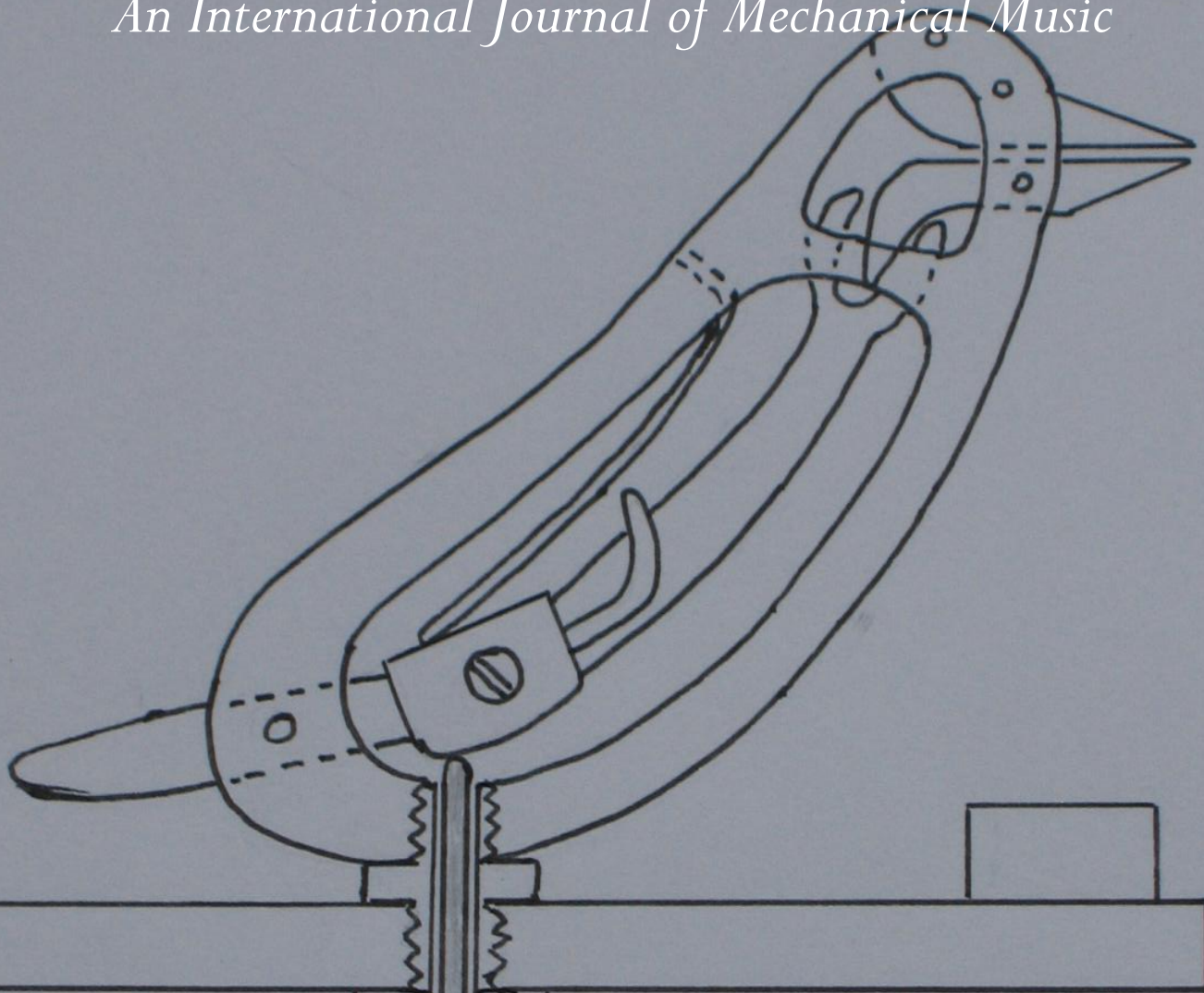


The ***Music Box***

An International Journal of Mechanical Music



In this issue

*A Hand Held Automaton
The Therapeutic Effects
of Pianolas*

*The Dorset County
Museum Barrel Organ
Charmaine*

*The Half Crown Musical
Box
60 Years of Musée Baud*

The Journal of the Musical Box Society of Great Britain

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Cover photo: A diagram by John Moorhouse showing his design for the mechanism of a hand held automaton, in which the movements of the beak, tail and wings are transmitted using a single central brass armature. The full story is in his article entitled 'A Hand Held Automaton - a manually operated singing bird in a silver cage' on page 228.

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'Since moving to Dorset around 25 years ago I have often admired an old barrel organ in the Dorset County Museum ...'

Gordon
Bartlet
P212



'When Arlette Baud's and Michel Bourgoz's grandfather founded the Baud repair company in 1886 ...'

Jacqueline
& Peter
Both
P218



'In the early 1970s I clearly remember watching and enjoying Mantovani's television show ...'

David Butler
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'This is a large psychiatric hospital, and the relatives of one of our deceased patients have donated to us a pianola in working order ...'

The Archivist P232

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Editorial

The principal theme in this edition is the importance of research to the understanding of musical boxes. This is reflected in several articles in this edition. Gordon Bartlett's major two-part article on a *Barrel Organ in Dorchester Museum* is a significant piece of research for which he is to be congratulated. *The Therapeutic Effects of Pianolas* is a fascinating little tale by the Archivist, who then goes on to tell about another piece of research in which the Society's archives have helped. *Charmaine* by David Butler looks at research into sounds and music as well. Research is not only about the physical items. It is just as important to look into the history of the music made by the instruments too. The President talks also about the importance of research for the future of our musical box heritage and the culture of its heyday. So when, in future, you send your articles for publication, other readers would like to learn the research behind them.

Richard Mendelsohn

Erratum: In the last edition of The Music Box Vol 27 No 5, it was stated that Samuel Sunley was a founding member of the MBSGB. In spite of his appearing in the filmed meeting to discuss the setting up of the Society, and also papers of his being lodged in the Society's archive, it has been drawn to our attention that he was not in fact a founding member. We apologise for the error and any distress this may have caused.

