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The Music Box

An International Journal of Mechanical Music

In this issue

Incorporating the Journal of the Musical Box Society of Great Britain Price £6

VINCENT FREEMAN ANTIQUES

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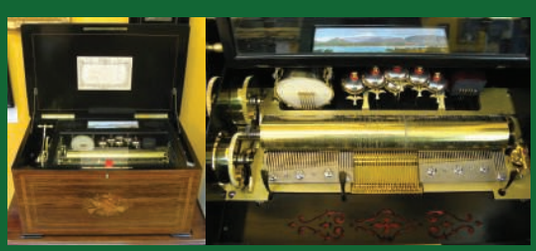
Overture Music Box by Nicole Freres, c. 1868

Full Orchestral Interchangeable by Ami Rivenc, c. 1885



Full Orchestral with Pipe & Reed Organ by Samuel Troll, c. 1875

9 Engraved Bells by Bremond, c. 1865

Dancing Dolls & 3 Bells by Dawkins, c. 1890

8 Air by Nicole Freres, c. 1864

Polyphon 19 5/8" c. 1898 | Polyphon Palace c. 1898 | Polyphon 24 1/2" c. 1899

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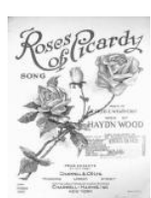

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Editorial

I would like to introduce myself as the new editor of *The Music Box*. My name is Richard Mendelsohn. I do not have a background in musical boxes and their like, but I am a professional mechanical engineer by training, and five years ago I undertook a Masters Degree in Book Conservation at the Camberwell College of Arts. I therefore have a good understanding both of technical matters and of the science and practice of conservation. In fact I recently restored a musical photo album, similar to the one described on page 26, for your Society's President. My other qualification for editing this publication is that I also run a small publishing company. I look forward to meeting many of you at the *OrganFest* in Winchester on 4th May later this year (see notes in the *Last Word* on page 43).

In this, my first edition, I have taken the opportunity to introduce a few evolutionary changes in the design and layout of this Journal, which I hope you will like, because it should make it easier on the eye to read, and the presentation of material should be more logical. I welcome your opinions on them in due course.

The front cover says that *The Music Box* is both an International Journal of Mechanical Music, and the Journal of the MBSGB. The first sets out to publish learned and informed features about musical boxes, while the second is a record and diary of the Society's proceedings. I have therefore placed the features in the first part of the Journal, and the second following them. This will help, I believe, to enhance the focus of the magazine. My second change is to evolve the page layout so as to give the text, and their accompanying images more space to breathe on the page, which should make them easier to read and enjoy.

Also I would like to re-introduce in the next edition the *Letters to the Editor* column so you can submit and exchange views on matters of interest to the Society. So for the next edition please write to me by email.

Finally I would commend to you the feature on page 11 about how to take good photographs of your instruments, both for your own enjoyment and also to enhance the quality of reproduction in your magazine.

The Music Box

The Editor welcomes articles, letters and other contributions for publication in the Journal which relate to the study and appreciation of musical boxes and other mechanical musical instruments. The Editor reserves the right to amend or refuse any submissions. Any contribution is accepted for publication on the understanding that the author is solely responsible for the correctness of the facts stated therein, and also for any opinions expressed within. Its publication in the Journal does not necessarily imply that the Society, its officers or the Editor agree with those opinions. The Society, its officers and the Editor do not accept, and hereby disclaim any liability for the consequences of any inaccuracies, errors or omissions in contributions which are published in the Journal. The Music Box is published by the MBSGB quarterly on: 27 February, 27 April, 7 August and 7 November every year. Deadlines for the next 12 months for editorial and advertising copy are 1 April 2015, 1 July 2015, 1 October 2015 and 1 February 2016. No article or feature can be reproduced without the written consent of the Editor.

Please submit all material for publication, which should be in the format of Word documents, JPEGs or pdf files, to the Editor at richardmendelsohn@btinternet.com

Two Generations of Bell Makers

by Bas Hodzelmans

New member, Bas Hodzelmans from the Netherlands, describes how first his father and then he became hobbyist clock bell makers. This complements John Phillips' article in Vol. 28 No. 8 "Decorated Bells in Musical Boxes".

My father is a self-taught hobby clock maker who spent many years building clocks. He started in the early 1970s by making cases for three southern-Dutch clockworks and restoring their mechanisms, and later he began making complete clocks. One of his early self-builds was a skeleton clock, which is described in the book by John Wilding. At the start of the 1980s my father found that he needed some clock bells, and decided to try to cast them himself. Many experiments followed, and due to his technical insight and good feel for materials and processes, he managed to cast very good bells within a few years. After his retirement he made a complicated musical clock with 15 bells (Figs 1 and 2), for which we developed a PC-controlled drum-drilling device.

Fig 1 Musical clock made by my father

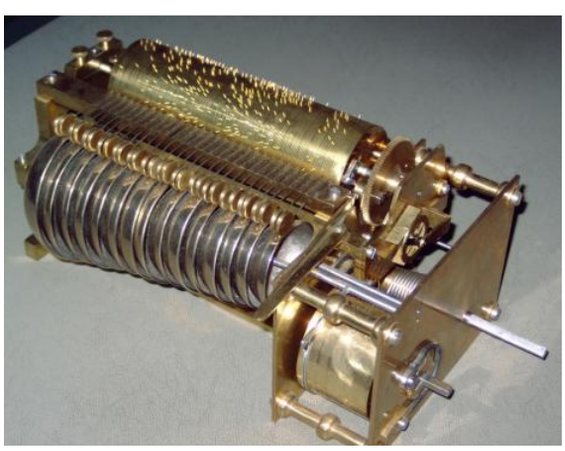

Fig 2 Carillon of the musical clock

The music was programmed in Excel and translated into coordinates which were used to control a stepper motor which rotated the drum to the required positions. As he got older he decided to stop casting bells because it is quite physically demanding, and there is little demand for clock bells today. As far as I know no one else in the Netherlands is casting watch or clock bells: a possible reason is the requirement for a special alloy, and analysis of old bells shows that this was also true in the past. I thought it would be a pity if his knowledge were lost, so we decided I would continue making bells, like my father, as a hobby. I lecture in mechanical engineering at HAN University of Applied Sciences, but I much prefer using my hands to create something myself to making designs or teaching manufacturing technologies, so in about 2009 I started casting clock bells. Although my father explained a lot I still had to experience many things myself – for instance, the beauty of molten bronze. Bronze is a very brittle material, and it is this special property which gives bronze bells their brilliant sound. Unfortunately, this property means it can break like glass if stressed by an impact, or by temperature differences caused during machining. When I began, I set myself the goal

of creating the best possible bells, so I experimented with different moulds, alloy variations, temperatures, and so on, which was interesting and gave me new insights into the problems. I also studied the theory of the structure of the material.

For machining the bells I use a Harrison M250 lathe, which is somewhat large for a clock maker but is ideal for me as I can machine bells ranging from 40 mm for old pocket watches up to 280 mm. The largest bell I have cast was 320 mm in diameter and weighed 8.5 kg. Bells may be machined on the inside or outside, or both, and the surface can be polished in various ways. Use of the right alloy and polish will produce a surface like the nickel-plated brass bells as used in many musical boxes (Fig 3).

Most bells I have made were for restoration projects for musical clocks (Fig 4) or for new musical clocks being built by amateur clock makers.

I can tune a bell to any desired frequency, but the upper frequency limit is a function of the wall thickness. It is important to know the reference frequency of the bells in an instrument – today this is usually the 'concert A' pitch of 440Hz., but this will probably not be the case in older clocks or instruments. This, in combination with the required notes and the required dimensions, gives enough information to create the bells. Failing that, the note of each bell must be specified separately. For example F+30 cents, F#+20 cents, etc. I still have difficulty in controlling the overtones. The fundamental should be clearly heard, and should not fade away relative to the overtones. One of the many bells copied by my father (Fig 5) is one originally used in the clock taken by the explorer Willem Barentsz on the ship in which he explored a new route to the East at the end of the 16th century, which he did by sailing north instead of south.

The mission failed, the crew were stranded on an island in the Novaya

Fig 3 Brass pattern and bronze copy of pocket watch bell

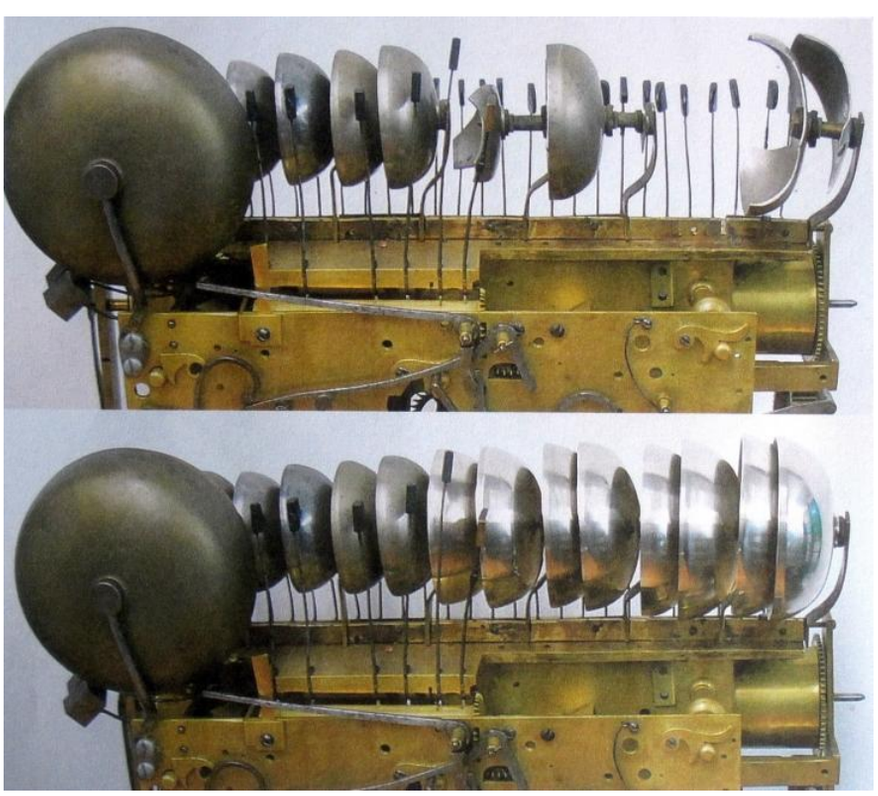

Fig 4 Restored bells before and after

Fig 5 Copy of bell of Barentz clock

Zemlya group (N. Russia), built a house (Het Behouden Huys) and spent the winter there: the clock was put up in this house. There is a Dutch film about this journey, in which there is a copy of the clock, made by an amateur clock maker, showing a bell which I made. The original clock with bell is in the Rijksmuseum in Amsterdam. One of the things I most enjoy making is pocket-watch bells. The challenge is to achieve the required precision combined with a perfect appearance. Sometimes the original bells have been broken and there is much satisfaction in making copies which are accurate to within 0.1 mm.How is a bell made? First, one needs a casting pattern, from which a two-part mould is made. Second, the cavity formed by clamping the two parts together is filled with molten alloy. The metal will shrink by about 1.5% as it cools, so the final bell will smaller than the pattern. Finally, the casting is machined and polished. Over the years my father and I made many patterns which we have carefully stored. Patterns can be made of any material which has enough strength – for example aluminium, brass or wood. They can be cast, machined or, these days, 3D-printed. A bronze pattern has the advantage that it will sound similar to the final casting, which is not the case with non-metallic patterns. About a year ago I ordered a series of 3D-printed (SLS process) patterns for musical box bells, which are relatively flat shaped. With these and our stored patterns, I can make virtually any bell between 37 and 61 mm.

If anybody is interested in hearing more or wanting a quote from Bas for making bells, please get in touch with him directly at:
bg.hodzelmans@live.nl

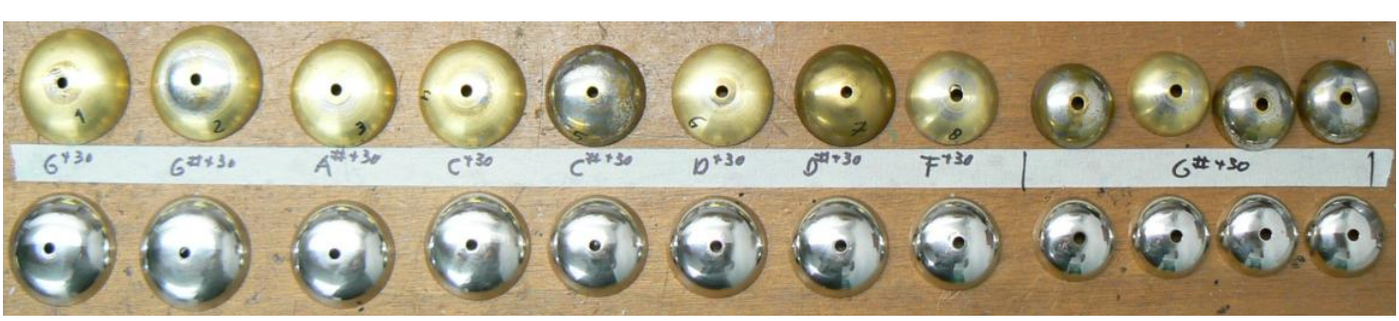

Fig 6 Old and new bells for a musical box

An Exceptional Musical Watch with Two Combs and Two Melodies

by Luuk Goldhoorn

Luuk Goldoorn explains a short history of bell playing pocket watches in the early 19th century

In the 18th century some horologists started making watches with music on bells, which is a very painstaking task. Nevertheless, within the limited space of a pocket watch, mechanisms were built which played more than one tune.

Preserved in the Utrecht Museum van Speelklok is a coach watch which plays four different melodies on six bells. Its thin bells had an extremely high pitch - so high that it is hardly possible to recognize the melody. It was a short-lived novelty.

After Favre's invention in 1796 of a 'musical work without bells and hammers', new musical watches were designed. In the first two decades of the 19th century three types were produced. One would expect these to be of the barillet type, because this was how the watches with bells were made, but in fact the fan type came first, and was produced for over twenty years.

Although the barillet type mechanism preceded the fan type, it was used mainly in rings, pendants and other novelties. It was used in watches, but these are not documented before 1810. Finally the cylinder mechanism was developed, and was used in watches between 1810 and 1840. It then had a revival in the 1880s, which was initiated by Charles Reuge.

The earliest fan-type musical watches had only six teeth. In the following five years this number was barely increased. In around 1810 the cylinder type was developed, and horologists were able to build such works into watches with over thirty teeth. As a result the fan-type watches were, at least for a couple of years, driven out of the market.

The makers of the fan types tried to regain their position, and by about 1820 they had recovered their lost ground. They kept watches thin by enlarging the diameter of the disc, installing teeth on both sides and increasing the number of teeth. With these improvements, the musical quality equalled that of the cylinder type mechanisms. As the fan type was cheaper to produce than the cylinder type, the latter eventually won the battle.

