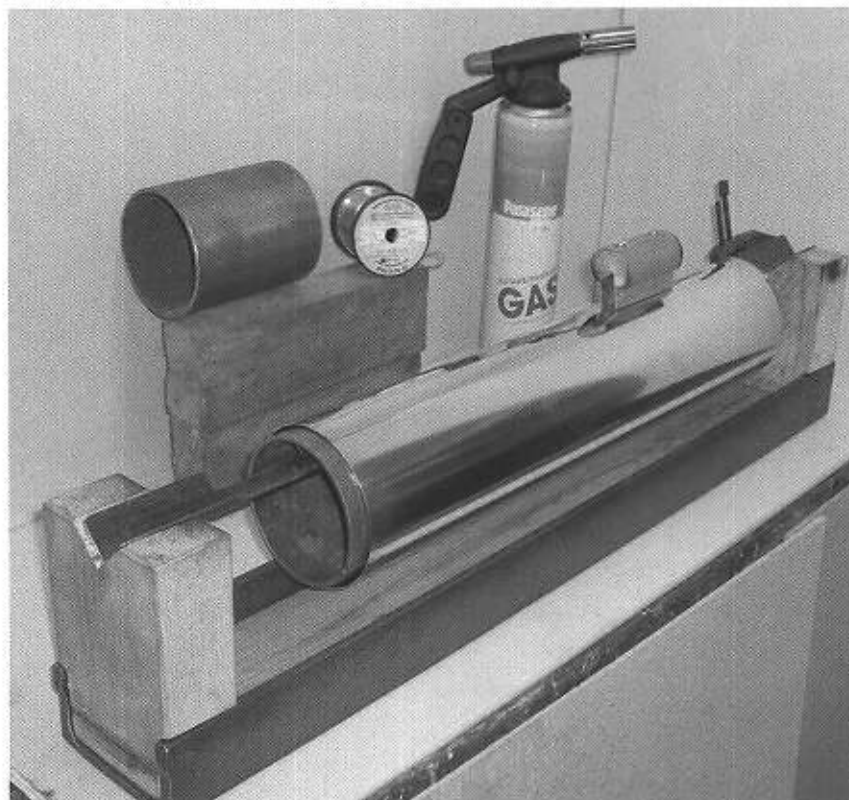


Fig 7A. Soldering jig

have been unwittingly set slightly asymmetrical. Fig 6 is a plot of cylinder curvature against the distance between the centre of BR and its datum D2. Distances were recorded for each of the 3 gauges; cylinder diameter at each point was taken only for 22g (0.71) material, however reduction for the other two gauges followed similar patterns, all closing to about 102 at roughly $D2-3=3.25$. Artistic licence was used to remove small variance from the data when plotting the curve for 22g sheeting. As the cylinder approaches closure, adjustments should be very small to avoid over-rolling since it will be difficult to increase cylinder diameter again. Rolling should cease when the two edges are very close together. It is worth noting that the springiness remaining in the rolled cylinder is due to the compressed layers inside the NA and those layers in tension outside the NA which have not been stretched beyond their elastic limit.

Having removed the cylinder from the slip roll machine, the final task is to solder the seam. This was

achieved by mounting the cylinder on a length of mild steel (MS) tubing of slightly smaller diameter. A length of folded aluminium foil under the seam prevents adhesion of solder to the MS tube. The arrangement and its use are shown by figs 7A, B and C. Solder to the following specification was used:

RS Stock No. 443-0641
40% tin/60% lead
Melting Point. 183-235°C

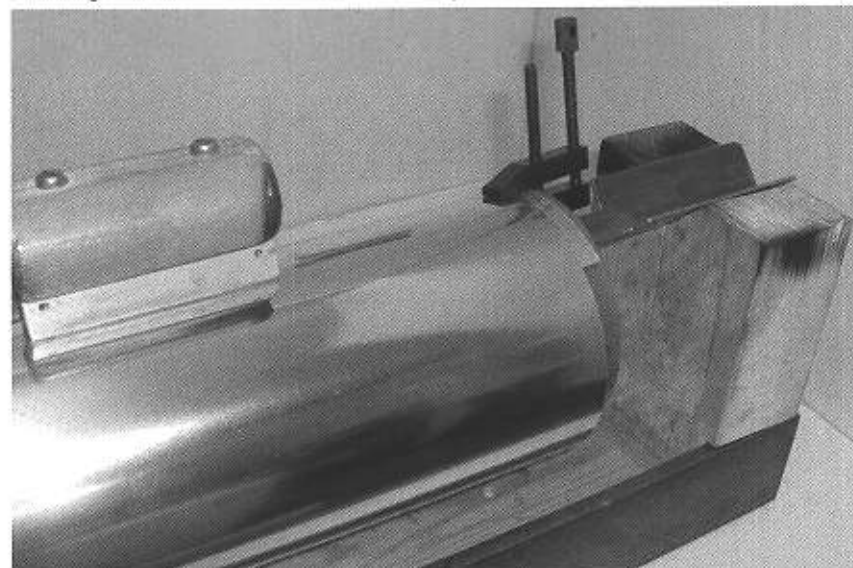


Fig 7B. Heat sink

The procedure was to first join a length of about 25 at each end followed by the same at the centre. The remainder was then joined in lengths of about 50. Each time a 50 length of solder was flattened slightly with a hammer. This was then laid along the joint, a heat sink was placed at one end of the solder, a blow torch was carefully played onto the cylinder and solder and, as the solder melted and flowed freely, the torch was removed and the heat sink pushed forward 50 and held down to prevent the cylinder from lifting until the solder had solidified. The heat sink comprised an MS bar 75mm long, encased in aluminium channel and fixed to a wooden handle. The aluminium channel served to prevent solder sticking to the heat sink and was curved to follow the surface of the cylinder. Before proceeding, excess solder was sweated off but only after the cylinder had cooled well; too soon and there is danger of opening the joint just made. Finally, surface solder stains were removed with "Brasso".

The experience of working with the 3 gauges of brass sheeting was interesting and led to the decision to use the thickest, namely 22 gauge, since this proved to give a robust product, the others being too flimsy

for the chosen cylinder size. This decision is notwithstanding the fact that the addition of end caps and internal dividers would firm up the thinner products. Fabrication and fitting of these items, together with an arbor, will be the subject of the next article. After these were fitted and the cylinder had been pulled into a more uniform circular shape, accurate diameter measurements were taken to provide data for fig F1/B and the accompanying discussion about migration of the Neutral Axis towards the inner wall of the cylinder.