Please submit all material to the Editor for publication in the form of Word documents, JPEGs or PDF files, at richardmendelsohn@btinternet.com
Material in the form of hard copy is equally acceptable, in which case please post it to me at my address at left.

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.

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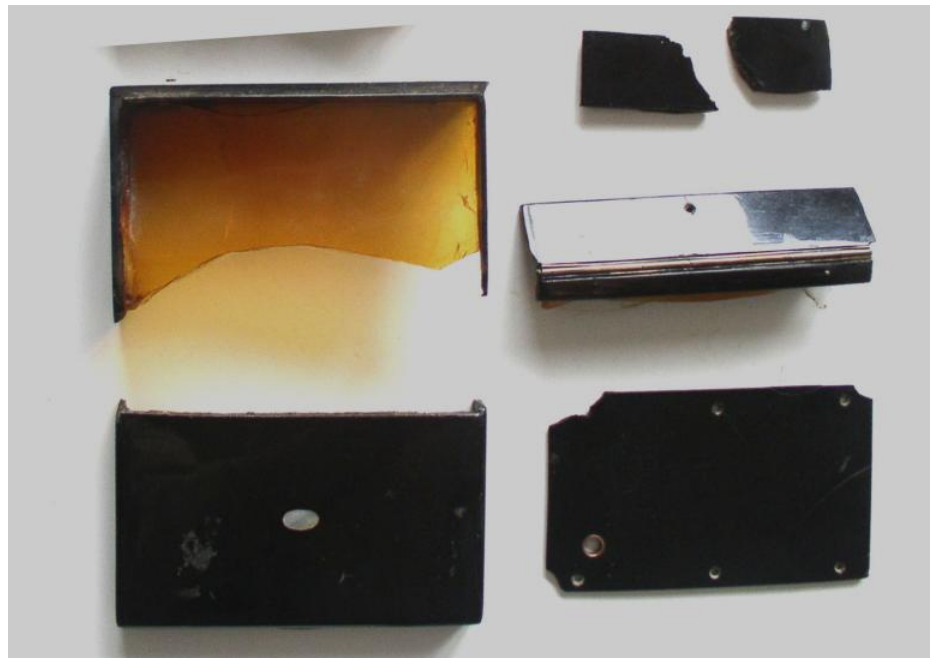
The Editor reserves the right to amend these dates should circumstances dictate. If so, then the revised date will be promulgated in the preceding edition.

No article or feature can be reproduced in another publication without the written consent of the Editor.

Broken and not repaired

by Luuk Goldhoorn

*This music box sat on a wall,
This music box had a great fall,
And not Great Aunt Lucy
Nor all the owners,
Could put this music box together
again*



Sunday
30th April - 1944

Ortier
Prestbury
Cheltenham

My dear Philip -

Enclosed is the little musical-box which I received from the generation before me (Uncle George half brother to our Father) and am passing on to the 2nd generation after me - I wonder when it was made - I hardly think the like will ever be made again -

I'm sorry the tortoiseshell of the case is broken - I had it mended once but it came off again -

I hope you both had a successful tour after leaving us and that back tyre gave no trouble.

trouble. You certainly were favoured by the weather -

Your visit was a great pleasure to us for we really did not know the "grown-up" Philip -

All success to you in your studies, musical & otherwise -

Our love to you all -

I am writing in the garden - it is such a lovely day - and I shall post this by registered post tomorrow and hope the musical-box will travel safely -

Your affectionate Great Aunt
Lucy

Sunday
3rd April 1944

Ortier
Prestbury
Cheltenham

My dear Philip -

Enclosed is the little musical-box which I received from the Generation before me (Uncle George half brother to our Father) and am passing on to the 2nd Generation after me - I wonder when it was made - I hardly think the like will ever be made again.

I am sorry the tortoiseshell of the case is broken. I had it mended once but it came off again -

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Your affectionate Great Aunt
Lucy

Why on earth depict a broken snuff box?

The reason is in the letter which accompanied this box. It was written in 1944, a year before WWII ended, but not a word about the circumstances except about the tyre.

Musical works in snuff boxes are strong, and they can even survive a big fall. But the housing of the black composition material is fragile. The writer thought it was made of tortoiseshell, but that turned out not to be correct.

Even after more than 70 years the box is still in parts, but that will not last for ever.

I thought that snuff boxes, even in reasonable condition, were not very valuable in the 1940s, but Aunt Lucy thought the opposite, and she sent it to her great nephew by registered post. He, on the contrary, decided that it was not worth repairing and so he just stored it.

It began life again in December 2015.

The Dorset County Museum Barrel Organ - Part One

by Gordon Bartlet

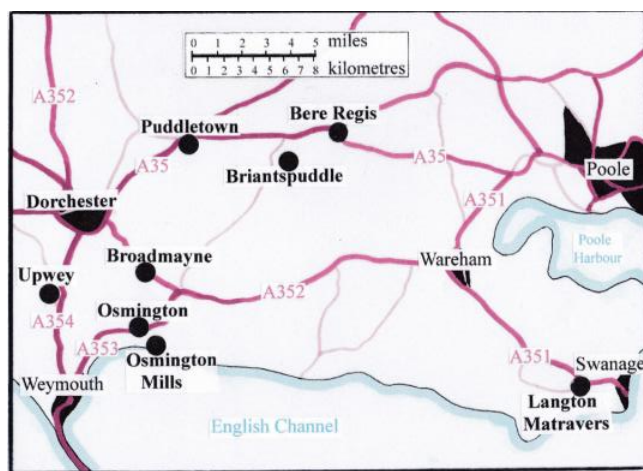
Since moving to Dorset around 25 years ago I have often admired an old barrel organ in the Dorset County Museum. Situated in Dorchester, the Museum is privately owned and run by the Dorset Natural History and Archaeological Society. The organ, with its little friend the spinet, lived alongside a much larger manual organ which overshadowed the pair of them. This musical trio lived on a raised walkway overlooking the magnificent Victorian Gallery with its Roman mosaic floor. The barrel organ struck me as a poor relation compared with the splendour of its surroundings. It appeared to be in basically original condition and typical of the small-to-medium sized organs made between the late 18th and mid 19th centuries by dozens of British makers located mostly in London. Not much was known of its



An early inspection in the Victorian Gallery. Ian Alderman on the left, David Ashford on the right. The Earl of Eldon glowers down.