Although bell-playing watches which play more than one tune are known, all the musical watches made in the first decades of the 19th century seem to play only one. It is possible that fan and cylinder-type mechanisms were made with more than one melody, which were built into other than watches. So the possibilities existed, but it seems they were not used in watches.

Even so, they must have existed. Alfred Chapuis, in *The History of the Musical Box* p. 141, quotes a message from the late Charles Constantin:

> In December of the same year (1811), a Geneva watch firm, unable to engage in production because of the deteriorated situation, offered to the Girod-Vacheron firm an order which has just been received from Ventroux-Hersent of Caen, merchants who had always been reliable in their transactions. The contract was made, and they were furnished with some fine musical repeaters, some movements with virgule escapement, the best that can be made playing, incidentally, two tunes at will, some musical seals, etc.

Fig 1

Fig 2

Fig 3

And here you see above such a watch (Fig 1). It is in a silver housing which is unfortunately not signed. The inner lid bears a punched number 21728 and the letters JTF in a square. It is 5.9 cm in diameter and 2.5 cm thick. The cylinder dimensions are 4.1 cm and 0.75 cm.

Removing the dial reveals a very unusual cylinder type movement (Fig 2). There are two combs placed in a kind of a forte piano setting (Fig 3), Note that the comb at the left side is the bass, and it has 8 teeth. The right comb has 31 teeth. Both combs are made from a thicker plate and have, remarkably, the integrated weights on top.

The music is activated by a switch on the left of the cylinder, but it will also play on the hour. A switch on the underside moves the cylinder from left to right. The two melodies are well arranged, but a name to the tunes is not yet attributed. When it comes to dating, the silver housing indicates 1815 or later. Non-sectional combs started a bit later, so a reasonable guess would be between 1818 and 1820.

Editor's note: This article originally appeared in Vol 26 No 8. It is being reprinted because it was inadvertently published under an incorrect title without two of the pictures. It has been edited with the approval of the author so as to clarify some of the descriptions.

Musical Roots

by Andy Hinds

Haydn Wood

March 25, 1882 - March 11, 1959

In the first of a series of articles about popular music during WWI, Andy tells us the life story of the composer of the famous song 'Roses of Picardy'.

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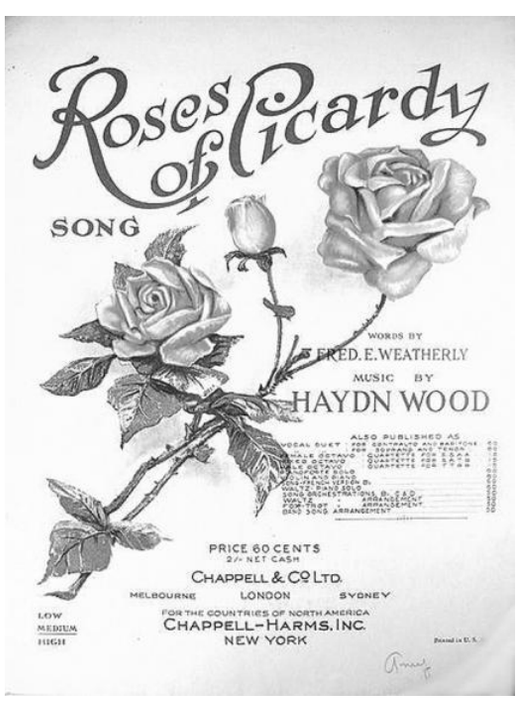
The year is 1916. You are up to your neck in muck and bullets at the Somme, not knowing whether you will live to see another day. You are in a trench thinking of home and your loved ones, wondering when or indeed if you will ever see them again. Someone goes past singing *Pack up your troubles in your old kit bag*, but you do not feel like smiling. It starts to rain. You curse, light up another Woodbine and take the photo of your loved one from your inside pocket, a little bit more creased and dog-eared since you last looked at it. A longing to hold her creeps over you and then in the distance you hear someone playing *Roses of Picardy* on a harmonica. You start humming the words about the rose that you keep in your heart.

The words to *Roses of Picardy* were penned by Fred Weatherly who, as well as being a successful practising barrister, wrote the words for over 3,000 songs, his most famous being the utterly horrendous (in my opinion) *Danny Boy*. *Roses of Picardy* was published in 1916, when Weatherly was 68, but as we all know, there is no point in having a good song unless you have a good tune to go with it, which is where Haydn Wood comes in.

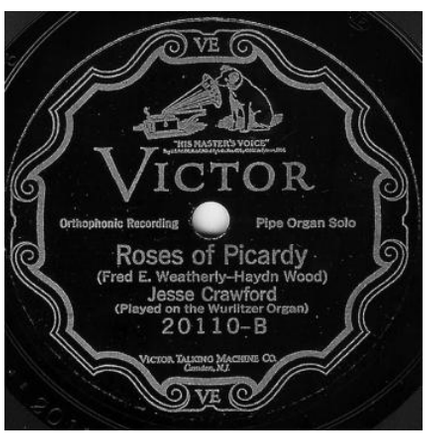
Wood had written the tune *Roses of Picardy* for his wife in early 1916. The frustrating part is that the story is unclear about the marrying of the words of Weatherly with the tune of Wood suffice it to say that they fit rather well. Haydn Wood (actually pronounced 'Hayden' but named after the composer) was born in the Lewisham Hotel in, and this is better said with a broad Yorkshire accent, Slaithwaite, which is about 5 miles from Huddersfield.

The Wood family had frequently holidayed on the Isle of Man, and Haydn's elder brother Harry had become lead violinist in a large orchestra there. In 1885 the Wood family took over the Black Lion pub in Douglas on the Isle of Man, taking Haydn with them. When Hayden reached the age of 7, his brother Harry started teaching him the violin. Harry Wood was running five orchestras by now and Haydn started playing in one of them from the age of 10. In 1896 Wood moved to London to further study the violin, starting at the Royal College of Music in 1897.



At the Royal College of Music Wood also studied composition under Charles Villiers Stanford, a renowned conductor and composer who can claim Holst, Vaughan-Williams and Arthur Bliss among his pupils. Through Stanford, Wood came to the notice of world famous violinists Joseph Joachim (protégé

of Mendelssohn and collaborator with Brahms) and Pablo Sarasate, whom you will have heard of as the violinist whose concert is attended by Sherlock Holmes in *The Red-Headed League*. Their combined efforts led to Wood studying violin with the world-renowned teacher Cesar Thomson.



The label of a Victor Talking Machine Company recording of Roses of Picardy by Jesse Crawford

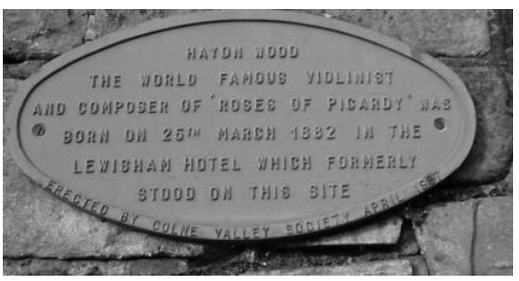
During his studying years Wood frequently returned to the Isle of Man during college holidays and played in his brother's orchestras, honing his skills. Wood graduated in 1903 and embarked on a world tour with Emma Albani, whose real name was Marie-Louise-Emma-Cecile Lajeunesse, and I only point this out because of the quadruple-barrelled first names, a leading Canadian soprano. Other musicians on this tour were pianist Marie Novello, the adopted sister of Ivor Novello, and a young Irish tenor, John McCormack. Following this tour Wood was associated musically with Albani for a further 8 years.

It was during this period that Wood began to compose seriously. In 1909 he married soprano Dorothy Court and they set up home in London. It was for Dorothy's career in music that Wood turned away from classical composing and started writing ballads, for which he is most popularly remembered. Apart from *Brown Bird Singing* the most famous song that Wood composed was *Roses of Picardy*. From its release in 1916 the sheet music sold at the rate of 50,000 copies a month for over 2 years.

Apart from ballads, Wood also wrote light classical pieces right through to the 1950s. Several of these works reflected both his and his family's love of the Isle of Man, its folk music and its poetry. In 1946, he composed his *London Landmarks Suite.* One of the pieces from this, *The Horse Guards Whitehall,* was used by the BBC for its long running programme *Down Your Way,* in which the presenter visited various towns in the UK, spoke to the residents and played their choice of music. The programme ran from 1946 to 1992. A favourite of mine from Wood's later period is a piece called *Sketch of a Dandy*. Such was his popularity with the BBC that they gave him his own programme in 1952 to celebrate his 70th birthday. Following this Wood spent his last years quietly, dying in a London nursing home in 1959.

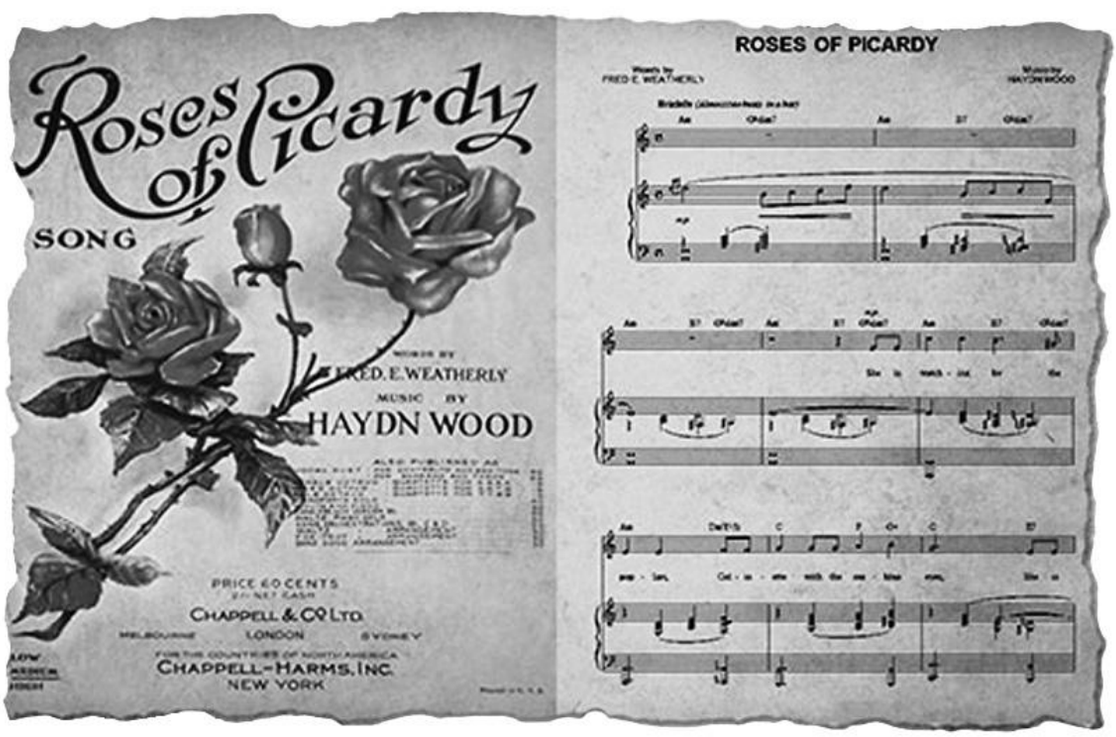
Although Wood spent a lot of his time on the Isle of Man he never forgot his Yorkshire roots. He spent a lot of time in Golcar (pronounced Goker), where some of his family still lived, and returned to Slaithwaite in 1934 to conduct a concert of his own music.

A plaque commemorating Wood's career was put on the wall of the Lewisham Hotel in 1960. The hotel was demolished in 1969 and the plaque disappeared, only to be returned from Belgium in 1984. In 1987 a further plaque was erected on the site where the Lewisham Hotel had stood.



Haydn's commemorative plaque erected on the site of the Lewisham Hotel

Roses of Picardy is still played and sung today. Followers of *Downton Abbey* will have heard it sung by Alfie Boe in an early episode. Jazz followers will remember the swing version by Sidney Bechet, but most of us will remember the version by the singer Vince Hill, who surprised me by actually being born with the name Vince Hill. Probably the worst version you will find is an effort to swing the song by Frankie Laine, singing with ex-Basie trumpeter Buck Clayton's band. It is truly awful.



A pipe organ solo played on a Wurlitzer theatre organ

Photographing Mechanical Musical Instruments

by Ned Walthall

Ned tells us how poignant good photographs can be, and he goes on to explain the best techniques that anyone with a reasonably good digital camera can take of their musical boxes and the like. This article will be printed in two parts. The first covers cameras and how to manage exposure, shutter speed and ISO, going from the basics to the more advanced stuff, so as to make your pictures more interesting.

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Photography is about seeing. It can and does serve many other practical purposes: it can document the condition of an instrument before and after its sale or during its renovation, or for the purpose of establishing its condition as an insured object of some value.

That said, when it comes to art, the aesthetics of photography, why take a still photograph of a mechanical instrument when its main purpose in life is to make pleasing sounds, and in some cases move while it makes them, things that still photographs are not especially good at registering? Part of the answer is that many people have never seen a mechanical instrument, don't own one, and have no concept of how they work. While it is no substitute for listening to the music these instruments make, a high-quality, well-produced video of an instrument in performance certainly trumps a still photograph in this regard, no matter how skilled.

A good photograph serves as a kind of calling card for things we have never seen before. And this limitation is precisely its strength. Because it can never tell us the whole story, it can at best point, gesture, hint, imply: every great photograph serves as a gate through which we pass on our way to knowing more. And that is not just true of people who have never seen mechanical instruments.

Think of the last time you stood before your favorite painting. You had obviously seen it before; why were you there again? Could it be because every time you return to it, you see something different? Mechanical instruments can be extraordinary works of art, and unlike paintings, exist in three dimensional space. There is quite a lot to see, and a good photograph, an interesting photograph, can make you see them, even ones with which you may already be a quite familiar, in ways that you had not seen them before.

As lovely as these instruments are, our purpose here is not to feature them. Instead, I want to talk about some of the technical challenges of photographing them, and illustrate some simple techniques that you, with a little practice and even a modestly priced DSLR camera, can probably master yourself.

Of course I would be lying if I denied having an additional hope; that we encounter some good pictures along the way and talk a little bit about why they are interesting, if in fact they are. That is for you to judge.

Cameras

But first, a few words about cameras in general, and the ones I have used in particular to photograph the instruments. While the photographs I am including here were taken with relatively advanced DLSRs (digital single-lens reflex cameras), specifically a Nikon d610 and a Nikon d800, the fact is that you have a wide range of options should you want to photograph instruments like these, including simpler and less expensive point-and-shoot cameras, tablets and smart phones.

So pervasive are the inroads that smart phones and tablets are making in the DLSR market there are now even telephoto lenses that can be attached with clips to iPhones that

sales of DLSRs are down significantly, and companies like Canon and Nikon are taking a beating. Indeed, it is not unusual to find articles in the mainstream press predicting the death of the DSLR as we know it within a few years. This would not be happening if the quality of pictures taken with these less expensive technologies were not quite high.