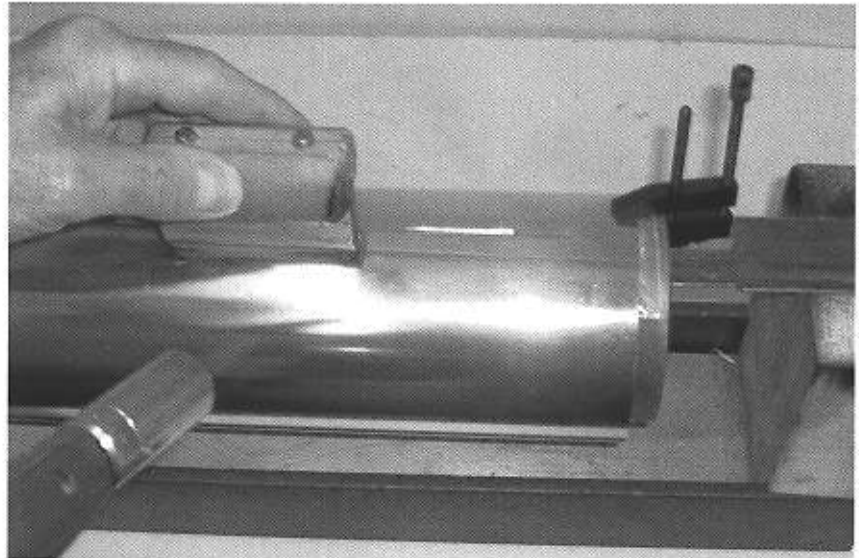


Fig 7C. Jig in use

New Book on Barrel Pianos – obtainable from MBSGB

'A Passion for Barrel Pianos', by Colin Williams

For those of you who have not heard of Canon Algernon Wintle and his work with First World War ex-servicemen, and for anyone who has felt like fiddling with a barrel piano, here is an ideal short history and workshop manual that will assist you in not making irreversible mistakes with barrel piano repair.

It is not meant to be a heavy read or a cure-all for any barrel piano, but it takes you through methods that avoid commonly made mistakes. If you own or have an interest in barrel pianos this is well worth reading. It is also a handy little reference to both Canon Wintle and basic repair and adjustment of the instruments.

We only have a limited number and the money raised will go into our publishing fund for future publications.

A Passion for Barrel Pianos: 40 pages in colour, spiral bound A4. £8 + £1 p&p within UK, £8 + £2 p&p overseas.

Obtainable from Ted Brown, Advertising Secretary – see Officers on page 83. Please make cheques etc payable to MBSGB.

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News from Other Societies

compiled by Alison Biden and Nicholas Simons

Automatic Musical Instrument Collectors Association Bulletin Vol 48, No. 2, March/April 2011

(See also www.amica.org)

Following the opening salutation by the President, the Editor's introduction promotes a membership drive. Robert Perry follows with a highly readable article about Hilda Myers, who was responsible for playing the original piano from which 400 - 600 titles of Vocalstyle rolls were cut. She had a particular talent for making 'regular songs into hot piano romps.' Perry then goes on to describe her creativity in fascinating detail.

This is followed by a reproduction of a period article about Cabinet and Parlor [sic] Organs. There's an account of a number of websites of interest, as well as an update of material in the on-line library. John McClelland provides some statistics about Welte Mignon rolls – if this is of interest, I suggest you look at the AMICA newsletter on-line (http://terrysmlythe.ca/Amica_Mar-Apr_2011_Bulletin.pdf) McClelland invites further data, and his contact details are included. Matthew Jaro's 'Nickel Notes' includes a review of a highly regarded CD of American Nickelodeons, and an interesting item about Stephen Kent Chapman and why he took up composing for mechanical instruments. There are then reports of two chapter meetings, apparently both held at mouth-watering private collections; of interest to ourselves, the Founding Chapter viewed a DVD of computer controlled machine tools for pinning musical box cylinders. Joe Dittler then relates the 'discovery' of the lost John D Spreckel's Aeolian pipe organ, which was a monster of an instrument for a private house. Its present owner, Richard Zipf, hopes to return it to Coronado whence it originally came. There is an array of colour photographs showing its

restoration. Also featured in this issue is a profile of member Mike Krukul, and advice from Gary Craig on how to organise a successful organ rally. A round up of several fairly long news reports about various organ and piano projects, and details of the 2011 AMICA visit to the UK complete the contents, the latter reminding us of some of the many interesting venues we are fortunate to have.

Automatic Musical Instrument Collectors Association Bulletin Vol 48, No. 3, May/June 2011

Editor Terry Smythe makes some pertinent points on the topic of interesting others in this hobby. Many player pianos are virtually given away these days, making it a low-cost entry into the field of mechanical music, and pianos can be restored ad infinitum as opposed to modern music players being thrown out when obsolete. He also ponders the possibility of harnessing the internet social networks as a means to promote AMICA.

Jim Lowell's account of how he came to be mass-producing Wurlitzer Wonder Lamps is a good example of persistence pays. This is followed by a very detailed article, from Tockhwock, on converting a piano to a pedal electric model. Peter Phillips then discusses electric motors for pianos, and why using an old one is unadvisable.