The Organ's History

In this study a variety of characters appear, including the Bartlett family (not relatives of mine - different spelling) covering the period from 1865 until 1918, and the remarkable Debenham sisters from 1918 until 1935. Their fortunes, from very different backgrounds, led to the meanderings of our organ across a range of Dorset villages, before it travelled to Surrey and finally back to Dorset. If it were not for their tenacity and dedication, including a number of family triumphs and tragedies, this lovely old organ would not be with us today, hence the digression



Sketch map showing location of villages mentioned

into family history. To complete the story both Thomas Hardy and Sir Mortimer Wheeler play supporting cameo roles, together with the origins of the organic food movement. The Great War also makes an appearance.

In 2013 the facts established by the Museum were that their organ

had been played in Puddletown Church from 1845 until 1852 whereupon it was transferred to Bere Regis Church where it stayed until 1865. Its movements thereafter were a mystery, apart from a note dated 1966 in the Museum's Accession Register. This quoted a letter written on 11th December 1966 by a Mr Reginald Saville of Langton Matravers to the Rev G S Robinson, formerly vicar of Charlton Horethorne over the border in Somerset. Robinson was researching the Museum's organ at the time, and clearly had an interest in organs, owning a 20-note barrel organ by T C Bates of London. Mr Saville's letter linked the

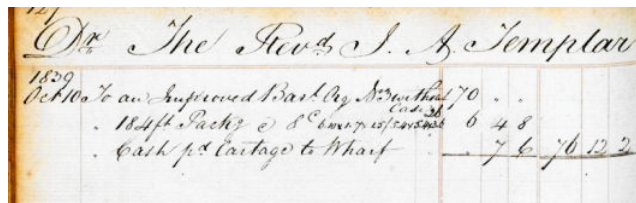
organ to the Bartlett family until it was sold in 1918 to a visitor from London. The organ was donated to the Museum in 1935 by a Miss Agnes Debenham of Lingfield, Surrey.

Who made it and when? The British Institute of Organ Studies and the British Organ Archive produced the answers. As well as confirming the 1845, 1852, and 1865 dates, they identified the maker as

history, so I resolved to take the little orphan under my wing, find out more about its origins, and hopefully get it working again. Part 1 of this story records the organ's history, gathered from numerous sources.

Part 2 (to follow later) deals with the technical aspects and the measures taken to return it to playing condition.

John Gray of London (predecessor to Gray & Davison). The British Organ Archive provided a copy of the original order from the John Gray accounts book for their 'Improved barrel organ no. 3'. The order was placed in 1839 by James Acland Templar BA, who was Vicar of St Mary's Church, Puddletown from 1822 until 1866. This was the era when a vicar would hold the job for life, wielding great power in his parish.



Order from the Rev J A Templar for an 'improved barrel organ no. 3, without case' in John Gray's 1839 account book.

Picture by courtesy of the British Institute of Organ Studies. The John Gray order book is held in the British Organ Archive in the Cadbury Research Library, Birmingham University.

He was in charge of many things now supplied by the State including collecting tithes, providing education, distributing charity, and arranging apprentices. He must have been financially well off, as the basic price was £70 (equivalent to around £7,000 today). Not a man to fall out with! An item of interest in the John Gray order is the charge for ‘delivery to the wharf’. The railway did not reach Dorset until 1847, so we can imagine a voyage around the south coast of England to a port somewhere between Poole and Weymouth. There would then have been a bumpy ride in a cart to Puddletown.

Did James Templar order the organ for the church or for his own domestic use? The fact that it is wound from the front rather than the back indicates that it was probably built as a domestic chamber organ rather than a church organ. Of more significance is that the tune sheets, on the inside of the case for the original four barrels, list a mixture of sacred and mainly secular music. Barrel 1 is



The virtually unreadable tune sheet on the inside of the case, including graffiti

spirally (or helically) pinned for continuous play, featuring music by Handel. Not much use for hymn singing, although possibly of use as an organ voluntary before or after the service, and as for some of the tunes on barrel 4! (See later, in part 2). Mr A L Flay, in the November 1996 issue of *Musical Opinion* quotes Mr Roger Peers, former Curator

of the Dorset County Museum, as suspecting it to have been originally a domestic and not a church organ.

So why did this organ go from the vicarage into Puddletown Church in 1845? Prior to that there were church musicians, consisting of two clarionets [sic], two bass viols (i.e. cellos), a piccolo, and a bassoon. No violins, it may be noted, as Puddletown Church (according to Puddletown Church history) considered them ‘the devil’s instrument played in Public Houses for dances’. But there was friction when Tom Sherren, a bass viol player, was seen copying musical scores during a sermon. Not only that, but in 1845 two of the musicians died.

It seems that James Templar lost patience with the depleted and disrespectful musicians, dismissed them, and brought his own barrel organ into the church. Puddletown Church history records that 'in 1845 ... to the indignation of the wind and string players they were discarded and a barrel organ was introduced

instead'. There is a fifth barrel consisting of ten hymn tunes. It has its tune sheet on the barrel carrier rather than the organ case, so perhaps this additional barrel dates from around 1845. Earlier,



Barrels 2 and 5 (on the right with a damaged tune sheet on the end of the barrel carrier), housed in a cabinet under organ

Thomas Hardy's grandfather played the cello in Puddletown Church and also at Stinsford (Hardy's Mellstock)

where other members of the Hardy family

were church musicians. Puddletown is Thomas Hardy's 'Weatherbury' in his 1874 novel, *Far from the Madding Crowd*. The episode may have been passed down within the Hardy family and is reflected in Thomas Hardy's earlier novel, *Under the Greenwood Tree*, also titled *The Mellstock Quire*. Here the Mellstock Church musicians grumble about being supplanted by 'harmonions [sic] and barrel organs ... be miserable ... sinners ... miserable machines for such a divine thing as music ... miserable dumbledores'. (Thomas Hardy meets J K Rowling!) It is possible that the great man heard our organ play during his rounds of Dorset

churches as an ecclesiastical architect.