Photography is fun, and advanced photography is especially fun, and I will be talking about some of the things you can do with a DSLR that you can't do with a tablet or a smart phone. But it is worth remembering you don't need extraordinarily advanced equipment to take great pictures, just a good eye and a bit of creativity and imagination.

Exposure

Obviously, I can't, within the scope of this article, give you a full course in photography, so what I am going to do here is talk a little bit in very basic terms about exposure, and then I want to show you how dealing with the problem of exposure in a DSLR actually gives you the opportunity to make your photographs more interesting.

In order to make a picture, a camera at the simplest level must expose a medium to light. In the case of a DSLR, the medium is a digital sensor. The key to getting a workable picture is to make sure that there is enough light to properly expose the photograph. Too little light and it is too dark, too much and it is too bright; either way detail, information, is lost.

So the camera must provide you with a way to control the amount of light that your sensor is exposed to as you take a picture, and it does this in three ways. The first is by letting you control the size of the aperture, the opening in your lens that admits light. The wider the aperture, the more light can come flooding into your camera. Aperture is measured in what are called f-stops. The smaller the f-stop number, the wider the aperture. An aperture of f/2.8 is relatively wide and lets a lot of light into the camera. One of f/32 is quite narrow and naturally lets much less light in, all other things being equal.

The second is by allowing you to choose a shutter speed. Most of the time the shutter is shut; the shutter opens momentarily to allow light in. The longer the shutter stays open, the more light is allowed into to your camera. A shutter speed of 1/4000th of a second is quite fast and allows a very small amount of light in; a shutter speed of a full second or more is quite slow and provides quite a bit of exposure.

The third way to gain control over exposure is by allowing you to control ISO. ISO is not a function of how much light gets into your camera; it is a measure of the sensitivity of the digital medium to light. The higher the ISO, the more sensitive it is to light. The more sensitive it is to light, the less light you need to properly expose the photograph. ISO is measured as an integer that can range from almost 0 to several thousand, depending on your camera.

Three things to decide

So with a DSLR, if you have it set in auto, the camera will make these decisions for you. So you have three things to determine: the size of your aperture, the speed of your shutter, and the value of your ISO. How do you go about choosing them? Let's start with an example.

This is a photograph of the head of the figure of the band leader that stands in the foreground of an organ.

It was shot with an ISO of 125, a shutter speed of 1/5 of a second, and an aperture of f/3.5. Relatively speaking, the aperture here is quite wide, the shutter speed is relatively slow, and the ISO is relatively low. Why? One obvious reason is that the organ is indoors and I prefer to avoid using flash in my photographs. Given the lack of abundant natural light in an indoor setting, I am going to have to make my camera work hard to get a proper exposure, and that means a pretty slow shutter speed and a pretty wide aperture. But the choices are driven by my understanding of the additional effect that each has on the photograph as a whole. Let's begin with shutter speed.

Shutter speed

The shutter speed's main impact is on focus. A fast shutter speed freezes action and minimizes the blur that occurs when the object you are photographing is in motion. In most cases, if you are photographing something that's moving, your son or daughter at a soccer game, you want a fast shutter speed, unless you are going for the aesthetic effects of blur. The price you pay for a slower shutter speed is the blurring of focus if there is movement in what you are photographing.

Here the band leader is not moving, so I can use a relatively slow shutter speed to get me some extra light, yes? Well, sort of. There are always two potential sources of motion in a photograph.

One is in the object you are photographing and the other is the shake in your hands if you are holding the camera. In a hand-held photograph, that is one shot while the camera is in your hands and not on a tripod, your shutter speed is going to need to be reasonably fast, probably at least

1/60th of a second, preferably faster. Otherwise, the shake in your hands will cause blur that undermines the crispness of the photograph, at least in the object on which you have focused. In this case, since I am using a tripod, I allow myself to shoot at a very slow 1/5th of second.

ISO

But what other options did I have? Well, one would be to raise my ISO significantly. I have kept the ISO reasonably low, at 125. If I raised it to, say, 1000 or even 2000, I would dramatically increase my sensor's sensitivity to light, need less of it, and thus be able to get away with a much faster shutter speed, maybe even fast enough to hold the camera and forego the use of a tripod. This would be a good option if you forgot your tripod, that does happen, but you will notice a pattern is starting to emerge here.

Each option you use to control your exposure has a price. There is no free lunch! The price of a slow shutter speed is the risk of some blur and the need to minimize it by using a tripod. The price of high ISO is distortion in the photograph which will tend to make it look grainy, an effect that becomes more pronounced at higher resolutions.

It is worth noting that one of the real differentials in the price of cameras, one that is often worth the additional price, is how well they handle ISO distortion. Expensive cameras will tend to do a better job of this than less expensive ones. And the distortion that comes with shots at high ISO can be removed with software at post processing. But raising the ISO is usually my last resort in trying to get adequate exposure for a photograph.

I prefer to use a tripod and shoot at a slower shutter speed. In addition to a slower shutter speed, I have one last arrow in my exposure quiver, aperture. In this case, I chose a very wide aperture, f/3.5, almost the maximum opening for this lens. Now of course I chose that aperture because I needed the light, but once again I had other options; with three parameters to work with, you always do. I could, for example, have used an even smaller aperture, say f/8 or even f/16, and an even slower shutter speed to compensate for the even smaller opening in my lens. Why didn't I go that route?

More complicated decisions

This is where your decisions start to get really interesting. Aperture not only affects how much light gets into your camera; it has a profound impact on the depth of field in your photograph. Depth of field is simply a measure of how much of your photograph is in focus. A relatively shallow depth of field means that only what you have focused on is, well, in focus, and pretty much everything else is blurred. A deeper, less shallow, depth of field brings more and more of the photograph into focus.

The wider your aperture, the lower the numerical value of the f-stop, the more shallow the depth of field. Look again at the photograph of the bandleader above. Notice that while his head is in sharp focus, the pipes and decorative carving behind him are not. They are significantly blurred. That's the impact of my choice of an aperture of f/3.5. Now, is this good, bad, or indifferent? Obviously, you get to decide. But my sense is that it depends on what you are trying to accomplish in your photograph. If you want to emphasize the fine carving of the band leader's head at the expense of the pipes and decorations behind him, then use a relatively large aperture of f/3.5.

If on the other hand you want to place

the band leader in the context of pipes and fine woodwork behind him and bring the background more into focus, then you need to increase the depth of field by choosing a smaller aperture. And of course that means making adjustments in shutter speed and ISO to accommodate that choice.

Let's look at a picture where I deliberately brought more of the background into focus.

Once again we have the head of the band leader, somewhat more prominently featured in this photograph. And here the choice of aperture, shutter speed, and ISO are quite different. The ISO is still being held to 125, but the aperture is now extremely small, down to f/20. That is so small that the shutter has to be held open *four full seconds* to adequately expose the photograph. There is no way this picture can be taken without a tripod, not at a shutter speed that slow. Nevertheless, this combination of the three exposure parameters, like the last, has resulted in an adequately exposed photograph. The major difference here is in the depth of field, which has increased dramatically as a result of the much smaller aperture. Now the pipes and carvings in the background are almost as much in focus as the eyes of the bandleader in the foreground. Is this a better photograph? Again, it depends on what you are trying to achieve.

Here we get a sense of the bandleader placed in the larger context of the organ, its pipes, its decorative carvings with their colorful curves that contrast with the vertical lines and natural wood finish of the pipes. Here the organ itself is getting equal billing.

There are no tricks in either of these pictures. Each is simply going about getting adequate light in a different way, and while each manages to get the light it needs, how they go about getting it results in a significantly different picture, at least in terms of what the picture considers important and what it wants us to pay attention to, what it wants us most to see.

Manipulating depth of field is generally not something you can easily do with a smart phone or a tablet, at least not without some very sophisticated post processing, but if you are shooting with a DSLR in manual mode, the choice is yours.

In Part 2 in the next edition: taking pictures in low light, and considerations about composition.

A Tale of Two Fortunas

by John Farmer

John tells us how he found and restored a rare Adler Fortuna disc musical box, and the technical challenges he overcame. More technically minded readers will find the descriptions of his solutions helpful advice.

Additional photos and a video will be available on the Members' page of the MBSGB web site by the time you receive this Journal.

You've all heard the saying about waiting ages for a bus and then two or more come along together. Well, it seems to happen to mechanical music instruments as well. I have been restoring things, mostly organettes, for 10 years or so now and there have been several 'bus' examples, like 4 Autophones within a few weeks, 3 Herophons, and now 2 Fortunas. The Adler Fortuna disc musical box (Model No. 375) is a fairly rare beast with a 66.5cm (26 ¼") disc, playing 120 teeth (2 combs), a 14 note reed organ, a drum with 5 beaters and a triangle (Fig 1). With its disc bin, it stands 237 cm. high (Fig 2). I had never seen one until, in Autumn 2013, Kevin McElhone contacted me because he had acquired one (referred to as No. 1 in this article), and wanted me to restore the organ and drum while the rest of the machine was away for the restoration of its case and disc mechanism.

I like a new challenge, so I said 'yes'. The parts arrived from Kevin during the winter and they sat for a while in the workshop. During this time I was returning items to the *World of Mechanical Music Museum* and while I was there, talking about instruments in general, I was shown a large upright disc box, but without its bin which had been there for many years but not yet been restored. It was pointed out that the instrument should have an organ, drum and a triangle, but these were missing and, of course, it was another Fortuna (referred to as No. 2) similar to Kevin's. I explained that I currently had a complete Fortuna organ and drum in my workshop for restoration, and so I was commissioned to make copies of these so that this second Fortuna could be restored to its full glory. Fortunately the key gantry, including the reed was still present, although the beaters for the drum had been removed.

Fig 2 The Adler Fortuna disc musical box (Model No. 375)

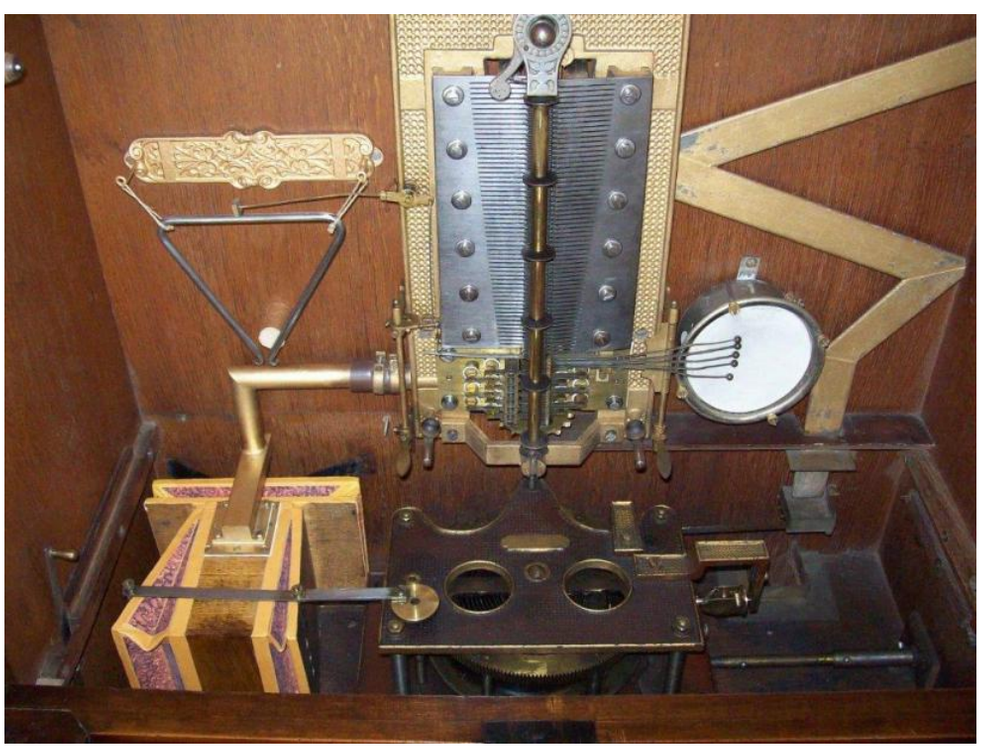


Fig 1 The 66.5cm (26 ¼") disc, playing 120 teeth (2 combs), a 14 note reed organ, a drum with 5 beaters and a triangle

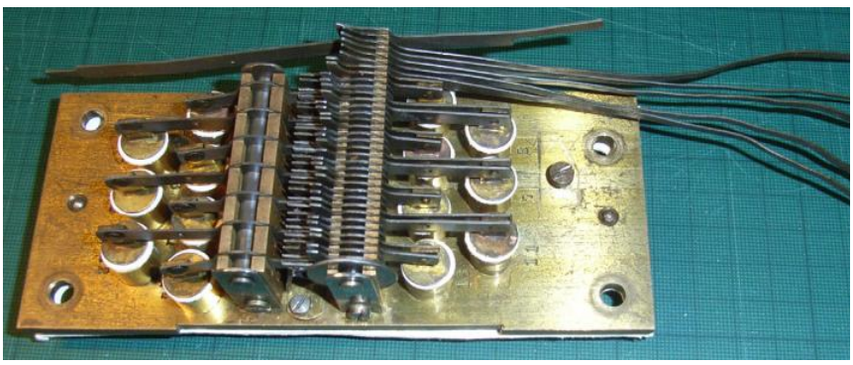


Fig 3 Fourteen double pallet keys sprung by by a strip of tiny leaf springs

Description

The additional instruments in the Fortuna are operated by a set of 20 keys in a gantry, which extends downwards from the star wheel gantry. Six of the keys are single pieces with extensions, 5 to beat the drum and 1 to strike the triangle, and have small wire springs to hold them down. The other 14 keys are doubles (i.e. 28 pieces). Seven of these doubles have pallets held between the ends of each pair, whilst the other 7 operate intermediate levers which, in turn, hold the other 7 pallets (Fig 3). These pallet keys are sprung by a strip of tiny leaf springs. The whole key assembly sits on top of a brass plate which also holds the 14 reeds. This plate then screws down onto a metal box which draws wind from the pump. The reason the organ keys are doubled is that the discs have double tracks for each note so that they can be sustained when required.

Fig 4 The reeds are each held in a small brass tube

The reeds are unusual in that they are each held in a small brass tube (Fig 4), one end of which is open and closed by the pallets. The 14 tubes are held in the main plate by tightly fitting brass collars, the upper collar serving to ensure that all the tubes are held at the same height. The shallots which hold the reeds are a tight fit in the tubes, and the semi-circular gaps, top and bottom, are covered on alternate sides to direct the air from the pump through the reed to make it sound.