Matthew Jaro relates the fascinating history of how the MMD (Mechanical Music Digest) came into being, while Kenneth Long finds an Ampico in Mexico – another instrument to add to our list of mechanical instruments found in unusual places. This is followed by several pages of reports of Chapter Meetings – and what a lot there are! Mary Pieper writes about Terry Goepel and Darryl Coe

who are restoring a player piano/pipe organ. Don Barton follows up with an account of a very unusual project whereby artist Jill Aukenthaler seeks to express time through the use of piano rolls. The contents are completed by several worthy news items, more social event write-ups, and obituaries. Amongst the latter is a reprint of the Telegraph's of Gerald Stonehill, the world's leading authority on Duo Art pianos.

Mechanical Music, Vol No 57, No.3, May/June 2011

(See also www.mbsi.org)

The first thing I noticed on scanning through this magazine was the exceptional quality of the photographs, for colour, definition and subject-matter. Several beautifully complement a fifth article on The Courvoisier Automata (singing birds in cages with clocks.) Only six examples, all unique, have been discovered extant, and in his article Frank Metzger speculates that the Courvoisier firm may have found the market for such expensive items to be too small, and the competition from other manufacturers to be too great to make it worthwhile producing them in any number. Another rare item, a musical box by Viennese maker Anton Olbrich, is the subject of two more articles in this issue. The first is a brief, but lavishly illustrated, description of the movement and its case, by Robin Biggins; the second, by its current owner, Nick Lerescu, about its discovery in his native Romania and how he managed to persuade its reluctant previous owner to sell it to him.

Mr Biggins gets an honourable mention in the report of the Southern California Chapter Meeting since a first-time visitor had 'discovered' MBSI through magazines he had left at his doctor's office. I mention it as

an idea MBSGB members might like to adapt and adopt to promote our own Society. There are also reports of the MBSI Trustees' meeting, including plans to join Facebook, and the respective meetings of the Piedmont, Sunbelt, and Golden Gate chapters. Shane Seagrave's article on The Thursford Marenghi is reprinted from The Mechanical Organ Owners Society Spring/Summer 2010 issue of *Vox Humana*. This particular instrument is thought to be the only surviving one of its type: many made for dance halls in Russia were destroyed by the Bolsheviks after the revolution. An interesting side bar explains that by promoting the baritone register Marenghi found a way of making their organs distinguishable from all the others one might hear in a fairground setting.

Finally, six pages are dedicated to an illustrated account by Luuk Goldhoorn of various 'do-it-yourself' mechanical instruments produced for the toy market in the twentieth century, some as late as the 1970's. Amongst the ten examples one sees variations of such features as pinned or pegged barrels, pinned or pegged strips of rubber or aluminium, and perforated paper music. The latter provided music for the 'Pling Plong,' developed by Sanyo (a mystery as to how it worked), whilst my personal favourite would have to be the barrel programmed xylophone, the 'Gloggomobil.'

Reed Organ Society Quarterly, Vol XXX, No.1

(See also www.reedsoc.org)

What do Anton Dvorak, a cat called Miss Oedipuss, and singer-songwriter Neil Young have in common? They are all featured in this issue of ROS Quarterly. I was a great fan of Neil Young in my youth, and it came as a surprise to learn that not only is he still doing the tour circuits, but includes an Estey organ as part of his act. The bulk of the articles are 'rescue' stories of one kind or another, either the finding of new

homes for instruments about to be scrapped and/or repairing them (one of them Neil Young's Estey), plus a couple of items about sharing one's collection (cue brief biography of Dvorak, and pictures of 'helpful' cute cat.) The music to 'A Rural Wedding' is reproduced, along with a few notes about its composer William Mason. In his second instalment of 'A History of the Clough & Warren Organ Co.' Douglas C Warren discusses the influence of furniture production and styles on the design of the Clough & Warren organs.