Even more relevant to our barrel organ is a short story written by Hardy entitled 'Absent-Mindedness in a Parish Church', published in 1891. This is set in Hardy's Longpuddle and tells of a band of musicians being obliged to perform their regular duties in the Parish church for a Christmas service, having

played many jigs and reels at a series of pre-Christmas parties. Being exhausted and having imbibed copious amounts of alcohol, they fell asleep during the sermon. On being woken up in the darkened church they found themselves totally disorientated and struck up where they had left off. This involved a bawdy dance number entitled *The Devil Among the Tailors* and included the group leader calling out '... every man kiss his pardner under the mistletoe'. The squire, being at the service with some honoured guests, was outraged and sent for his barrel organ to replace the musicians.

In 1852 a conventional church organ was installed at Puddletown and our barrel organ was transferred to Bere Regis Church. It was installed in the west gallery and provided music until 1865. It does not appear to have had a good reputation whilst at Bere Regis. In a tribute in 1903 to the late Mr George Hibbs the vicar records '... Mr Hibbs presided over the music of the barrel organ ... It was not long before our united efforts were directed to acquiring a more worthy instrument.' This objective had been achieved in 1865 when it was supplanted, once again, by a conventional organ. There has been some controversy about what happened next. Bere Regis village history indicates that it may have gone to Upwey Church. However, there is no record of it being at Upwey until much later, and then not in the church. There is a reference to it being offered back to Bere Regis in the July 1908 issue of the Bere Regis Parish Magazine. This offer came from Upwey, but was not taken up. There is unfortunately no record of who made the offer, but a clue lies in a more complicated history revealed by Mr Reginald Saville of Langton Matravers, related to the Bartlett family and author of the 1966 note in the Museum's Accession Register.

It appears that our barrel organ actually

THE OLD BARREL ORGAN.

The Vicar received a letter from Upwey a few weeks ago asking if he knew anyone who would care to purchase the Old Barrel Organ in use in Bere Regis Church in days gone by. The writer says "I may mention that it is in splendid condition. It has been taken care of by two old families in this village. Several of the tunes play very well indeed, though of course some are done for." The case is said to be Chippendale.

Should any of our readers entertain the idea of making the purchase, the Vicar will gladly supply the address where this curiosity can be seen. It would add to the interest of our already interesting Church, if it could be brought back to its original house. Possibly some generous person might feel inclined to present it to the Churchwardens. If it is in good order, as is asserted, it might well be replaced in the Church, though we should not ask Mr. Bugby to play it.

The notice appearing in the July 1908 Bere Regis Parish Magazine

went to St Osmund's Church in Osmington. The Osmington vicar was Sir James Evans Phillips Bart., who ruled from 1832 until 1873 (almost as long as James Templar). There is no positive record of it being in this church, but information at this location is sparse (in contrast to Puddletown, Bere Regis and Upwey). There is a tantalising entry in the Osmington Vestry Minutes in 1875 '... to place the new organ under the tower arch, to level the platform and to alter the position of the font'. It seems that our barrel organ was superseded, yet again, by a church organ.

The Personae

Attention now turns to John Bartlett, who was the great grandfather of Mr Saville, and was recorded as a gardener in the Osmington 1871 census. He was also butler to the Rev James Phillips.

John was described as a baker in an 1872



'The Compasses' at Broadmayne, where the barrel organ resided during the final quarter of the 19th century. It is now a private house.

Vestry Meeting when he was appointed Constable. He was clearly a man of many talents. Some time after Rev Phillips died in 1873, John Bartlett left Osmington for Broadmayne. Possibly as a reward for loyal service he was allowed to take the now redundant barrel organ with him. He appears at Broadmayne in the 1875 Post Office Directory and in the 1881 census as a Baker and

Licensed Victualler at the Compasses Inn. Was the Compasses Inn now rocking to the music of our barrel organ like some 18th century juke box? A far cry from country churches!

John Bartlett died in 1884 and the organ remained in the possession of his widow, Anne. According to the 1891 census she was still in Broadmayne as Baker and Grocer with two daughters and son Reginald, born in 1871. Further tragedy

was to befall the family as some time around 1890 Reginald was delivering bread to Osmington Mills when his horse bolted over the cliff. The horse was killed and the cart was wrecked. nne blamed Reginald's carelessness for not tying the horse up properly, whereupon Reginald left home, leading to a family rift which lasted for over 20 years. By 1901 he was with his wife Mary Ann (or Polly) in Langton Matravers working as a bricklayer. In 1915 Reginald was listed in Kelly's Directory as a builder. He subsequently ran a small transport business. Meanwhile Anne struggled on with the barrel organ. By 1911 she was in Upwey from where the 1908 offer of the organ back to Bere Regis originated.

In 1917 there was yet more family tragedy. Reginald's son, also called Reginald, was reported missing, believed killed in the Great War, aged 21. Unable to contact her son through spiritualism his mother had assumed that he was not dead, but still wandering around the battlefield, suffering from amnesia: just a small example of the tragic consequences of the war. In June 1918 Reginald senior, then aged 47, joined the Royal Engineers, but fortunately the war ended five months later and he was discharged. Around this time he was reconciled with Anne, his aged mother, and he rediscovered the barrel organ in her cottage in Upwey. Both Anne and the organ were moved to be near Reginald in Langton Matravers. They must have decided the barrel organ would have to go. Perhaps they were influenced by the fact that there was now no male heir to inherit it. It was sold in 1918 to a visitor from London (as per the Saville/Bartlett family archives). This was almost certainly Miss Agnes Debenham, who took the organ to Surrey.