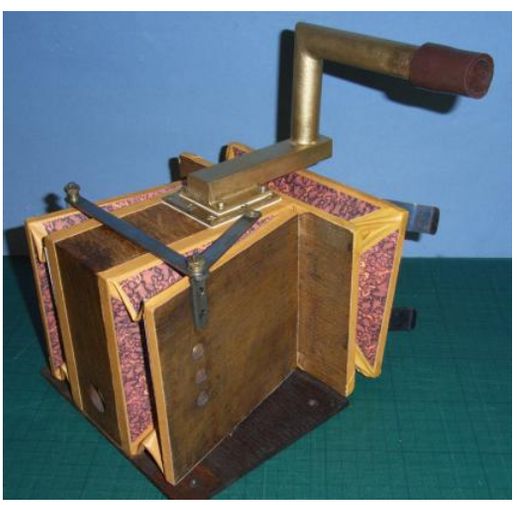


Fig 5 The pump is a wooden box on each side of which are hinged wooden bellows plates

The pump (Fig 5) consists of a wooden box, on each side of which are hinged wooden bellows plates, these being mechanically linked to each other and to the driving crank on top of the main disc motor. The sides and ends of these bellows have card sections covered in thin Perfection leather. The whole is similar in construction to most German organettes. Leather flap valves control the air flow. The front of the pump box contains a simple relief valve which is used to silence the organ if required. On the rear of the pump is an air reservoir, again with card and leather sides, pressurised by two leaf springs which bear on the rear of the main cabinet when the pump is installed. The reservoir has a relief valve, which

opens when the reservoir is fully inflated. On the top of the pump box is a brass and tinplate manifold with a tube to feed air into the air box below the reeds.

The drum is a short zinc cylinder with a tin plate bottom, all soft soldered together and with a brass bezel over the top which holds and tensions the drum skin by means of 4 threaded rods, which hook under the bottom of the drum. The beaters are of thin, tapering steel with brass balls on the ends to beat the skin. The triangle is similar to a normal triangle, and it hangs on cord loops to the left of the main gantry. A series of links join the striker to the key on the reed gantry. Each of the instruments, organ, drum and triangle, has manual control levers to silence them.

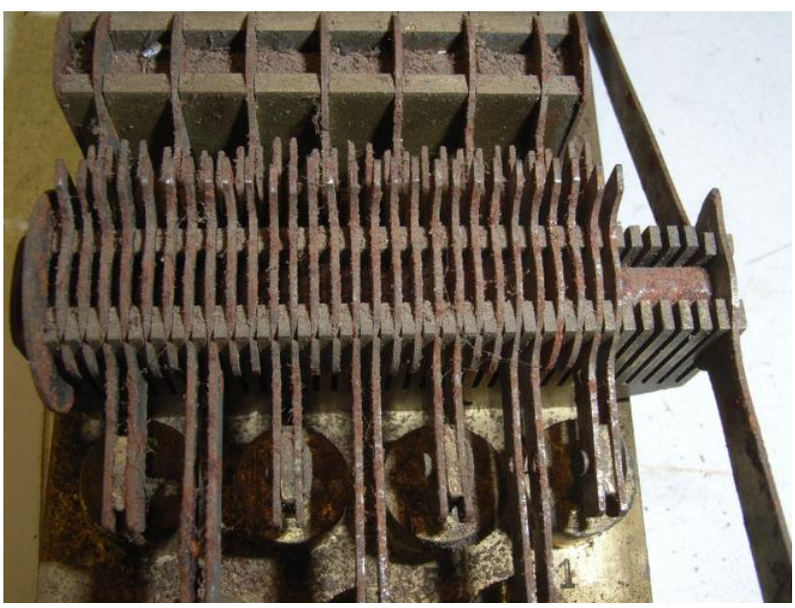


Fig 6 The parts in particular, were very rusty

Restoration

The reed plate and key gantry on both machines were fully dismantled for cleaning and repair. The parts in No. 2, in particular, were very rusty, (Fig 6) whilst No. 1's had been repaired with blobs of sealing wax to hold the pallet leathers in place (Fig 7).

All the steel parts were soaked overnight in Ferro-solve to lift off the rust, and then washed, dried and lightly oiled to resist future rusting. New soft leather discs were applied to the 14 pallets after removing all traces of oil. Each of the reeds was tested by lightly blowing by mouth and, fortunately, they were all working after a little fettling with a soft artist's brush. Strangely, one reed on each instrument had some damage to the tube holder so a little tweaking with fine pliers, and a little soldering were necessary to complete the work. New gaskets were cut from soft sheep leather and both mechanisms re-assembled. I did not make new drum beaters for No. 2, leaving that for the restorers in the museum workshop who would be working on the disc mechanism.

A replacement drum was made by copying the drum from No.1 as closely as possible. A strip of zinc was cut, round holes punched, and it was then put through the bending rolls to form a circle. The ends were soft soldered together, before inserting and soldering the base, which was made from a circle of tinplate, and finally adding two

Fig 7 The gantry repaired with blobs of sealing wax to hold the pallet leathers in place

zinc tabs as supporting feet. The bezel proved difficult, since the original had probably been pressed from brass sheet. An experiment to spin a disc of brass sheet resulted in two or three very wobbly looking pieces, which could probably have been used as ash trays. So eventually the bezel was turned on the lathe from a 6" x ¾" disc of solid brass. This was done in such a way as to save the majority of the centre, leaving just the thin, shaped ring required for the bezel. The ring clamp which holds the skin to the bezel was a simple strip of brass with a nut and bolt, and the four tensioners were made from steel rod, threaded at one end and bent at the other, plus four brass hand nuts for tightening (Fig 8). The skins for both drums were discs of vellum goat skin cut from banjo skins. They were soaked in water before fixing in the bezel with the ring clamp, and then pushed over the drum body with the tensioners fitted loosely, and left to dry. The tensioners were then tightened as necessary (Fig 9). I also supplied a normal musical triangle rather than attempting to make one, because the original had curly ends.

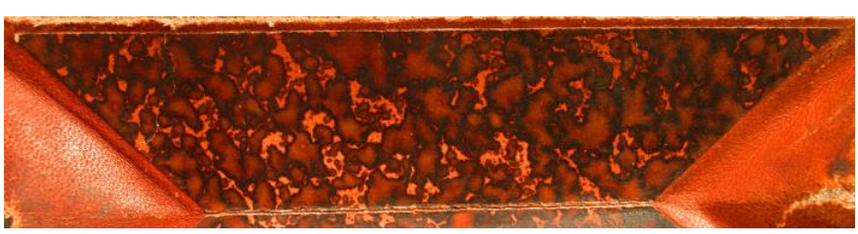


Fig 10 Pump decoration

The original pump was made using softwood for the inside panels, but with oak for the panels on show. A phone call to a local cabinet maker produced a couple of off-cuts of oak flooring some 50 years old, which was planed down using a bench-mounted thicknesser, and then cut to size to match the original. The top, bottom and sides of

Fig 8 The drum parts

Fig 9 The drum and pump

the central box were carefully planed to 45 degrees along their mating edges so as to form a strong air tight joint when joined with hot glue. The front and fixed rear panels were also joined with hot glue. The moving bellow boards were mounted on small brass hinges as per the original. The coverings for the bellows for both pumps were made up from Perfection leather and suitable card, which in this case was card used for making organ books, in a similar way to that shown in *Restoration Matters* by Nicholas Simons in the summer 2014 issue of *The Music Box*. The reservoir was similarly covered using leather strips and card cut to the original pattern. Leather flap and relief valves were installed in both pumps. The original pump had decorative paper applied to the visible card panels on the bellows and reservoir. (Fig 10). Since these originals could not be

re-used, they were photographed and replicas printed for use on both pumps.

The manifold on top of the pump consists of several parts. The brass mounting plate has a second, smaller brass plate screwed above it. To this plate is soldered an oblong section tinplate tube with closed ends, which in turn has a round brass tube soldered vertically onto its outer end. This tube has a soldered elbow to turn the tube 90 degrees to the right to meet up with the air inlet on the reed box. Folding the oblong section tube was the most difficult part, with several botched attempts until it was finally done by using a steel former. Soldering was achieved using a very fine nozzle oxy-propane torch. The whole manifold was then sprayed with gold paint. A short length of silicone tubing was used for the final connection to the air box.

After restoration, Kevin's parts were returned to him and his instrument has now been completed by his musical box restorer, and I am pleased to say, the organ, drum and triangle are working well, although some packing of the pallet leathers was necessary to lower one or two keys. The new parts have been supplied for the No. 2 instrument, but it is currently awaiting completion of restoration of the disc mechanism. The disc bin on No. 1 was badly wormed and generally in a poor state, so a new bin with the old door and disc rack has been made and the top cabinet restored. Around this time Steve Kember acquired another Adler Fortuna from which he loaned the glass motor cover so that a replacement could be made for No. 1. The same restorer also built a new bin for the No. 2 as well as restoring the main cabinet and making a new pediment based on a photograph.

Fig 11 The two cabinets are slightly different in that the door patterns, although the same, are reversed

Interestingly, the two cabinets are slightly different in that the door patterns, although the same, are reversed (Fig 11), and No.1 has the name *Jul. Heinr. Zimmerman, Leipzig* on the panel below the doors (Fig 12), whilst the panel on No. 2 is decorated like the rest of the case. Jules Heinrich Zimmerman became the owner of Adler in 1901, and the Adler products were then all re-named as Fortuna. More information on the company and its products can be found in *The Disc Musical Box Book* by Kevin McElhone.

Fig 12 "Jul. Heinr. Zimmerman, Leipzig" on the panel below the doors

The discs for these machines are designated type 'Z', and are themselves quite rare. Kevin had 9 discs and the museum had 3 new copies supplied by Lester Jones. Kevin's discs were also lent to Lester for copying together with one more from Steven Kember. Co-operation between these three owners has thus resulted in 3 complete examples of this rare machine in the UK, together with 13 discs for each. Since this project started Kevin has located another 2 machines in Germany (one sold by Brekers and featured on YouTube), and one in the USA, so just 6 examples are currently known. If you know of more, I am sure Kevin would like to know, particularly if there are more discs.

Restoration Matters!

18 – The Effect of Temperature on the Pitch of Organ Pipes

By Nicholas Simons

Much has been written about scales, temperament and pitch of our instruments. It is not the intention of this article to be an extensive treatise on these subjects but a brief explanation is a good starter for the main course to follow. They can be described briefly as follows.

Scale

The scale of any musical instrument is simply a list of the notes, and other functions, that it is able to play. We are all familiar with the piano, which has 88 notes ranging from bottom A right up to top C. Some domestic pianos have only 85 notes, so the top three are omitted. An octave is divided into 12 equal parts, and each octave is defined by a doubling of the frequency of its bass, or fundamental, note. The scale of the piano is therefore a list of every note, naturals plus sharps and flats, over its 7 ¼ octaves.

The scale of an instrument has nothing to do with the temperament or pitch.

Scales become interesting, especially for the mechanical music arranger, as they define what notes are actually available to be played. They may range from a small 14-note organette right up to a 112-key fairground organ, where the scale is separated into a number of divisions, and the same musical note may be available for playing in more than one division, each division having different ranks of pipes giving different tone colours. Overlapping scales permit arrangements of a more orchestral nature to be written. In a musical box the same note is often available on a number of teeth, which allows repetition.

In essence, the scale defines the musical capability of the instrument.

This short section cannot do justice to the subject. Indeed, a whole book has been dedicated to scales and anyone interested in the subject is recommended to buy *Treasures of Mechanical Music* by Reblitz and Bowers, Vestal Press, 1981.

Temperament

Several articles have previously appeared in these pages explaining what temperament is. Put simply, it is the way the octave is split up into its individual 12 notes. These days we use equal temperament, where each note division comprises the same mathematical ratio as the next, thus the octave comprises 12 equal parts, each being one semitone. Because an octave is defined as the doubling of the frequency, it follows that the ratio between one note and the next, a semi-tone higher, is the twelfth root of two, or 1.0595. A semi-tone is therefore a 5.95% change in frequency. It should be noted here that when discussing tuning we use the term 'cent', which is 1/100 of a semitone. Our modern ears do not notice the harmonic errors inherent in the equal tempered scale because we have grown up with it. Importantly, equal temperament allows the composer to use any musical key he wishes and for all musical instruments to play together, in all keys. In previous centuries, music used purer harmonics, but was limited to certain keys or close neighbours of those keys.

The tuning of a mechanical instrument to equal temperament has no bearing on the scale or pitch. If, however, an old instrument has a scale with a limited number of bass notes and hence can only play in a limited number of musical keys, there can be some benefit in tuning it to a historical unequal tempered scale. People with an educated ear may be able to hear purer harmonics, although the temperament chosen must fit the instrument's musical scale. This is a much specialised area of musical research, and most of us would not be able to hear any difference.

Temperament and musical history is an enormous subject and many books are available if the reader wishes to study this subject in more detail.

Pitch

Pitch is defined as the frequency of the oscillation of the periodic phenomenon for any particular note. It is measured in cycles per second, or more usually Hertz, named after the German physicist Heinrich Hertz, 1857-94. In early times pitch was arbitrary and local musical groups simply tuned their instruments to sound correct alongside each other.

With the advent of easier travel between cities and even countries it became necessary to establish a standard for musical pitch, and the standard selected was the frequency of the note A above middle C. Today, this is set to 440Hz and is sometimes known as concert pitch. In previous times this was standardised at a lower frequency. Early keyboard instruments are often tuned to A415, which equates to being one semitone flatter than today's instruments. It is important to understand pitch in relation to the design of an instrument as tuning up to modern concert pitch can often damage an instrument and even break its strings.

In the early part of the 20th century pianos were tuned to A435. This may appear to be a small difference from today's standard but it must always be remembered and understood when restoring older pianos, and especially orchestrions, which may include other instruments within their disposition. Even an ordinary player piano from this period should be tuned to A435, because to tune it to A440 could put additional strain on the frame and soundboard, and could cause the tuning pins to slip. Any piano tuner worth employing will be able to manage this requirement.

A brief aside about electronic tuners

In the good old days your local piano tuner used a metal tuning fork to establish the pitch of the instrument he was about to tune. A single fork, resonating at A440, was all that was required. The A above middle C is tuned from the fork and then he sets the scale, which is the hardest job of all. By using his ear, and listening for certain beats when playing two notes simultaneously, he establishes the correct pitch for all 12 notes in the octave. He then runs up and down the piano tuning all notes in perfect octaves from the middle octave where he has already set the scale. Nowadays, the mystique about tuning has been removed by the advent of electronic tuners. For only £10 I have bought myself a Korg CA-30 chromatic tuner. This allows me to tune every note on a piano and to any pitch, although it only works on equal temperament, which is not a problem for most applications. The only problem is that if you do use it for tuning every note on a piano you will get a dull sounding instrument that is not in tune!

Why, you ask. The electronic tuner is all very well for setting the scale, but beyond this it should never be used on a piano. Any piano tuner found using an electronic device to tune the entire piano should be sacked immediately! The reason is that a stretched steel piano string has harmonics very slightly sharper than the mathematical figure, i.e. the octave frequency is slightly more than twice the fundamental. When tuned by ear, this natural stretching will be automatically built in to the piano as each octave note will be tuned to the harmonic of the lower note. If tuned electronically to a perfect mathematical figure the resulting octaves will not be perfectly in tune with the fundamentals. Some may say that specialist electronic devices can stretch the octaves but this cannot be correct for all pianos as different sized pianos have different degrees of natural stretch.

The Korg CA-30 is a very good device for the subject of this article as it can be set to any pitch from A410 to A480, in 1 Hz steps. The subject of tuning musical boxes to an electronic device and the effect of octave stretching on a steel comb is open to further research and could be the subject of a future article.