Player Piano Group – Bulletin No 198, Spring 2011

(See also www.PlayerPianoGroup.org.uk)

This issue includes two articles describing the operation of the PPG Postbid system. This allows members to buy and sell piano rolls between themselves, usually at quite reasonable prices. It provides a simple method of increasing one's roll library without having to buy job lots of rolls where you usually find the majority are not to your taste. The Editor writes about the 'death of analogue recuts' but there is really nothing to worry about as technology has simply moved on with optical roll scanning, digital arranging and roll storage, and computer driven punches still providing rolls for the specialist collector. Gerald Stonehill was an early enthusiast who did much to re-popularise the Duo-Art system. His recent death at the age of 85 is marked by a detailed obituary. Elsewhere are a number of meetings reports including one from the regular meetings held at Reg Richings' shop in Ealing, where time really has stood still. All lighting is by gas and oil.

North West Player Piano Association Journal – Spring/Summer 2011

(See also www.nwppa.freemove.co.uk)

This bumper 64 page issue has much of historical and present day interest for player piano enthusiasts. Early

reproducing pianos are covered with an analysis of the Hupfeld DEA rolls and the artists involved in recording for them. There is a short biography of the pianist Solomon and a much longer analysis of the life and piano roll recordings of Eugen d'Albert, who will be well known to the reproducing piano fraternity due to his prodigious output of roll recordings on all the major systems. For the technically minded there is an analysis of the short-lived Boyd Pistonola which replaced the conventional bellows system with graphite pistons in pot metal cylinders. This proved to be temperamental and was discontinued after seven years. The 'Teddy Bears' Picnic is the featured song roll which is found in most collections of old rolls. The tune was written by John Bratton in 1907 as a two-step but had to wait until 1930 for Jimmy Kennedy to add the words. The popularity of the record is thought to be due to the very clear enunciation of the words by singer Val Rosing, so much so that the BBC used it as a test record.

Non-English journals

Het Pierement – April 2011

(See also www.draaiorgel.org)

Despite barely getting the gist of the contents of this magazine, one thing which comes across is the sense of personal engagement and enthusiasm of its contributors.

The ubiquitous article by Vincent Thebault on Charles Marenghi opens this issue (see elsewhere), followed by one about the transformation of 'De Lotusfluit' organ. Joris ten Have then describes his growing enthusiasm for organs from his early childhood when he lived with his grandparents. In one of an occasional series of 'getting to know people' Henk Hiddinga writes about Jan Abels and his wife Angelina, and how they built up their organ collection. Other articles include a detailed description of the Speelklok Museum's Weber Maestro orchestrion, and a profile of the composer, Willi Ostermann. A

nostalgic look at some of the organs from yesteryear, reports of events and reviews of books and CDs round out the contents of this attractively produced magazine.

Musiques Mecaniques Vivantes – 1st Quarter, 2011

(See also www.aaimm.org)

Following the President's opening remarks is his report of the activities of AAIMM's committee during the past year. Given the on-going debate in our society as to whether to produce a DVD of mechanical music, it is interesting to note that in addition to the CD of contemporary music on mechanical instruments proposed by AAIMM, it is also planning to make a DVD of automata this year.

Five organ festivals are reported. Those of our members who have had the privilege of listening to Alan Wyatt play the saw may be interested to know he has a continental counterpart in Jean-Claude Welche. The report of AAIMM's Autumn 2010 trip is divided into two parts: one covering the visit to an absinthe distillery in Pontalier, the CIMA museum in Ste Croix, and Musee Baud at l'Auberson, the other the visit to the clock museum at Locle, Switzerland.

A ten page article, illustrated in glorious colour, on Arthur W J G Ord-Hume's restoration of Marie-Antoinette's musical clock, from the

Nemours Mansion, Delaware, reads like a cloak-and-dagger tale and focuses on the history of the piece and how he managed the logistical problems of restoring it at a distance: the restoration had to be kept a secret for fourteen years, and the clock was not allowed to leave the USA.

Jean-Pierre Arnault (the society's President) pens an article about organ builder Georges Quetron, a veteran of AAIMM from the Haute-Provence Alps. Necessity being the mother of invention, when M Quetron restored an organ with a limited supply of music, he set about cutting more with a screw-driver shaped like a chisel, then designing a machine for the purpose! As if that were not enough, he then built fair rides and organs to accompany them, racking up several commissions, and winning various prizes.