Just why Agnes, an unmarried lady in her 40s, should take an old barrel organ from Dorset under her wing is a mystery, but this is where the Debenham family

enters the story. Frank Debenham was the son of William Debenham, founder of the well-known department stores. The Debenham family loved Dorset and spent holidays in the early 1900s at Moreton House, near Dorchester. In 1914 Frank and his son Ernest bought 10,000 acres of land forming the Bladen Estate, incorporating twelve farms and around 600 employees. He adopted the most advanced and enlightened techniques, and he set up a range of cottages for his farm workers in the village of Briantspuddle. They were built in the Arts and Crafts style and incorporated such advanced and self-sustaining features as individual gardens with a pig pen, and internal toilets. Ernest, later knighted, appointed his sister, Alice who had been trained in science and medicine, as farm manager.

Alice's sister, Agnes, was probably a frequent visitor to Dorset, and on one of these visits she must have come upon our organ. Although both Alice and Agnes could have had an equal interest in the organ, it is likely that only Agnes, who was still living in Hampstead at the time, would have fitted the description of 'a visitor from London'.

Frank died a wealthy man in 1917, leaving over £200,000, worth more than £10M in today's money. Agnes and Alice must have inherited a sizeable part of this, and in 1918 they bought Hobbs Farm in Lingfield, Surrey, with Alice relinquishing her post on the Bladen Estate the following year.

Alice and Agnes appear to have been a pair of the most engaging, soft-hearted and philanthropic of ladies. At Hobbs Farm they converted an 18th century barn into a theatre for recitals. They ran nearby 'Little Hobbs' as a hospice for sick children from Croydon. Was our organ pressed into use during these recitals, and did it provide entertainment for these sick children?

Alice left Hobbs Farm in the early 1930s for Suffolk, where she became involved with a pioneer organic farm movement which developed into the Soil Association. She was in partnership with Lady Eve Balfour, niece of the former prime minister, Arthur Balfour. Eve is another fascinating character, playing the saxophone in a dance band in Ipswich and obtaining a pilot's licence in 1931.

Agnes, still with the organ at Hobbs Farm, decided in 1935 that it would be more suited to a museum than to remain in private possession. Aware that it had been used in Bere Regis Church, she donated it to the Dorset County Museum. In her letter to the Museum in June 1935 she said 'I bought it about 20 years ago of [sic] a working man in East Langton who wanted to get rid of it.' The reference to East Langton presumably refers to the east end of Langton Matravers where Reginald Bartlett lived. She goes on 'I spent £25 having it done up but I cannot say that the music it produces is at all perfect!'

The Museum agreed the best way to bring it from Sussex to Dorset was via London, and for a few days it resided at the London Museum in Lancaster House, St James's, by arrangement with the Keeper, who was none other than that great archaeologist Sir Mortimer Wheeler. The Dorset Museum Curator, Lt Col C D Drew, was a friend and colleague of Dr Wheeler, starting correspondence concerning the barrel organ with 'My Dear Rik'. They were both involved in excavating Maiden Castle, close to Dorchester. In a letter to Dr Wheeler in June 1935 Lt Col Drew describes the organ as '... a most interesting "by-gone" in the form of a barrel organ, formerly used in Bere Regis Church, for grinding out psalms and hymn tunes.'

Agnes sold Hobbs Farm in 1937 and moved to Oxted. She died in Lewes in



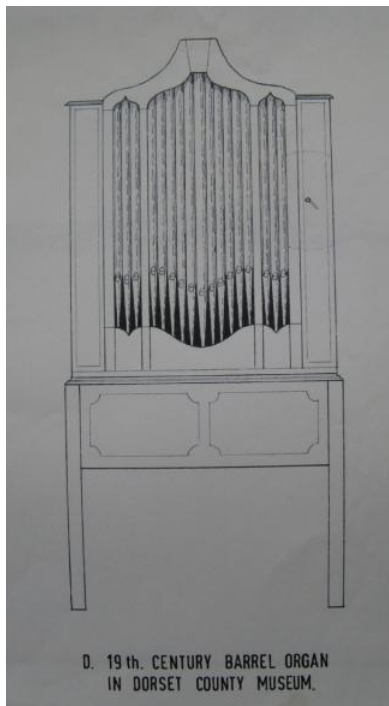
The lady on the right with the black dog is Miss Agnes Debenham in later life. The others and the date of the picture are unknown.

Photo by courtesy of Mr Frank Ferris of Lingfield.

1962, aged 89 and was buried in Hampstead Cemetery. A wonderful lady, who was active in her community and always willing to help others. She travelled around Surrey distributing

books to schools. Like Alice, Agnes remained unmarried. But for her generosity the organ might not be with us today. This picture shows her in old age. RIP!

In the 1960s the organ remained in working order and a tape recording (not so far located) was played by Mr Roger Peers during a lecture tour in the USA in 1967.



Drawing of the front of the organ by Mr Colquhoun as it appears in Mr Pitfield's 1996 book 'The Book of Bere Regis'.

In 1985 Mr Stanley Athill, organist at Bere Regis Church, researched the organ for his book entitled *The Story of Music in Bere Regis*. He entered into correspondence with the Curator, Mr Roger Peers, and attempted to determine the maker and to identify the tunes from the damaged tune sheets. By this time the organ could no longer be played as it was feared that the leather in the bellows had deteriorated and would crack. Subsequently Mr Tim Colquhoun, organist at Bere Regis, prepared a drawing of the front of the case and Mr Derry Thompson, organ builder of Bridport, restored the bellows, still in good

condition today.

After the organ's restoration in August 2015 it was returned to the Museum. The original location high up in the Victorian Gallery was never ideal because it had large glass windows which set up large variations in temperature and humidity. A better location was identified in the Museum's much smaller Victorian Room. It is now in a very appropriate and more environmentally friendly setting. It can be played by arrangement, and it gives an authentic insight into how early 19th century music sounded.

Part 2 of this article will cover the organ's mechanical and musical aspects and details of its renovation.



The organ in its new home in the Victorian Room in August 2015



In the Victorian Room with front of case removed.