The effect of temperature

All materials expand when subject to an increase in temperature and contract when experiencing a decrease. Pedants amongst you will point out that water does the opposite between 0 and 4 degrees Celsius, which is why ice floats and fish can survive the winter. This may be an interesting subject for a discussion on the meaning of life, but is nothing to do with organ pipes.

The iron frames and steel strings in pianos both expand at almost the same rate so the effect is cancelled out. The pitch of a piano, therefore, will not alter with temperature. The same applies to musical boxes where the characteristics of the steel comb are unaffected by the sort of temperature changes found in everyday life.

The same cannot be said, however, of organ pipes. Although the overall dimensions of the pipe itself, whether it be made of wood or metal, do change by a very small degree, this has a negligible effect on pitch. To understand the cause of a much larger pitch change we need to understand how the musical tone

is created in an organ pipe. There are two distinct types of organ pipes, flues and reeds. In a reed pipe the fundamental pitch is determined by a vibrating reed, which can be of either the free or beating variety, and the musical note created is shaped by the particular design of resonator which creates sound colours such as clarinet, oboe or trumpet.
A reed, being metal, changes negligibly with temperature so the effect of temperature on a reed pipe is negligible. The same is not, however, the case with the flue pipe. A flue pipe relies on the vibration of a column of air to create the note. The air column is vibrated by the action of the mouth of the pipe at its base. This puts into oscillation the air column to either a half wavelength for an open pipe or a quarter wavelength for a closed pipe. The pitch is therefore dependant on the length of the pipe and the speed of sound, and is defined by this equation:

$$f = \frac{c}{l}$$

f frequency in Hz
c speed of sound in m/s
l wavelength in metres

For a pipe of a given length the pitch is wholly dependent on the speed of sound, but the speed of sound is dependent on the air temperature, to an amount equalling the square root of its absolute temperature, and is given by this equation:

$$c = 331.5\sqrt{\frac{t + 273}{273}}$$

t temperature in Deg C

The frequency of the pipe is therefore dependent on the air temperature. The frequency ratio due to a temperature change is therefore proportional to the square root of the change in absolute temperature, as given here:

$$y = \frac{f2}{f1} = \sqrt{\frac{273 + t2}{273 + t1}}$$

y frequency ratio

The influence of temperature is independent of pitch and any determined deviation in cents is true for any note. The result of all this is that the pitch increases by 3 cents per degree. The following table shows how an A sounding pipe changes its pitch as the temperature drops from 20 degrees C to 0 degrees C.

The effect of temperature change on pitch in Hertz and cents

The deviation in cents shown in the table is the same, whatever the frequency of the note considered.

Temp ° C	Pitch Hz	cents
20	435.0	0
18	433.5	-5.9
16	432.0	-11.9
14	430.5	-17.9
12	429.0	-24.0
10	427.5	-30.0
8	426.0	-36.2
6	424.5	-42.4
4	423.0	-48.6
2	421.4	-54.9
0	420.0	-61.2

A temperature drop of 4 degrees results in a drop of 12 cents. The magnitude of this change is relevant to how an instrument sounds because even a person with an untrained ear can detect a pitch change of 10 cents. A trained ear can detect 5 cents.

The effect on our listening pleasure

Musical instruments will have been tuned at one specific temperature and that will have been chosen to be most relevant to the operating conditions of that instrument. An orchestrion, living indoors, will be tuned at 20 Deg C. If that orchestrion contains flue pipes the tuning of the piano and pipes will diverge as the temperature drops. An untrained ear can detect a pitch difference of 10 cents so it takes only a 4 Deg C drop in temperature to cause the pipes to be noticeably out of tune with the piano. Fig 1 shows a Weber Unika which has a rank of violin toned pipes which play either with the piano or as a solo instrument. In order to get the best out of such a quality instrument it is imperative that the owner understands the importance of temperature when tuning the pipes, and that the temperature mustn't be allowed to wander too much when the instrument is being demonstrated.

Most fairground organs have dispositions comprising both flue and reed pipes. A splendid example of such is shown in Fig 2. This is a 66-key trumpet barrel organ by Ruth of Waldkirch, shown during the 2008 organ festival in that Black Forest town. The polished conical resonators are the trumpet pipes and use beating reeds as their sound source. As the temperature varies away from the tuning

Fig 1 Weber Urika showing violin organ pipes

Fig 2 Ruth 64 key barrel organ, 1882

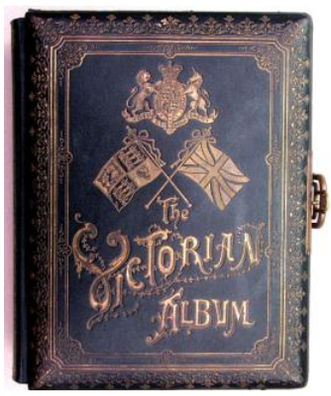
temperature, the pitch of the reed and flue pipes will diverge by the amount shown in the Table. Of course, the organ could well have been tuned at, say, 15 Deg C, but the effect is the same. A typical Gavioli organ found on the British fair-grounds has multiple ranks of flues and reeds so the varying temperatures of the British weather leads to these regularly sounding off-tune. Some naturally suffer from a lack of care but even the best restored organ can sound 'off' on a very hot or cold day, for the reason explained here. Owners of Dutch street organs, which often have a single rank of reeds as a trombone bass, can choose to silence this rank on very hot days as the effect of pitch divergence is very noticeable when only a single rank of reeds is used.

In conclusion therefore, it is advisable to demonstrate your valuable orchestrions only at temperatures appropriate to their tuning. Don't be too hard on the fairground organ owners who are playing their organs outdoors at extremes of temperature, say in the height of summer or at Christmas time, and if an owner yourself, keep your instruments in good order and regularly tuned at an appropriate temperature.

This That and T'other

No 10 Musical Photo Albums

by Arthur Cunliffe



In the early 1970s those starting to build a collection of musical boxes often had just three items in mind. The first was to acquire some sort of cylinder box, followed by a 19⅝ inch Polyphon. The third eagerly sought after piece would be a musical photograph album. In those days it was possible to find all three without too much searching, but sadly no longer.

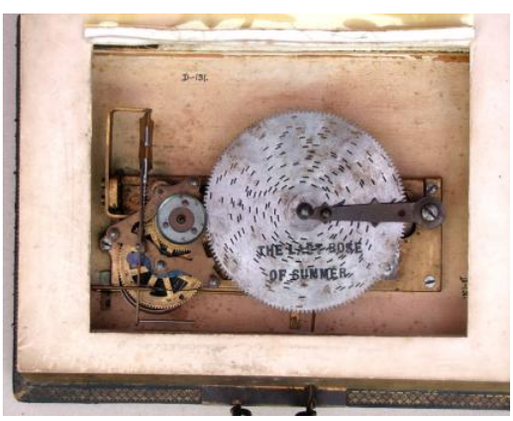
I do not know why musical photograph albums are so difficult to find nowadays, but relatively few turn up either in auctions or on eBay. Those that do, usually have a small two-air cylinder movement marked either JGM or HLMG. These movements were, I believe, made by L'Epée.

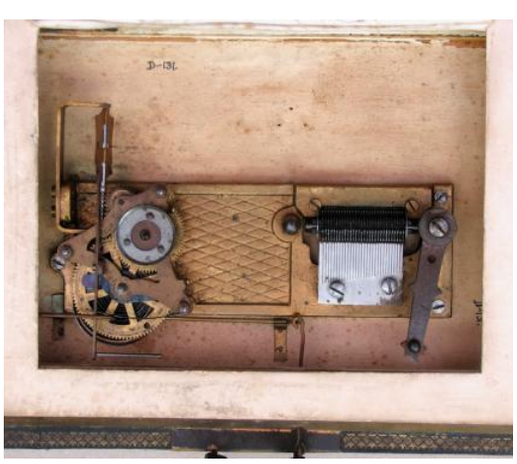
Some of you may not know that there was another type of musical album that was rare even in the early days of mechanical music. These were the albums fitted with a small disc movement. For those interested in expanding their collection finding one of these albums could be very rewarding. They are desirable, and will always remain so because of their rarity value. The disc movements were made by Edelweiss and had a 30-tooth comb. Their model 264 was the one used in albums, and more about these can be found in the *Disc Musical Box* book by Kevin McElhone.

The movement was covered by a sheet of celluloid, which will have turned yellow with age. There is a compartment within the front cover of the album for storing the 4.5 inch (11.5 cm) discs, which can still be found.

As with all antiques, condition determines the price so it is always advisable to avoid those in poor condition, particularly those with damaged spines, as repairs to albums are difficult and costly. However, one should always consider buying one less than perfect, as one may have to wait many years for another to turn up.

The example illustrated here is *The Victorian Album* produced shortly after the death of Queen Victoria in 1901.





A Steinway Model B Pedal and Electric Duo-Art Reproducing Piano

by Steve Greatrex

I have the pleasure of being the current owner of a fine Steinway Model B Pedal and Electric Duo-Art Reproducing Piano. The B was made in 1927 as (so I'm told) a special order for the ex-King of Portugal, Manuel II, who was in exile in West London. Although he never took delivery of it, and the piano ended up at Eton. The B was eventually purchased by The Auto Piano Company in Slough, and they used it for demonstrations, and as a recording piano for their piano roll enterprise.

As a regular visitor to the shop in the early 1980s I had the opportunity to play rolls on it, and also witness recording sessions. These performances were recorded on an Apple 2 computer, and after editing the files were used to control the perforating machine so as to produce new rolls. Tragically in 1989, the owner of Auto Player was killed, the business was closed and the piano sent for auction. I was not then in a position to bid, and it was purchased by another keen collector. He made a comprehensive pneumatic restoration, and had it re-strung and the frame refinished. Many years later I did buy it, and I've not had a moment of regret. It is played every day, and it still puts a smile on my face. I have continued the restoration process, including a full strip and French polish of the case, and with the help of other enthusiasts the piano is performing well. Only a small number of Steinways of this size (about 7'6") were built, and few survive today. I believe there are 3 in the UK, 2 in the USA and 1 in Russia. Please tell if you know of any more.

I was introduced to the great, late Bob Hunt and his Virtual Roll System, by an Australian enthusiast a few years ago. The Virtual Roll is an easily installed MIDI e-valve system. It enables roll-operated mechanical musical instruments to be played by digital files as well as paper rolls. All roll data, including expression, is conveyed to the e-valve system via MIDI, where it controls the instrument's pneumatic valves just as precisely as the original did. Purists may cringe at the thought, but rest assured – it can be removed in minutes. The valves are connected to the tracker bar tubing with a simple T piece. The computer sends instructions to open and close – just like the perforations in a roll. The piano's pneumatics operate in exactly the same way. I now have several thousand scanned music rolls on one CD, opening up a new world of music and solving a serious roll storage problem.

The note mapping of each decoder chip on the processor board allows any valve to be programmed to respond to any MIDI note/channel instruction. In an e-roll the entire tracker bar signal information is stored as MIDI note on-off data including the expression data. The musical notes and expression codes are in the same order in MIDI as they are on the tracker bar. The actual valve that responds to each note is programmable by following the note mapping procedure, and is pre-set for the particular installation when the Virtual Roll is prepared initially.

My musical tastes are rather eclectic, and this has given me the opportunity to listen to historic performances, as recorded by some of the greatest pianists of the age, and reproduced by the Duo-Art system and also, being both pedal and electric, it allows me to play 88-note rolls and give my own interpretation on the music.

One of the joys of our hobby is the ability to share and the B is usually the star turn at our musical soirées and society meetings. Early tests can be seen at https://www.youtube.com/watch?v=daR5IQqxvoc and https://www.youtube.com/watch?v=x8yRdzppnf8
Or search for 'Steinway Duo Art test recording' for others.

The President's Message No 7

A warm welcome to all, especially new editor, Richard Mendelsohn, at the start of both another year and a new volume of *The Music Box*.

Receiving the journal is one of the major benefits of membership of the Society, and I am sure you will find much of interest within its pages. Many thanks are owed Tony King for his very generous assistance as sub-editor in putting this edition together.

If you do not want to miss out on what is in store in 2015 be sure you have renewed your subscription. Otherwise regrettably, this will be the last journal you receive! Unfortunately, because of its quarterly nature, we cannot always inform you in time of items of interest. By the time you read this an exciting free concert of Rachmaninov music, performed by internationally acclaimed pianolist Rex Lawson, and Rachmaninov himself, will have taken place at London's Royal Festival Hall. Also BBC television will have broadcast the programme featuring Vice-President John Phillips' collection. To keep you more up to date at the last-minute and offer yet another benefit, we are going to trial sending members periodic alert emails where possible. These will be sent blind copied so that each recipient sees only their address and no one else's. If you wish to benefit from this service, and have not already given us permission to use your email address, please let us know via the acting Correspondence Secretary.

President of the MBSGB
Alison Biden

In this era of global information technology there may be some who think a Society of members is obsolescent. When I joined 34 years ago, MBSGB was the most expedient way for me to find out more about musical boxes. An additional benefit was to have access to others' collections. Now in 2015 what can MBSGB do for the individual that the internet cannot?

Not even the smartest website or electronic device can deliver the personal or physical experience. Getting to know people personally through membership of the Society increases one's network of like-minded people. This may happen either by direct contact or through personal introductions, on both a national and international scale. You may discover a potential contact on the internet, but how much more confidence in them do you have if you hear about them through a mutual friend, someone who actually knows them?

You might also find out by means of distance communication how to repair an instrument in your collection – but you will only feel the tension in a spring, or the flex in a disc, by physically experiencing them, and no video clip, often watched in isolation, can compare with the sense of magic, often shared, when listening live to a musical box, orchestrion or organette.

Some months ago one of our long-standing members sent me a copy of a charming old photograph of his daughter as a little girl fascinated by a large musical box.

That moment of magic
Photo David Shankland

It captured perfectly that sense of wonder. I have seen the same when someone hears a mechanical instrument for the first time. The thrill of knowing you have extended their experience is as great for you as the experience itself is for them. This is very much an instantaneous and mutual joy that can only be shared in real life, unachievable in isolation or via the internet. The MBSGB is about sharing, pleasure, education and preservation.

This year we have two exciting national meetings affording opportunities to share the pleasure of mechanical music. The first is the weekend 24-26 April in Essex, where we will be joined by members of the public and other Societies (see *The Last Word*). Do hurry and book now if you wish to attend. The emphasis will be very much on collaborating with the other Societies to present a mechanical music experience to the public, while enjoying lots of live music on mechanical instruments: think of the lively tunes from the end of the 19th and beginning of the early 20th centuries.

The second is 25 - 27 September, when we shall return to our favourite hotel in Derby, but with a completely different programme, including visits to *Pipes in the Peaks*, the *Yew Tree Inn* collection of instruments, steam railway ride, workshops and private collections. More details and a booking form will be in the next magazine.