Jean-Marc Lebout reports from the international saleroom scene, covering four major sales. There's the regular round-up of some of the more interesting items on the internet, and ('spoiler' alert!) as promised in the previous edition of the magazine, the revelation of how Robert-Houdin's Antonio Diavolo automaton works (a clever visual deception using a set of false arms.)

Etienne Blyelle commences a series of articles about the watchmaker Rasonet, with a description of his

musical watch in the Patek Philippe Museum in Geneva.

A couple of small but interesting items relate to pianos: one explaining the origins of the terms 'auto-manivelle' and 'manivelle de secours', the other, a consequence largely of research by Luuk Goldhoorn, expands on Erlich's disc-operated piano, the 'Daimonion.'

DasMechanischeMusikinstrument (Gesellschaft für Selbstspielende Musikinstrumente), April 2011

(See also www.musica-mechanica.de)

A plea for help with the on-going European Project (see The Music Box, vol 25, no 1, p 5) is the subject of this issue's Foreword, followed by two pages of notification of events, mostly organ festivals or concerts, and mostly in Germany; two articles relating to Welte organs; an article on Josef Bössinger, organ mechanic; a write-up about Jazz Guitarist Pat Methenys' 'Orchestrion Tour' (which I have seen featured on the internet); an item on Franz Liszt; a technical/restoration article from Jürgen Ehlers; a portrait of André Ginesta – President of the Swiss SFMM, and several pages of what might be a news round-up.

L'antico Organetto (Associazione Musica Meccanica Italiana), December, 2010

(See also www.ammi-italia.com, or www.ammi-mm.it)

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2011 sees the 150th anniversary of the Italian 'Risorgimento' and the country's unification. A considerable portion of this magazine is dedicated to this historical period, with articles on the music associated with the movement led by Garibaldi et al (e.g. patriotic songs and intensely moving military marches), and reports of events taking place to commemorate the anniversary. One was a demonstration of mechanical musical instruments, called 'Garibaldi a Manovella' (approximately translated as 'hand-wound Garibaldi') in the Museo di Arte Classica, Università di Roma, at the beginning of December 2010, at which visitors were able to hear this music on original mechanical instruments of the time. This included Garibaldi's Hymn, played on an Ariston organette. A longer-running exhibition entitled 'Note Tricolori - Musiche e Strumenti dal Risorgimento' ('Music and instruments of the 'Risorgimento') will take place in the Villa Silva de Lizzano, Cesena, from 26th March till 3rd September. The remaining two items consist of Vincent Thébault's article on the history of Charles Marengi, originally published in the French society AAIMM's magazine, and a translation of the report by our own Paul Bellamy on the European project, which appeared in *The Music Box*, Vol 25, No. 1 p5.

Newsletter from Schweizerischer Verein der Freunde

(See also www.sfm.ch)

We would like to welcome Jane Newble (mother of member Nicholas Newble) to the review team, and thank her for the following contribution. We hope she will become a regular contributor:

An article relates the fascinating story by Peter Hauser about buying an Andre Odin organ, which he calls the 'Odin-Stradivarius.' It is hand-built, and he took delivery of it after extending and sound-proofing the garage, buying a trailer and choosing music for it. He feels the harmony between the sound, the mechanic swiftness and the high quality classical and contemporary musical arrangements by Pierre Charial and Antoine Bitran make this instrument unique and special.

Next comes the review of a jazz concert in a church with an Odin organ owned and played by Ester Meyre Muller, and saxophone and clarinet, in which the organ totally integrated with the jazz band, proving very popular with the audience.

Also featured is the opening of a mechanical music museum in a beautiful house in Keszethely, Westbalaton, approximately 250 km from Vienna and 200 km from Budapest, which also has guest rooms with views over the lake.