60 years of Musée Baud in L'Auberson, Switzerland

by Jacqueline and Peter Both

When Arlette Baud's and Michel Bourgoz's grandfather founded the Baud repair company in 1886, he travelled to cities such as Berlin to learn how to repair mechanical musical instruments. Since then the company has been a key part of Sainte-Croix's music box industry, focusing on repairs of small music boxes, rather than newer or larger boxes. For Arlette's father and his siblings, it became part of everyday life.

In 1946, Arlette's father, Fredy Baud, joined forces with his brothers Robert and Auguste to work on the restoration and purchase of music boxes, an enterprise they conducted alongside the day-to-day running of their agricultural business. In 1955, Fredy Baud took part in an exhibition at the Montres et Bijoux Museum in Geneva, where he carried out repairs. His real dream, though, had



L'Auberson, Switzerland

In collaboration with the Montres et Bijoux Museum Fredy Baud published a book, so that interested visitors could read about the exhibition at home. Initially, the museum was open every first and third weekend of the month. Such was its success, though, that after a year Musée Baud decided to open its doors to visitors every weekend. It was the first and only museum for mechanical music in Europe, and an enormous success. Fredy Baud continued to buy and restore new instruments for the museum. Orchestrions and fairground organs were added to the collection, but because Fredy's expertise did not extend to larger instruments he asked Monsieur Morier of Bulle, of the firm Weber Orchestrion-Bau, if he would conduct the restorations on the museum's behalf – a task he accomplished to the admiration of all concerned.



The museum grew steadily and acquired a large and diverse collection of mechanical instruments.

Fredy Baud was an accomplished businessman, manager and dealer – as the museum's success testifies. Despite this he preferred buying and hunting for instruments to selling them – for him, there was something quite wonderful about the process. A well-known figure, Fredy looked after business and trade, while his brothers took care of the mechanical side of things; Robert Baud disassembled and cleaned the instruments and Auguste Baud specialised in the combs and the fine work of the music boxes. Sadly, Auguste Baud died at the age of 49. Fredy carried on his search for exceptional instruments, discovering, for example the Weber *Maestro with Dwarfs*, which he found at a nightspot in Lausanne. The instrument had been dismantled, with only photos available for illustration. He bought it for CHF 2,000, a considerable sum of money at the time. The restoration, conducted by Monsieur Morier, took two years. Another anecdote, among the many brought together by Fredy in his book, finds him at the Yverdon restaurant *Le Commerce*, where the owner was hoping to sell an orchestrion with violins. Fredy expressed his interest, but the owner wanted to sell only the attachment with the violins – he still needed the piano. Fredy bought the

attachment and stored it at a depot in Yverdon. Two years later, he was able to buy the piano, and brought it back to L'Auberson. But when he went to pick up the violin attachment, he found that the owner of the depot had gone bankrupt. Fredy now had to prove to the

always been to display all his different instruments in an exhibition of his own. Back in L'Auberson, he put the instruments on show in a large hall on 2nd October 1955, and in doing so laid the foundations of the Musée Baud.

banks and the authorities that the violin attachment belonged to him. It turned out to be a remarkably long process, but finally the piano and the violin attachment were reunited, and today they constitute one of the showpieces of Musée Baud.

The museum and the workshop have always belonged together. Until 1980, an assembly workshop for electrical equipment operated alongside the music box restoration.



Arlette Baud



Weber Maestro with dwarfs

administration and only rarely conducted tours of the museum. She never suspected that she would stay so long in L'Auberson, working at the museum. After her father's sudden death Arlette had to continue.

She still had a lot to learn, and about which she never had time to ask. No one had thought for a moment that Fredy Baud would die so suddenly. From that point on, the museum and the workshop were run separately. Michel Bourgoz took over the workshop, while Musée Baud remained in the joint ownership of Arlette Baud and Michel Bourgoz.

For Michel, a restorer, it was also quite normal to grow up in such an environment. Along with his mother, who was Fredy's sister, he had lived in L'Auberson all his life. The workshop was like his playroom and he had always helped out there. Michel Bourgoz served an apprenticeship as a precision mechanic in Sainte-Croix. He spent his holidays helping his uncles at Musée Baud's workshop. He never considered leaving – he loved it all too much.

The realisation of Michel Bourgoz's dream to hold an auction was an important moment in the museum's



Michel Bourgoz

Fredy Baud died in 1998, at the age of 83. He conducted one last tour in the morning, and passed away in the afternoon. A big personality, he had a wide circle of friends and is still sorely missed.

For Arlette Baud, there was nothing out of the ordinary about growing up in such an environment, and although she had not planned to stay in L'Auberson, things turned out rather differently. After meeting her husband, who was unemployed at the time, she moved back to L'Auberson. Arlette's father was delighted, as she spoke both English and German. Arlette looked after the office

history, as well as the chance to part with a few of its pieces. The auction was a special experience and a fine memory for all involved. Michel is still repairing music boxes today, a job that is becoming

of the museum are being considered.

Arlette Baud and Michel Bourgoz are able to look back on an eventful 60 years, full of interesting experiences and wonderful memories. We wish them all the best for the future and hope they receive many more visitors from around the world.

September 2015

On 12th and 13th September 2015 Musée Baud celebrated its 60th birthday in L'Auberson in the Jura mountains, a few kilometres from Sainte-Croix, the heart of the Swiss precision engineering industry. Along with family and friends of the museum, Arlette and Michel put on a festive evening of entertainment on Saturday, followed by an antiques market on Sunday. The event was attended by over 100 guests from home and abroad.



Michel Bourgoz and Arlette Baud

more difficult as the cost of an expert restoration often exceeds the value of the instrument itself. Arlette and Michel have also turned their thoughts to finding someone to take over the workshop and continue running the museum. Finding a young successor with the necessary mechanical skills, as well as a strong



Franklin Thévenaz

The official part of the event was marked by three speeches. The first was delivered by Mr Franklin Thévenaz, president of the municipality, the second by Mr Pascal Broulis, member of the cantonal government, and the third by Arlette herself. The excellent food, a range of wonderful entertainment, all made a lively spectacle – a musical and culinary delight.