A third event in which MBSGB members will be participating is the first ever, and hopefully not the last, *Organ Fest,* to be held in an English historic setting, the precincts of Winchester Cathedral. This promises to be a great opportunity to promote mechanical instruments to the general public, featuring some notable organs, and there is already a buzz about it in the 'organ' circles. Do come along on Bank Holiday Monday 4th May, visit this ancient town, and see and hear for yourself.

If you know of anyone still wondering whether it is worth renewing their subscription, or sceptical about joining, you should get them to consider this; without members there would be no Society. And without the Society, linked to its sister organisations – many of them international – there would be no organised community of enthusiasts working collectively to ensure the preservation of these lovely items for future generations to enjoy, or recording for posterity the data on them. Think *Register* and *Tune Lists* as two examples. If you enjoy the instruments, their mechanisms and their music, you owe it to their preservation to share that enjoyment – and also add your weight to that collective body and persuade others to do the same.

Register News No 85

In the last Register News I told you that by developing new computer programmes the Register would be taken to a new level. This has taken place but not without some glitches. The Register is in a constant state of change as new boxes are entered. Unfortunately my skills in computing have not quite kept up with all the frequent changes being made in programming with every move seeming to be a challenge!

Microsoft's Access database is very powerful, and like all complex programmes it is difficult to manipulate with ease and confidence. However the aim is eventually to arrive at a state where queries can be dealt with, and the results of those queries communicated via the internet to those who need to know. These could be as a Word message, a PDF file or by using Access. The original DOS-based programme cannot be printed by modern printers, and few people nowadays have DOS on their machines so making contact in this way would no longer be appropriate.

These problems are being worked on, but we are not quite there yet. However I envisage in future that parts of the Register will be available via emails with possibly pictures of boxes added as attachments to the files. Those preferring to communicate via the ordinary postal system will still have that option open to them.

The number of boxes now registered stands at 10,250, and I have over 3,500 pictures of boxes to go alongside the Register. Knowing who has the copyright for some of the pictures might be a problem and restrict their use, but I hope that members who have sent in pictures for Register use will not mind sharing the photos with others. To maintain the integrity of the Register, it will have to be published on a read-only basis so as to avoid all and sundry feeding in spurious information, which would quickly corrupt the whole database. There will always have to be only one person allocating unique Register numbers to prevent the same box being registered time and time again.

Interchangeable and/or re-change boxes appear in the Register in three main types. Many of these boxes do not seem to have retained their original tune sheets. They must have had separate cards in the first place which were not pinned to any part of the case and so have got lost over time. The interchangeable boxes that do have their tune sheets pinned on the inside of the lid fare much better having a markedly increased survival rate.

The most ornate interchangeable, or type one, were boxes fitted into substantial and often complicated pieces of furniture with a dual purpose, such as a fully fitted writing desk. These must have been very expensive to make and limited in number, and so today are few and far between.
The second type of interchangeable box was made to stand on a matching table. Again, these were far from cheap, but at least quite a large number of them are still around today having survived the ravages of time. In most cases the table had special drawers designed to hold the spare cylinders. This is where the original tune sheets would have been kept.

The third and final types of box were those that were nicely made and designed to stand on their own. Most of these appear to have been shipped with quite roughly-made pine boxes to house the spare cylinders. No doubt these storage boxes were meant to be kept out of sight. If one is very fortunate, the tune sheets for all the cylinders will be attached to the inside of the lid. Mermod was one maker who adopted this approach.

The illustrations depict two types of tune sheet for interchangeable boxes that have matching tables.

I am indebted to Breker auctions for these pictures and for producing a helpful catalogue.

Arthur Cunliffe

Fig 1 shows the tune sheet for an Ami-Rivenc box (S/No: 41998), which is similar in many ways to the box illustrated in *The Music Box Volume 26 No 7* on page 263. However this particular box does retain an original tune sheet. Notice that the 'Winged Lion' trade mark is on the bottom of the tune sheet, illustrating yet again the division between Rivenc and Bremond.

Fig 1 Tune Sheet for Rivenc No: 41998

Fig 2 illustrates the actual box (S/No: 41998).

Fig 2 Ami-Rivenc No: 41998

Fig 3 shows another interchangeable box, this time made by Bremond (S/No: 12560), which shows the care taken to make a very pleasing piece of furniture whilst being practical with drawers for the spare cylinders.

Fig 3 Bremond 12560. Note keys for locking the drawers

Fig 4. Although not having the Bremond name on the tune sheet, this is typical of a design used by them and has been seen on many of their boxes.

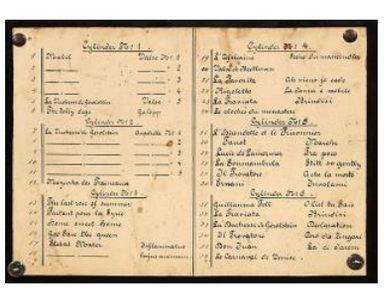


Fig 4 Tune Sheet for Bremond No 12560

All pictures reproduced by kind permission of Breker Auctions

Teme Valley Winders

Christmas Meeting 6th December 2014

Although a few of our regulars were missing, notably Alan Pratt and Roy Evett who were both recovering from recent illnesses, this was a well-attended meeting with several new attendees to the Winders. John Phillips welcomed Ginny Williams (a member of the U3A), Jenny Weaver (a recent recruit to MBSGB) and John and Christine Shirley, all attending the Winders for the first time. John Phillips set the meeting going by explaining that he had asked several people to bring along old hand tools and machinery to talk about.

First up was Nicholas Simons who presented the audience with a substantial block of wood to see if anyone could identify it. It was in fact lignum vitae, and the piece in question had been Nicholas' great-great grandfather's last. It was used during his work as a theatrical slipper maker. Other items of interest from Nicholas were a set of feeler gauges, which had belonged to his great uncle, a young mechanical engineer who graduated a year before going off to fight in the Great War, but unfortunately did not return; an early wire gauge consisting of a simple tapered slot with the gauge noted where the relevant wire would fill the slot; a 2"-12" inside micrometer and a metric dial gauge, both acquired when a former workplace closed down. He then went on to explain how valves on pneumatic instruments, in this case a Helios orchestrion, can be accurately set using the dial gauge.

The tools laid out

John Harrold then took up the theme of old tools to show a hand-operated clock-wheel cutting engine, a watchmaker's lathe which he kept for its beauty as much as its function, a gear depthing tool for accurately positioning pivot holes, and a variety of special hand tools used in clock and watch making. John Moorhouse followed with a topping or rounding tool, which is used to finish gears to clean up the tooth tips and ensure they are perfectly round and concentric with the pivots, and a miniature hand milling tool. Tools similar to those presented could well have been used for musical box manufacture and repair.

Wheel cutting engine

After lunch, and a few Society notices from Alison Biden, John Phillips said a few words about his new acquisition, a unique architectural wall clock which includes an escapement based on the Harrison 'Grass Hopper' escapement. John also reminded the audience to have a look at his Euphonicon piano which is beginning to take shape again, although the playing mechanism is still away being restored. The possibility of completing the restoration has inspired John to acquire a 1907 65-note push-up by John Broadwood of London, which he hopes will one day play the euphonicon. He then called upon Kevin McElhone to play the push-up in conjunction with the Yamaha upright piano.

Kevin with push-up

Kevin played two rolls, *Sister Susie's sewing shirts for soldiers* (Aeolian themodist rolls 16111), and *Heigh-Ho* and *I'm Wishing* from the 1936 Disney film *Snow White* (Meloto roll 42820A). Kevin then showed a large model depicting the action of disc box star wheels and dampers, which had been improved by John Phillips.

James Buxton took the stage to talk about the skeleton clock he had made, based on the book by John Wilding. James has made a number of clocks and explained how he had gradually developed his workshop machinery to a

very capable 4-axis CNC milling installation, which he can use for cutting and crossing out gear wheels and engraving dials amongst other things. His talk was accompanied by a sequence of photographs showing the machinery in action. This was followed by a brief news film showing a recent visit by Prince Charles and Camilla to the Birmingham School of Jewellery where they saw, and seemed quite taken by, John Moorhouse's Fabergé-like singing bird egg.

James Buxton'e skeleton clock

John Shirley, who had come along to see John Phillips' straight line engine-turning machine, was invited to talk a little about his company – he is a gunmaker. His company, Birmingham Gunmakers, which includes Border Barrels, makes top quality barrels and complete guns. Their barrels are supplied to many well-known makers of high quality shotguns, as well as rifles, including military weapons. John actually started his talk by showing examples of early gun locks and explained how the Rev. Alexander John Forsyth developed the percussion cap to make the original exposed flint-locks safe and reliable. This eventually led to bullets and cartridges with built-in percussion caps. John also talked about some of the methods employed in gun making, including production of the rifling. There was considerable interest from the audience resulting in a lengthy discussion on some of the finer points of gunmaking.

David Worrall had brought along his Eckhart musical table display which has a Christmas-tree stand as well as a charger plate. At one time it was believed that Eckhart only used musical movements from Symphonion, Monopol and Kalliope. However, amongst David's discs was one which, although the name was almost non-existent, did have the letters YPH still visible, suggesting that these were Polyphon discs and therefore a Polyphon mechanism. Eventually another example turned up with several Poylphon discs which proved the point. The discs are 7000 series. David also showed a fluffy-dog toy which sings, rocks and flaps its ears.

Bob Dyke demonstrated two very nice musical boxes, the first a LeCoultre 4-air from around 1850 and the second a Nicole Frères 6-air, serial 19903. Both played very nicely. Bob also showed a musical snow globe. More musical boxes came from Terry Longhurst, starting with an early 6-air of unknown make, possibly LeCoultre, having the tunes *Frau Diabolo* (1830) and *Freischutz* (1824) suggesting a date for the box of 1830–1832. his was followed by a Martinet et Benoit snuff box which, unusually, plays one tune across two turns and the a second tune on one turn. The last item from Terry was a watch movement containing a barrelet musical movement which does work, but plays poorly. It has 2 stacks of 12 teeth (24 in all). Keith Reedman brought a lighter note by first playing an arrangement of *Happy Birthday* on his 14-note organette. The music had been arranged and cut for his birthday by his brother-in-law who is a composer, so Keith asked him if he could do something similar for his 20-note MIDI Konzertina. The result was *Happy*

Watch with barrelet movement

Birthday Ramble, which was a quite amazing arrangement of the simple tune. Kath Turner followed with a musical box she couldn't resist because it has artificial flowers in a panel behind the glass lid. It has a PVF-type tune card and plays 6 airs with hidden drum and bells. It has an inlaid monogram on the front, 'AN' or 'NA', and probably dates from around 1870.

New member Jenny Weaver presented a number of novelties, the first being a china cottage with *Alice in Wonderland*.

PVF with flowers

Its mouse was missing but Jenny had found a suitable replacement in a charity shop. Next was a Kigu musical powder compact inherited from her mother. The last item was not musical but was a toy chocolate disc dispenser by Stollwerck of Cologne, the same company which made chocolate records. Other instruments played during the afternoon were John Phillips' Pell 31 street organ, his Polyphon Mikado, and a Hoffbauer Harmonipan street organ with MIDI control, which belongs to Nicholas Newble, who was unable to attend the meeting. The next Winders meeting will be their 10th ANNIVERSARY meeting which will be held on Saturday 13th June 2015. The meeting will start at 11:00 am and include a catered buffet lunch, for which there will be a small charge, and continue until early evening. Members who wish to attend MUST contact John Phillips on 01584 781118 to confirm. Liquid refreshments will be provided during the day. Also let John know what you intend to bring and/or talk about so that an interesting programme can be arranged in advance. Further information will be provided in the summer issue of *The Music Box*.

John Farmer

Report of the Midlands Group Meeting

18th October 2014

Around twenty members and friends attended the recent meeting of the Midlands Group of the MBSGB, held in Derby. We were pleased to welcome one new member to the Society for his first meeting. The format of the meeting remained as usual, starting with a 'show and tell', followed by a lunch break, and then on to a more informal time socialising and listening to the resident instruments in the collection.

Doug Pell started proceedings with a non-musical mechanical object, this being a vintage tinplate toy by Lehmann of Germany. The Tut-tut is a particularly collectible toy comprising a man driving a car whilst blowing his trumpet. It dates from 1903, when motor cars were first venturing onto the roads and laws were being passed relating to safe driving and the use of horns. The car moves along erratically, steering this way and that whilst the man blows his trumpet. Lehmann were obviously poking fun with early driving techniques.

Dennis Evett and Eric Hartley brought along two Polyphons, both playing 11½" discs, but each sounding completely different. This presentation showed the difference between the single, and double-comb models.

Kevin McElhone then showed us a rare 4½" Symphonion Manivelle, which played a 20-note disc. This looks similar to the more usual 30-note discs used by the similar model, often found as part of the Symphonion carriage clock, but they are obviously not interchangeable.

We then moved on to two larger cylinder boxes, both brought to the meeting by Alan Godier after a spell in his workshop. Firstly we saw a sublime harmony box by Conchon with an 11" cylinder. This had been bought by David O'Connor twenty years ago at Christie's. It plays 6 operatic tunes, including *La Traviata* and *Carmen*, and is now a joy to hear with its dampers all in working order. Next, Nicholas Simons was introduced to his first 'real' cylinder box, a Nicole Frères with a 13" cylinder playing 8 operatic tunes. This was restored by Alan from his own stock. It plays favourites from Verdi, Bellini, Rossini and Gounod. The case has an interesting inlay decoration which is shown in Fig 1. Fig 2 shows the tune sheet.

After lunch we spread out around the house to chat and view the resident collection. Of

particular note was the first public performance of Nicholas's Hupfeld Helios orchestrion, which he has spent the last three years working on. This was bought from a guest house in Bavaria, where it was installed new, some time around 1920. Nicholas has restored the instrument completely and it plays faultlessly. It is planned to write an article describing the restoration for a future issue of *The Music Box*.

The next meeting of the Midland Group will be held on 18th April. Details in the Dates For Your Diary on page 41.

Nicholas Simons

Fig 1

Fig 2

News from other Societies

Compiled by Alison Biden and Nicholas Simons

Mechanical Music Vol 60 No.5 September/October 2014

(www.mbsi.org)

This edition anticipates the MBSI convention in Florida, in October 2014, with various messages to that effect in the 'business' columns, and over five pages previewing the event. An additional two pages focus on the Mortier and Wurlitzer Opus 1616 organs of the Jankos, which were part of the convention programme. Dave Cokrum then treats us to eight pages on how he makes a new Polyphon disc, illustrated with several graphic photographs. Picking up on The Hunt item of a musical inkwell from a previous edition, Luuk Goldhoorn writes about an Austrian one in his own collection. Clay Witt, lamenting the shortage of articles on phonographs in Mechanical Music, addresses the issue with four pages about 'Big Tom', an Edison Diamond Disc 'Chippendale' model C19 phonograph, which he acquired, named after its inventor. This is followed by an account of the musical-box making 'camp' at The Villages in Florida. The Villages is a settlement specifically for retirees, and it is commendable that Wayne and Ellen Myers have spearheaded an initiative which not only educates young and old alike about mechanical musical instruments, in particular musical boxes, but also bridges the generations by bringing together children and the retirees in a shared activity. There are chapter reports from the East Coast, Mid-America, two from the National, and one each from the Southern California and Japanese Chapters. This edition carries the last report by Ardis Prescott as Membership Chair, in which she features the collection of Dave and Dixie Boehm in Southern California.