Nieuwsbrief from MechaMusica (Belgian Society). May 2011

(See also www.mechamusica.be)

This magazine is always a joy to see, with lively colour photographs, even if mostly incomprehensible! It exudes the enthusiasm of the society's members. Amongst the contents of this issue are: a write up of a meeting at the Muziekinstrumentenmuseum in Brussels; the Belgian society's AGM; the Weber Maestro destined for the Speelklok Museum in Utrecht (funded at least in part by the Netherlands Bank Giro lottery); an article about

NEW MEMBERS

We welcome the following 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 look at the new members list or contact the correspondence secretary. If you would like to start a NEW Local area group please contact Kevin McElhone on 01536 726759 or kevin_mcelhone@hotmail.com or Ted Brown on 01403 823533 as either will be pleased to advise.

You will get far more out of your membership if you come along to a local or national meeting, you might make some new friends and hear wonderful instruments... If you are not sure then just book in with our meetings organiser as a day visitor the first time.

3105 R.McCaig Warwickshire
3106 Q.D.Bowers U.S.A
3107 Michael Young Essex
3108 Robert W.Brown U.S.A.

Bob van Wely who has recently left the Speelklok Museum; diary dates and small announcements (for further details of over 40 further events see the website); an article about a Decap dance organ playing more disco type music (?); a review of a CD of the Ghijssels collection, and, there is doubt about the future of the organ museum in Haarlem. Most importantly for us, notification of three 'open days' (or more precisely, open garden) during the summer, courtesy of Peter Craig, details of which we were able to post on our website. Peter has two Decap organs, one Mortier orchestron, and a miniature railway in his garden

Erratum - Making a Musical Box Summer 2011 Edition

Our apologies to Don Busby for an error in his Discord 1 table on page 73 of the last issue. The correct version of the table is shown right.

Discord 1						
Section	2/6	2/6	3/6	3/6	4/6	4/6
Teeth	26/126	27/126	51/138	52/138	76/150	77/150
Note	3C	3C	4(M)C	4(M)C	5C	5C
Discord-%	0/-2.5	+2.5/-2.5	0/-2.5	+2.5/-2.5	0/-2.5	+2.5/-2.5
Beat-Hz	3.2	6.4	6.4	12.8	12.8	25.6

Letters to the Editor

From Bill Cooper, Sussex

Dear Sir,

This has been my lucky year for buying musical boxes. In the spring I bought, at auction, 3 musical snuff boxes, all needing some work done on them – as usual, but nothing irreparable. These were the first small boxes I had seen for years.

In the middle of May, however, I was told there was a Polyphon for sale. One of the auctioneers said that a dear old lady had phoned to ask if they would come to take this box to auction. It had stood in the garage since 1966 covered with overcoats. It was a 19 3/4" disc, penny in the slot, machine with a coin slot on each side of the box. The case was in walnut and there were 53 discs. I was successful in my bid of £2600 plus, of course, commission. It had been estimated at £800 - £1200. Too low, I thought. It took me over a week to clean all the discs. Most had only surface rust. Newspaper had been put between the discs, and as we all know it invites rust. If any member would like a list of all the discs, I will give the titles.

In Graham Webb's disc box handbook he describes this size of disc as very rare (Surely not! – Ed). The box needed a lot of cleaning, plenty of spiders etc, just a few dead woodworm holes – no fresh ones. In any box I always treat the entire box with Rentokill anyway.

Some of the discs have French titles so I cannot translate them. I thought the days of anyone finding things in sheds and garages were over. That is clearly not the case.

Very truly, Bill Cooper.

From Robert Ducat-Brown

Dear Editors,

Our members may like to know that Don Busby, who has written several articles about building a musical box using modern methods, is featuring on YouTube. Don has uploaded a video of his experiments on replacing cylinder cement, showing what is actually going on in the cylinder while the cement is melting. The YouTube address is

<http://youtu.be/GwV-hfBP7tw>.

or searching "MrDoneBy" on the YouTube site. By the time that this letter is published there should also be a link from our web site. Anyone who has not got a computer could obtain a DVD via the society at a small cost.