Guests

understanding of music, will certainly not be easy. For the moment, various options for the continuing maintenance

The antiques market was held at the same location on Sunday. A wide range of items were offered for sale, with the focus on music boxes, phonographs and other small musical objects.



Musical entertainment was also on offer. Organ music, arranged by the Fuchs brothers, was played on a Deleika 20/31 in the hall, and on a large Bruder carousel organ. Music from Fanfare de L'Auberson, Auberson's brass band, welcomed guests and accompanied the event. Guests were able to fortify themselves with the traditional pea soup and drinks.



Fanfare de L'Auberson

And with that, the birthday celebrations drew to a close. The celebratory weekend, organised under the friendly and dynamic eyes of Arlette Baud and Michel Bourgoz, was a great success and will remain a fond memory for us all. Thank you so much!

Sources: SFMM Journal August 2015

Musée Baud Homepage

Photos: Martine Stöckli, Journal de Ste-Croix, Jacqueline Both

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This, That and t'Other No 15

by Arthur Cunliffe

As we get older it is all too easy to fall into the trap of thinking that everything is changing, but not for the better. In the world of antiques and mechanical music I believe there has never been a better time to access information, and to communicate with like-minded individuals at a speed which is nothing short of astounding. Gone are the restrictions of distance and painfully slow communications. Now near instantaneously, we can see and hear instruments on the other side of the world.

In this world clubs and societies are still vital, as they provide the framework on which to hang our ideas and knowledge and to share experiences. The internet can



The drum of the Troll box showing a wire across the drum to use as a snare

never be a substitute for a friend, so it is important to make sure the MBSGB is maintained and cherished, as it must be one of the best societies in the world to promote mechanical music. In this article I will take advantage of the World Wide Web, and see what it can tell us.

The works of Gilbert and Sullivan feature regularly on later period musical boxes of the Victorian era. Gilbert never seems to be mentioned on tune sheets, and one assumes it was because Sullivan



General view of a fine S. Troll box
composed the music and everyone would have associated Gilbert with Sullivan anyway.

The Mikado, Pirates of Penzance and *The Yeomen of the Guard* were instantly popular, but it is interesting to see that their late period opera *Utopia* has turned up on only one of 11,000 boxes on the Register. *Utopia* was the second to last of their works, having been produced on 7th October 1893. The box in question was made by Cuendet with a serial number of 12506. The box would have been made in late 1893 or possible early 1894, which also provides a handy date for making a Cuendet time chart. Whether there are any more boxes playing airs from *Utopia* is anyone's guess, but maybe no others have survived.

The works of Beethoven did not feature often on cylinder musical boxes, and I have only been able to find one that played an air from his 9th Symphony. It is now the anthem of the European Union, but on a box numbered 299 made by S. Troll it is listed as *Hymne à la Liberté* by Beethoven. The

serial number of the Troll box appears very low indeed for a late period box, but some manufacturers punched only the last three digits of a serial number. The true number can often be found scratched on another place which is not so obvious, presumably to save time.

Another search found the tune *What the Wild Waves Sing*. This was composed by S. Glover in 1850. He lived from 1813 to 1870 composing much popular music. The tune is also found on 103 boxes in the Register. Who said that the internet and modern communications have not changed things for the better?

Finally, developments in the Register are ongoing with two extra databases in the process of being designed. The first will be a listing of composers along with their dates and age but limited only to those who are mentioned on tune sheets. The second is much larger, being a listing of tunes found on cylinder boxes. This will never be complete, as many tunes and which were famous only in their day are now forgotten. These databases will be related, so eventually by using them in conjunction with the Register, it might be possible to find every box with a certain tune along with the name of its composer, when, and with a serial number. I hope all this will not just be in my dreams!



View of the front of the box showing the good quality casework

The Half Crown Musical Box

by Jim Hall

When sorting out some of his papers not so long ago, Jim found this tale about the meticulous restoration of a 'half crown' musical box. Overall, it took 27 years to complete!

A number of years ago, a friend sought my advice on the restoration of a cylinder musical box. The box actually belonged to his brother, who lived in Yorkshire, and had been purchased by their mother at a local country sale for half a crown about seventy years ago in the 1940s. What was then shown me was an overture box in deplorable condition.

The case was very worm eaten, with very little veneer and stringing left on the lid, and had obviously been at some time kept in a damp place. The movement needed a lot of loving care and attention to bring it to anything like working order. There was a broken endless screw, missing endstone, and gearwork which had suffered because of a 'run'. The nice big fat cylinder needed a repin, but fortunately only one tooth in the comb needed replacement.

My friend at the time was working in Nigeria, on the maintenance staff of a large hydro-electric works and dam; he was there 16 years. On one of his trips home we got together, and I informed him of the procedures for repinning musical box cylinder. He took the cylinder back to Nigeria, stripped it down and melted the cement out into a suitable crock, and etched out the pins in acid solution. He decided against fitting the pins, and next time he came home he had in his

baggage a brass cylinder tube, devoid of pins, a crock of cement, and a box of various bits and pieces. Nothing was done for a while and the job lay dormant.

Another friend of mine, Geoff, had become interested in repinning cylinders. I supplied him with pinning wire, depth punches, Lindstrom box jointed cutting pliers, etc. Geoff was given the cylinder to repin, which he completed, and again nothing was done for a few years. Time marches on, for Geoff died in 1987.

I was asked if I could find an empty case suitable for this overture movement. After a number of enquiries, I located one which a friend in London said had the right dimensions, costing £100. The offer was not taken up, as the owner had now decided he would sort out the casework himself when he retired.

More years went by, before the comb was brought to me for attention, which included complete re-dampering and honing of the points. When finished the comb was returned, screwed down on a piece of wood with sides to protect the leads.