Mechanical Music Vol 60 No.6 November/December 2014

(www.mbsi.org)

This edition opens with the usual several pages of 'business' news, followed by an article by Kermit Hobbs, entitled 'A stand for my Stella'. Mr Hobbs, a proud owner of a Stella model 168 'Grand' could not find a suitable stand for it – so he improvised by cannibalising two smaller tables and fixing them together! QR codes link the reader to where the box in question can be seen and heard on the internet. Another practical article follows, 'Restoring a Vintage Veerbeeck Fairground Organ'. The organ in question is a 61 key Verbeeck, built in 1921, owned by Cranker's Collection of Mechanical Marvels in Pennsylvania. Of particular interest to MBSGB members is the fact that this organ and its attendant ride used to travel around England, and indeed it was made in Birmingham. During restoration a new British Organ Blower Company organ blower was added, and new keys supplied by Andrew Pilmer. Rod Cornelius then treats us to another restoration story; this time the subject is an Ami Rivenc sublime harmonie box made around 1891-95, but with a difference – it has two cylinders on the same shaft, playing two separate combs. He goes on to describe how both the mechanism and the case were restored. Space prevents me from going into too much detail, but the 'before' and 'after' illustrations are impressive! A brief item from John Ulrich explains how he produces new piano rolls with his business partner, Tom Brier, to showcase the music of the Ragtime era. Bill Wineburgh then describes how he mounted a temporary exhibition of cylinder and disc musical boxes for a library. Finally, reports from the East Coast, Southern California, Golden Gate and National Capital Chapters conclude the contents of this issue.

The AMICA Bulletin Vol 51 Nos 5 & 6 Sep/Oct/Nov/Dec 2014

(www.amica.org)

Editor Glenn Thomas explains the reason for the double edition: 'This allows us to move to modern, proper and contemporary publication norms by having our publication in reader's hands before the first date of the cover month.' In his regular column, 'Nickel Notes', Matthew Jaro writes about Marty and Laurel Nevel, and their mechanical music collection just outside Chicago, and one of the 'home visits' on offer to those attending

2013's MBSI convention. The collection features a Mills Violano, a Steinway Duo-Art Piano, an Edison Cygnet Horn Phonograph, a Gabel Automatic Entertainer, a Conchon musical box with bells, a Kalliope with bells, a Capital 'cuff' box, and an Otto 'Pianette', of which only seven are known. This is followed by part two of John D Rutoskey's series on 'J.P. Seeburg: Seventy Years of Innovation', featuring orchestrions of the Prohibition era, and early coin-operated phonographs. The article ends by bringing the products up to the mid 20th century, with what a British reader would term 'juke box'. Editor Glenn Thomas found time before attending the MBSI convention to come along to the Great Dorset Steam Fair, which he reports on enthusiastically, accompanied by beautiful coloured illustrations, although he is less enamoured with the cost of attending! There are then four pages about the music roll perforating operations of the Play-Rite Music company and its products. This edition concludes with reports from six chapters, and several advertisements. The photograph on the inside back cover recalls my own visit to Florida this autumn, as I believe I saw a copy of this scene of Henry Ford listening to Edsel Ford playing a player piano while on a camping vacation, at the Edison-Ford Museum in Fort Myers.

The Key Frame (Issue KF2-14)
(www.fops.org)
This issue starts with an extensive article describing the full restoration of the Gavioli organ, once on Strudwick's Gallopers and now owned by the Statham family. Richard Dean gives details of the organ's history and recent restoration, and includes many photos of the restoration process.

The 2014 AGM is reported, along with a report of the accompanying open day held at Kevin Meayers' workshop in nearby Chesham. Kevin continues the traditional trade of organ building, repair and music cutting in the present day and there is no shortage of customers for his skills. A CD of a recently restored interesting organ is reviewed. This is a 41 keyless *Model 77 Wilhelm Bruder Sohn Starkton Organ*. These small WBS organs are amazingly powerful and can be more versatile than the larger and more common 48 keyless French and British organs. Musical arrangements recorded are mostly from the master, Gustav Bruder. This issue's Musical Roots describes the life and music of yet another 'one hit composer' Vittorio Monti. Yes, this is the chap who composed the famous Czardas, the tune that we all know, but the composer of which few can name. The name of the tune, however, is actually of a traditional Hungarian folk dance, comprising passages of varying tempo, and derives from the old Hungarian word for tavern. Many composers included Czardas elements in their tunes but Monti is accredited with composing the definitive version.

The Key Frame (Issue KF3-14)
(www.fops.org)
This issue contains the news that two of our most famous large organs are up for sale. Bill Hunt has travelled Wonderland for 50 years, this being a magnificent 98 key Marenghi fronted Chiappa restoration that appears regularly at most Midlands rallies. Also for sale is the 105-year-old White's Gavioli, being sold for only the second time in its history, by Neil Corner, who bought it only a few years ago from the original showland family. A previous famous large organ went to a well-known American collection so it is hoped that these organs can find new homes here in GB. Prices of all organs are, however, subdued at present so it is possible that they may not find a buyer at the prices expected.

Brian Blockley is fondly remembered, after his death at 80. Brian was a pioneer organ owner who showed his organs from his tyre business in Ossett. Fred Dahlinger contributes an extensive article about the restoration of a Limonaire 67 keyless orchestrophone, contrasting this with other Limonaire organs of a similar size. This issue's Musical Roots covers the life of Hayden Wood, who, in 1916, wrote the music for the song *Roses of Picardy*, the words being written by the practising barrister Fred Weatherly who was a prolific lyric writer. Apart from ballads, Wood also wrote light classical pieces including his *London Landmarks Suite*, which included *The Horse Guards Whitehall*, which was used by the BBC for its long running programme Down Your Way, which ran from 1946 to 1992.

Organ Grinders' News, No 90, Autumn 2014

(www.boga.co.uk)

This society holds two major events each year and the second of those, the summer gathering, is reported in detail. This year it was held over a week in August at Bressingham Gardens in Norfolk, well known for its steam railways of many gauges and organs. Visits were also made to local collectors Jonny Ling and Alan Smith, both of whom were visited by the MBSGB recently.

The three yearly-organ festival at Waldkirch is also reported as this attracts a multitude of hand cranked organs as well as the larger fairground and concert organs. This festival attracts enthusiasts from around the world, including a large group from the UK, many of whom are members of the MBSGB.

Player Piano Group – Bulletin 208, Autumn 2014

(www.PlayerPianoGroup.org.uk)

This issue starts with a report of the AGM, albeit in abbreviated form, which does not do justice to the excellent presentation by Richard Sheppard, who has installed a number of electronic solenoid systems into high-end pianos. This ground-breaking work should be reported separately in greater detail in the journal.

The annual PPG Weekend Away was well attended and benefited from a well-organised programme of visits, culminating in a most enjoyable afternoon at Jack Henley's extensive collection of cars and music.

The downsizing of one of the only two remaining suppliers of piano parts in GB is reported. Heckscher's has shut its warehouse in Camden Town and will be run by the owner, Martin Heckscher, from home. The company was started by Martin's great-great-grandfather in 1883. This area of North London used to be Britain's piano centre and in the early 20th century you could find 149 piano factories there.

Three obituaries are included, these being for Honorary Associate Christopher Hogwood, musical box restorer Keith Harding and 91-year-old, long time restorer and holder of regular social meetings, Reg Richings. Reg had a collection of select instruments and he saw to it that they would be retained by other enthusiasts after his death.

North West Player Piano Association Journal – Christmas 2014

(www.nwppa.freeserve.co.uk)

Another packed issue of 65 pages from this small but very active northern society, thanks to the editor, Terry Broadbent. Six home visits are already planned for next year covering areas from Rutland to York to Preston. Terry, under his own name and many pseudonyms, pens articles on Bluthner, the transition from 65 to 88 note piano rolls, lawyers who became song writers, the rise and fall of the 'push-up' piano player and the women in Mozart's musical circle. This issue's famous musician is Edwin Fischer, 1886 – 1960, who recorded 12 Welte and 7 Duo-Art rolls. Appropriately, for the current commemorations, the song roll analysed is *Pack Up Your Troubles in Your Old Kit Bag*. This was written by brothers Felix and George Powell from St Asaph in North Wales. George wrote the words under the name George Asaf, after their birthplace, and Felix came up with the music. This was in 1915, and the song continues in the public consciousness right up to the present day, not bad for a one-hit wonder.

Elsewhere, home visits are reported, the internet is trawled for interesting mechanical musical items and a comprehensive list of suppliers and restorers is included.

Non-English journals

Het Pierement – October 2014

(www.draaiorgel.org)

The first five pages of this edition are occupied by a report on an organ festival weekend, held in Utrecht on 23rd and 24th August, to commemorate the 60th anniversary of the KDV (the Dutch society.) It was complemented by presentations in the Speelklok Museum, and a concert. President Wim Snoerwang then presents the fifth instalment in the series, '50 years ago in Amsterdam', a collection of photographs from that era, with explanatory captions. Alberic Godderis, restorer in residence at the Speelklok Museum, describes the work on the 68-Bursens 'De IJzeren Hein' (a name which translates, according to google, as The Iron Reaper.) A photograph of the finished article appears on the outside back cover of the magazine: it is difficult to see any difference between it and one taken in1932, other than the up-to-date one shows the grandiose Art Deco façade in glorious colour. The next item

is about the associates of the Waldkirch firm Gebrüder Bruder, discovered in Hannover. This report is by Roland Wolf, who, building on the work of the late Jan L M van Dinteren, dedicates it to his memory. The 'Short reports' section of the magazine is dedicated to three obituaries, and letters received in response to two articles in the July edition. Something completely different: four pages about the firm of Julius Berthold & Co, of Klingenthal in Sachsen, which made machines for the musical instrument-building industry. Of interest here are those for reproducing musical box discs, and punching paper rolls. Riccardo Drigo is the subject of the next item, a biography of this composer, who wrote the tune *Les Millios d'Harlequins*, which is very popular on organs. Composer of opera and ballet music, he spent some time in Russia, where he became friends with Tchaikovsky. James Reid, son of Andrew, the current owner of an 89-note Pierre Eich organ, writes briefly about the organ's career since it disappeared from the Dutch scene many years ago, and last written about in 2004. In the meantime, it has been trailed around England by a succession of different owers, accompanying various attractions, and undergoing a number of restorations. James finally announces it will be visiting the Netherlands once again, going to a gala night in Haarlem. Another biographically-themed article, featuring the Oosterbeek family of Eijbers, preceeds reports of the Waldkirch organ festival, another organ event in Haarlem held in June, and a two-day event held in August in Tilburg.

Musiques Mécaniques Vivantes – 3rd Quarter, 2014

(www.aaimm.org)

After the opening remarks of President Jean-Pierre Arnault, this edition of 52 packed pages kicks off with a short piece about an ingenious enthusiast, Étienne Brisson, who converted an accordion into a self-playing instrument. Equally ingenious is the next author, Pierre-Louis Freydière, who writes from the point of view of a fair organ, a Gaudin, seen at the 2014 *Dorset Steam Fair*, with a lively account of its history and music. The subject of the next article is also somewhat out of the ordinary, as it features Jacques Courtois, a ventriloquist, who is also a collector. Philippe Beau then writes about another barrel piano to arrive with Marcel Mino, this *Little Jazz Band,* virtually the twin of one featured in a previous edition. It was found at the Sassenage Emmaus. (We never get these things at my local Emmaus!) A number of organ festivals are reported, including the third Organ Festival of Ornans, (21st and 22nd June), and the *Les Gets Festival*, with its theme of gastronomy, and an extended tribute to the late Philippe Rouillé. There were around 100 entertainments, and 440 participants. One of the highlights was the *Orgarêve*, a mechanical instrument specially created for the event by Christian Fournier, consisting of 48 pipes, using the Limonaire 52 scale. It would appear to be mounted on an old car body. Another special creation, by Michel Carlini, called the *Marmitasson*, was based on a large cooking pan. The tribute to Philippe Rouillé included the unveiling of a plaque as the Les Gets museum named its resource centre after him. Yet another feature focusing on an organ festival, the 2nd festival of Montcenis, also has its author, Agnès Courdavault, assuming the identity of an organ. Apparently the Montcenis shop window displays contained examples of mechanical instruments just for the festival. Michel Trémouille then gives a brief account of the 2014 Waldkirch Organ Festival combined with an update on the European Project. Jean-Marc Lebout writes about a musical box attributed to 'Alder' which he found in a Brussels antiques gallery. With the help of a Swiss friend, Jean-Marc was able to find a little out about Ferdinand Alder, and dates the cylinder box between 1860-70. It is a 'two per turn' but the cylinder is only 7 cm in diameter, and 28cm long. In his account of an encounter between a nine-year-old boy and a Gasparini fair organ, Jérôme Collombe captures the wonder of the child, who vows to himself to own such an instrument one day. In 2010, at the age of 28, Jérôme achieves his goal, finding the 49 note Limonaire, Le Voltigeur. It had an unexpected television appearance, on an antiques-themed show, and was deemed so unusual that the main presenter was involved in the interview, and turned the handle herself. In another item, Antony Chaberlot writes about the firm of 'Charrière et Cie', known for being a great importer into Switzerland of German-built orchestrions. In

1972 the Weber family lent a copy of a booklet about Charrière to David Bowers, who published photographs and commentary in English. It would seem that now the Bowers version is the only one traceable, and here the French Society reprints Bowers' copies of the photographs with its own commentary. The Charrière site in Bulle has changed little since the 1920s. There is a footnote about a visit to the Café Fribourgeois to hear the Weber Solea orchestrion, well maintained and still playing perfectly. This is followed by a report from Jean-Marc Lebout on the French Society's visit last spring to the Lyon area. Through the good offices of Christian Fournier, the Society was able to visit the collection of Pierre Bocuse and wine museum of Georges DuBoeuf. Christian's father, Marc, was responsible for setting up the Bocuse collection and maintaining it, a role Christian continues today. As written about previously, one of the instruments in this collection, a Gaudin, was immured in 1940 to hide it from the occupying Germans, and was only rediscovered in 1966. Another visit was to the Automata Museum in Lyon. This was founded as a consequence of the post-war industry of building electro-mechanic automata to order, for marketing purposes. When the interest declined the owners decided to start the museum. The owner, Pierre Billon, also has a collection of mechanical items, including a coin-operated Polyphon and a coin-operated phonograph, and a magic lantern. This was followed by a visit to the Fournier works. Jean-Pierre Arnault reviews *L'automate du vide-greniers*, a novel by AAIMM member Emilie Kah. Although her eighth work, it is the first in which she uses mechanical music as a theme. One of the characters was inspired by Philippe Rouillé. A second book, *Blowin' in the Wind*, by Philppe Crasse, also reviewed, features real-life, flute-playing automata. A record review and obituaries complete the contents.