From Brian Edwards

Sir

I was surprised and then very disappointed when I received an email from one of our advertisers about a forthcoming auction. I noticed a big list of what appeared to be email addresses of members of our society, obviously take from our directory, and a whole bunch of other email addresses which I assume are their normal customers at the start of the mailing. I know it is now too late to stop this, but I know who I would be complaining to if I could. I also know who I will be boycotting. This sort of thing is not only the height of bad manners but also infringes the privacy of our members.

We understand the matter has now been dealt with - Ed.

From Colin Williams

A Passion for Barrel Pianos

Having owned some 30 barrel pianos, many bought as wrecks, and still having 21, all of which now function, any reasonable person might ask why my wife Milly and I did it?

Milly triggered the interest during a chance visit to Portobello Road in the early 1980's. Having acquired one piano, it struck a chord and many others followed to provide a choice of instruments to take out collecting for various charities around the towns of Suffolk.

The charity connection led us to Alec Todd, who had been Canon Wintle's right-hand man at the East Anglian Automatic Piano Company Ltd. What we learned from Alec enabled us to repair, mark and pin the wrecks.

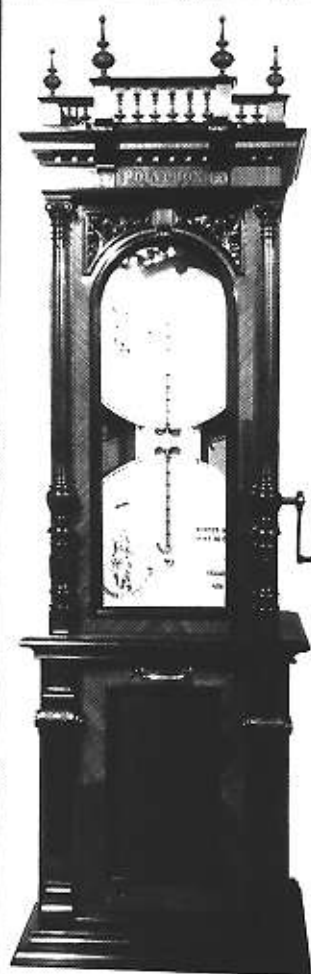
The handbook being sold by MBSGB, with all the proceeds to Society funds, is the best way I can think of to enable Milly's dream to live on and put something back into the Society after 25 years of membership.

Any erstwhile 'grinder' sharing this objective will find a willing ear to listen to problems preventing barrel pianos from performing their present day task, i.e. collecting for charitable causes. If you have difficulties, or require a piano, the contact address is in the book.

'A Passion for Barrel Pianos' is obtainable from the Society Advertising Secretary, Ted Brown (see Officers panel on page 83 and feature on page 114.)

CLASSIFIED SALES

On behalf of myself and other members: **Ami Rivenc** cylinder box, musical photograph album, manivelles, **Polyphon**, **Regina**, **Symphonion** and **Troubadour** disc boxes, **Organettes** – **Concert** roller organ, **Ariosa** double-reed, **Melodia**, **Cabinetto**, **Aeolian** Victrolian roll playing organ, **Orchestrelles**, **Ariston**, **Seraphone**, **Tanzbar**, **Triola** zither, **Church barrel** organ, **Hicks barrel** piano. Over 1,000 musical box discs and player piano and organ rolls. Lists and photos available. Kevin_mcelhone@hotmail.com (Note underscore, not hyphen) or phone 01536 726759.



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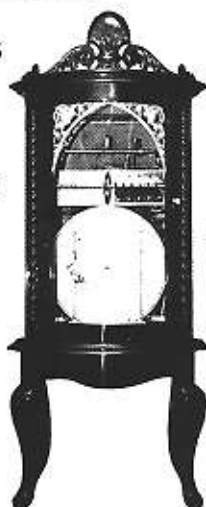
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More on page 119.

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