L'antico Organetto (Associazione Musica Meccanica Italiana), August 2014

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

The first item in this edition concerns the acquisition of an organette with a monkey automaton, found at the Chartres saleroom, and its resoration. Dated about 1870, it was made in France, with a Thibouville movement and Phalibois automaton. The instrument has 17 keys, programmed by a pinned barrel. The restored item has been donated to the Museo Musicalia. There is a brief note about the firm of Jérôme Thibouville-Lamy, and lots of lovely colour photographs. Next up is an article entitled *The Disc Museum*, which begins with some philosophical musings on the emotional impact of assembling such a collection. Roberto Parenti explains that his passion for collecting goes back to his youth, although over the years he was able to refine his interest from the general to the more specific. His museum holds a collection of all sorts of discs, phonographs, juke boxes and gramophones. According to the next item, the Italian Musicalia Museum featured on a regular national television programme, *Si Viaggiare...* This was a significant opportunity to showcase the museum and its contents, and put them in an historical context. The result can be seen on Youtube:https://www.youtube.com/watch?v=xGZ0y0qs27c Another tour of the Villa Silvia-Carducci, seat of the Musicalia collection, is provided through the medium of the printed page, in the next article as written by Serafino Corno. This segues into speculation on the relationship between Marconi and Righi, both of whom were frequent visitors to the salon of the Countess Silvia, from whom the Villa takes it name. Righi was known to resent Marconi. Could they possibly have encountered each other in the salon? This is followed by a report of the organ festival at Les Gets, where the Italian Society and the vocal group, Marie Tournel, won the first prize in the 'Golden Manivelle' Award.

Newsletter from Schweizerischer Verein der Freunde, No 120, August 2014

(www.sfmm.ch)

The first fourteen pages of this magazine consist of a translation of an AMICA article by Q David Bowers, on the subject of *The American Organette.* This is followed by Edi Niederberger describing how he restored a Frati organ, the before and after photographs being very

dramatic! Next up are 3 pages of photographs from the 2014 *Waldkirch Organ Festival*. Organ playing features prominently in the next item, from Barbara Bürgler, reminiscing on her experiences of hearing organs until she got her own in 1997, and started the rounds of festivals and events as a grinder herself. An organ event in Böhmischen Prater is the subject of the next item. The contents of this edition conclude with a report of the Swiss Society's AGM, a note about the change of President of the *Seewen Museum Society*, and a review of a recording of a 52-note Alfred Bruder carousel organ.

Dates for your diary 2015

1st March: MBSGB Wessex Regional Meeting. Itchen Abbas and Avington Village Hall SO21 1BA 11am start. Details from Alison Biden.

18th April: MBSGB Midlands Group Meeting in Leek. 11am start. Details from Roy Evett 01538 372299 roy@ladderedge.plus.com

24 - 26 April: MBSGB National Meeting at Stow Maries WW1 Airfield, Essex. Includes an organ grind, and a visit to the Museum of Power. Details from John Phillips 01584 781118, phillipsjohn398@gmail.com

4th May: Winchester Cathedral. Organ grind and festival. Details from Alison Biden or MBSGB Website.

10th May: National Vintage Communications Fair. Warwickshire Exhibition Centre. The Fosse, Fosse Way, Leamington Spa, Warwickshire, CV31 1XN. Sales of vintage radios, TVs, equipment, gramophones, phonographs and mechanical music.

27–31 May: MBSGB trip to Switzerland. This is now fully booked, but if interested please contact John Phillips in case spaces become available. 01584 781118.

6th June: MBSGB AGM and Annual Auction. Roade, Northamptonshire.

13th June: MBSGB Teme Valley Winders in Eastham, Tenbury Wells, Worcs. 11am start. This is a special 10th Anniversary Celebration Event with additional features. Details from John Phillips 01584 781118 phillipsjohn398@gmail.com

1–5 September: MBSI Annual Convention.

18–20 September: MBSGB National Meeting. Polyphons and Steam in deepest Staffordshire. Three new venues for visits. Details in forthcoming flyer.

5th December: MBSGB Teme Valley Winders Christmas meeting in Eastham, Tenbury Wells, Worcs. 11am start. Details from John Phillips 01584 781118

New Members of the MBSGB

3191	Peter Palmer	Manchester
3192	David Dingwall	Herts
3193	David Butler	Herts
3194	Bas Hodzelmans	Netherlands
3195	Duncan Mallows	Lancashire
3196	W.G.A.Henley	N.Yorkshire
3197	Mrs M I E Homewood	Kent
3198	Darren & Jennie Wallace	Canada
3199	Terry Bennett	Derbyshire
3200	Dan Cox	USA

First Feedback on restructuring the Society to improve its Governance

As a start to the Society's examination of improving its governance, you are invited to consider the pros and cons of incorporation as outlined briefly below. This outline was originally prepared for, and circulated to the Committee. If the Society was to incorporate, it would require the redrafting of the Constitution as the Memorandum and Articles of Association, although it is understood that this would involve little significant change from the existing Constitution.

You are further invited to share your own thoughts on the matter, and/or any queries. You can do this either as a letter or email to the President or Correspondence Secretary, or as letter to the magazine, sent to the Editor. In the case of the latter it will be assumed that you intend your letter to be published, subject to the Editor's discretion.

Advantages

1. Continuity
   As a company, the Society has a legal existence independent of its membership, trustees and/or committee of management. It is not subject to the 'the thousand Natural shocks, That Flesh is heir to'. Neither it nor its assets are affected by any financial disasters of its members, or the incapacity or absence of its trustees, and it can even take legal action against a member or former member in its own name.
2. Certainty
   As an incorporated society, its rules are registered and accessible. If not specifically dealt with otherwise, alteration of its constitution is covered by the provisions of the Companies Act. In the unfortunate event of a dispute the case law is well tried and tested with recent cases, as against that for societies which is sparse and frequently from the 19th century. The powers and procedures of the Society are determined by company law except where they are expressly limited by its current constitution.
3. Identity
   Registration protects the name of the Society from duplication or misrepresentation.
4. Protection of membership
   The society's debts and liabilities are not the responsibility of the membership as such (saving the nominal amount of £1). Contracts made in the name of the Society are only enforceable against the Society and not the committee members signing/authorising/negotiating such contracts. Note that this does not necessarily protect individuals from tortious* liability for their own actions outside their duty to the society or for fraud committed or acquiesced to by them. As long as they comply with the mandates given by the Society to its bankers, committee members have no liability for cheques or orders signed by them as committee members (unless they formally guarantee bank borrowings).

[*'tortious' means damage to others by negligence or malice - a committee member would not be protected from the consequences of his malicious statements, or from an assault made on another member or a member of the public. He would be protected if the action (such as expulsion of a member or publication of a book or pamphlet) was authorised by the Society and any mis-statement was free of malice on his part.]

Disadvantages

1. Formality
   a) The proceedings of the Society are no longer a matter for the Society to decide (although procedural errors can be sorted out by the membership after the event) but are determined by statute.
   b) The Society has to submit returns and accounts (albeit very abbreviated) to Companies House on an annual basis.
   c) Appointments and removals of committee members and officers have to be reported to Companies House.
   d) Changes to the rules/constitution of the Society have likewise to be reported.
2. Expense
   There is an annual fee to Companies House (at present £13), and possible audit/examination fees in connection with the Society's financial affairs.

The Last Word

STOP PRESS

On Bank Holiday Monday 4th May 2015 an *OrganFest* will be held in the precincts of Winchester Cathedral. Free to the public, there will be an all-day collection to raise funds for the Dean of Winchester's appeal to restore the Cathedral's stained glass windows. Winchester is the ancient capital of Wessex, and one of the three capitals of England at the time of the Norman conquest. The Cathedral dates from 1079. The Dean is an organ aficionado himself, and owns a 22-note McCarthy. The star attraction will be Paul Kirrage with his 78 keyless Ruth 36b model, with support from another dozen or so street, book, barrel and roll-playing organs, ranging from Marenghis to Bruders. An additional indoor demonstration of musical boxes and organettes may complement this event subject to confirmation. This is an excellent opportunity to bring mechanical music to a wider public, and promote the various interest societies. Please come along and support it, but most of all come along and enjoy it!

Exhibition on pianolas at the University of Surrey, Guildford
This exhibition is part of a programme of exhibitions and installations at the *Lewis Elton Gallery* on campus at the University of Surrey. It also falls during the biennial *Guildford International Music Festival*, which takes place from 13th to 22nd March 2015. Details on the festival can be found here: http://www.surrey.ac.uk/arts/festivals/guildford-international-music-festival. Normal opening hours are Monday to Friday 10am to 5pm and on Saturday and Sunday 14th and 15th March, times tbc.

Essex Meeting 24th to 26th April
We are looking to amass as many versions of the *National Anthem* as possible played on mechanical musical instruments. Please let Nicholas Simons or Kevin McElhone know if you have any, which you can either bring or loan to the meeting, or have pre-recorded. Also, if you have a portable instrument which is not working or sounding too good, then bring it along for an informal diagnosis. This will both help you, and educate others in the process. Finally if you cannot attend the whole weekend but wish to come for some of it, then please talk to the organiser.

Lecture: The Romance of the Barrel Piano - Roland Antonelli
23rd April 2015 from 7.30 to 9pm at St Michael's Church Hall, St Michael's Avenue, Bramhall, Cheshire SK7 2PG. Who remembers the Barrel Piano? Does anyone remember seeing them being played on local streets? *The Romance of the Barrel Piano* really highlights the social memory of street music. Roland Antonelli's grandfather built street pianos in Manchester's Ancoats. His talk is about the development of mechanical music and his grandfather's involvement. For information, contact Mike Brown on 0161 449 8020. Tickets (£2) at the door.

The MBSGB Society's AGM
The next edition of the journal will carry details of the Society's AGM on 6th June (if not sent out separately before then). This is to remind you that at last year's AGM the Constitution was amended to permit proxy voting. Full details of how to register your proxy vote will be included with the official notification of the AGM, but you may want to use this advanced warning to find a proxy to represent you if need be. In order to vote you need to be a fully paid-up member of the Society, as does does your proxy. No member can act as proxy for more than two others.

Access to the *Members Only* section of the website
From 1st March the access codes for the Society's *Members Only* webpages are being changed. To increase security the system for accessing these pages will also undergo change. Until we have a fully operational new system you are requested to email Kevin McElhone to obtain the codes at kevin_mcelhone@hotmail.com (note the underscore between his first and last name).These will only be granted to bona fide fully paid-up members of good standing. Institutions, libraries and reciprocal members will not qualify unless represented by a subscription-paying member. We apologise in advance for any inconvenience this may cause, and thank you for your understanding.

Classified Advertisements

For Sale

I'm looking to fund a new instrument, and offer for sale: - A 24 1/2" **Polyphon Model 105** & Disc Storage Bin; A 19 5/8" **Polyphon Model 104** A **Nicole Frères**, 4 Air, Key Wind music box; A **Nicole Frères** 6 Air, Key wind music box; A **Nicole Frères** 8 Air, Key wind Music Box
Full descriptions and photographs available. Steve Greatrex: 01752 767 936 spg1@hotmail.co.uk

Quantity of **Nicole Boxes** and others, most keywound, all in good order with no damage, or past repairs to combs etc. Call or email for details: -
1: Nicole Forte Piano with large 17.5 inch cylinder, playing eight airs, seven by Rossini £3950 o.v.n.o; 2: Another similar to above, with original, detachable ratchet key, playing 8 light operatic airs; 3: Small Overture Box, Ducommun Girod, 3 airs, Super fine Comb £4750; 4: Five assorted four, six and eight air Keywound Nicole's. Mainly light opera. From £1250; 5: Eight air Lepee, drop end, three control, stunning case, original untouched, light opera £950. o.n.o; 6: Regina duplex in Mahogany, restored by & ex Reg Satchwell collection £3950 - Stunning performance; 7: Several exceptionally rare Black Forest clocks including a rare musical Beha Cuckoo clock, and an Emilian Wherle trumpeter; 8: Kalliope Gloriosa musical Christmas tree stand with 20 discs, including Silent Night. Very rare and the largest model made. Can take a 6 foot tree £2000 o.n.o; 9: Quantity of 15.5 Polyphon / Regina disc's. Pick through at £10 each, or job lots of 10 for £65, or 100 assorted titles for £500 all in good playing order; 10: 10 assorted 13.5 Kalliope discs, plus three scruffy ones thrown in free £50.
Mark Singleton: for images and full description leave a message on 01253 813128, or ring mobile 07905 554830, or email me at: preesallpremier@aol.com

Fine **musical automaton** of a monkey artist seated in front of his easel, nodding, turning his head and opening his mouth. Under glass dome. £2750 o.n.o. Copy of Christie's Old Organ by Mrs O F Walton. Essential if you have a Hicks type organ! £28 Tel 07970 178956

Single **Mills Violano** in playing condition. This is a 1914 model in a beautiful tiger oak case with a nickel coin slot. An original bullet style converter runs this variable bow pressure machine. There are new weight shells, rosin pan and bow wheels installed on the violin. Included are three rolls of your choice. Other rolls are available. The violin is located in Riverhead N.Y. 11901. Asking $29,000 for details Contact Robert Hanulec at 631-727-7690 or rhdampico@yahoo.com

British made **chamber barrel organ** with four barrels, some well known/ popular tunes. 160cm high, 63cm wide 43cm deep. Needs some work. Italian seller. Further info contact ali_biden@hotmail.com

Wanted

Instruments: Chordephon; Coelophone; Seraphone; Celestina; Amorette + Dancing Dolls; Polyphon 1d in Slot; Polyphon 8 inch; Polyphon 6 inch; Monopol 9 1/2 inch; Upright Britannia Smokers Cabinet. Other things considered – what have you got? These are for other members and also for myself.
kevin_mcelhone@btinternet.com
01536 726759
(NB there is an underscore _ between my 2 names)

I am looking for a **Thuringia self-playing concertina (Konzertina)**, the modern MIDI version of the Tanzbaer roll player. Any model considered. Steve Greatrex, 01752 767 936 spg1@hotmail.co.uk

Early Exposed control Key wound boxes. What have you? Overture Boxes, any era considered, any box with a metal tune sheet, or a rigid notation 'graph paper' pattern cylinder. Mark Singleton: Leave a message on 01253 813128, or ring mobile 07905 554830, or email me at preesallpremier@aol.com

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Half page inside	*£80*
Quarter page inside	*£50*
Eight page inside	*£30*

20% discount on above rates for members; 30% discount for members booking and paying in advance for 4 consecutive issues.

Contact Mark Singleton on
Tel: +44 01253 813128
or
preesallpremier@aol.com

Copy deadlines: 1 February, 1 April, 1 July and 1 October

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Orchestral Musical Box by Nicole Frères, c. 1870

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»Regina 20 ¾ in. Style 39«, c. 1910

Disc Musical Box
»Symphonion Eroica
No. 38B«, c. 1895
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Musical Box
»Harp Harmonie Piccolo«, c. 1890

Interchangeable
Musical Escritoire
by Bremond, c. 1875

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