A year later all the bits and pieces packed in cardboard boxes and glass jars came to me for assembly and setting up. The case had been rebuilt by another acquaintance using the old pine bottom (which had slight woodworm in evidence), the original inner glass lid, and two inside rounded pieces of wood for the sides of the bedplate, again with slight woodworm. The original lid was used, the top having been re-veneered with rosewood, and two

lines of stringing. The centre inlay has a musical theme, featuring a mandolin, two flutes, flowers and leaves done in coloured woods, the work of a good craftsman.

The four sides of the case are new, the front veneered in rosewood with a single line of stringing. The other three sides have been scumble finished and polished. The original lock and keeper and hinges have all been used. Two new case securing screws and brass washers had to be made, and new holes bored through the new case sides back and front to secure the movement.

The tune card was missing, but from the outline of the original under the lid one can determine the size required. The four original pin holes are a further guide. *LF Gve* is stamped on the comb within a lozenge, so a buff card, blue ink, size 5 1/2" x 3 1/2" Lecoultrre Frères has been fitted.

Well that is the tale of a Lecoultrre musical box, with a 3 1/4" diameter cylinder, 154 teeth in the comb, lever wound, thick brass bedplate, playing four overtures, bought for half a crown, equivalent today to 12 1/2p (one eighth of a British pound).

Snippet: We have been told that the manufacturers of snuff box movements sometimes despatched them in tin boxes to their clients, so they could in turn commission their own cases to be made for them. This point refers to a question raised at a Wessex Group meeting, when there was speculation as to why movements were sometimes found in cheap tin cases. *Editor*

Charmaine

by David Butler

‘Everything happens for a reason,’ a philosopher once said. What follows is my account of seemingly disparate events in my life which eventually became clear and joined up in a most satisfying way.

As a small boy I would stay with my grandparents near Whitstable in Kent for a week or so. Across the road from the beach was a fascinating junk shop called ‘Thorpe-Pierce’. It was very popular with holiday makers and always busy on a sunny day. Huge awnings around the outside housed endless piles of bric-a-brac, Victorian and Edwardian furniture, numerous boxes of leather bound books, valve wireless sets, cabinet gramophones and anything and everything that was saleable.

A favourite with holiday makers, including my family, was a nearby beach vendor who sold toffee apples (For those who don’t know these were an apple on a stick dipped into hot toffee and allowed to go cold and hard.) Armed with one of these delicious treats I would walk around this 1960s Aladdin’s Cave to look at, touch and sometimes buy for a few pennies some of these old, second-hand items. Many of these I knew nothing about, but for me the place was heaven.

The elderly man who owned the shop, my father told me, had married a much younger woman who sold the better quality pieces further along the road at a proper antique shop. However, there was always one antique which I loved to see inside the middle of this junk shop, and it played a tune if you put a penny in its slot. It was not for sale, and it was obviously

one of Mr Thorpe-Pierce’s favourite items which he retained because, I guessed, he rather liked to display and demonstrate it. It was a floor-standing disc player, possibly a Polyphon or Symphonion. I did not know, but I never forgot the bell-like musical sounds it played. As the bright metal disc rotated something inside me was also set in motion, which would stay with me.

Apart from the acquisition, years ago, of a table top Symphonion in need of restoration, it was my wife who noticed the Polyphon Type 104 for sale which I purchased from a member of the Society. I had no idea at the time that this beautiful musical instrument in our house would involve our new daughter in a most unusual and unique way which would lead to the writing of this article for *The Music Box*.

In the early 1970s I clearly remember watching and enjoying Mantovani’s television show, which was then shown in black and white. He conducted his orchestra in a smart dinner jacket, and he would introduce each item in a softly spoken Italian accent. Mantovani became a household name, capturing the hearts of millions with his relaxing and beautifully arranged music through his live

concerts, TV and radio shows, and dozens of LPs.

Annunzio Paolo Mantovani (1905–1980), himself an accomplished violinist, was inspired by the Viennese violinist, Fritz Kreisler, and the light music he regularly performed at his violin recitals. He noted that audiences were always excited by these short tuneful pieces, and he decided this was his preferred musical direction. Mantovani’s trademark was a completely new sound, which involved sustaining notes of the melody on the strings, creating a glossy and resonant sheen to the music. The song *Charmaine* was particularly suitable for this treatment owing to the downward scale of notes which form the opening of the chorus. Written in 1926 by Ernö Rapée, with lyrics by Lew Pollack, it was popularised by Gracie Fields on the wireless. Many dance bands played *Charmaine*. The chorus was arranged by Ronald Binge. It was so successful that Mantovani used it as the opening theme to his TV show. I found it charming, and it remained at the back of my mind until my daughter was born in July 2014.

When searching for a name for her, *Charmaine* shone like a beacon. Babies cry (even if only occasionally!), and I discovered that a Sousa March or *Home Sweet Home* played on the Polyphon would work miracles. My new daughter, Charmaine, was captivated by its beautiful sound, and her Molto Fortissimo con Appassionato suddenly became Dolce ma sotto voce. I wondered whether the song bearing her name could also be immortalised by the



turn of a metal disc.

I searched in vain through a hundred or so disc music box titles for the song *Charmaine*, but my research showed that the year of publication, 1926, was about 25 years too late. Gramophones began to command the public's attention from the early 1900s, and so music box production came to a gradual halt. That was it or so I thought!

Time passed, and after several enquiries I discovered that new discs are being produced from existing titles. So there are people out there with punching equipment, but what about making a disc from scratch? How could that be done today as all the disc factories had been closed for over 100 years? As most collectors know antique Polyphons and similar machines usually come with a small pile of corroded discs of once popular songs, marches, waltzes and orchestral excerpts. Sadly many of these tunes are forgotten. A century later we have a new set of popular songs, of which *Charmaine* is one of the many waiting to be played on this old, but to many people new and exciting, format.

At this point Jack Perron of HensTooth Discs in the USA enters the story. I put him the idea of making a new disc of a more recent song. To my surprise he said he could do it, but only up to 15" diameter. I asked him how the music could be transferred onto the familiar slotted disc medium. This is where two technologies walk hand in hand despite the hundred or so years that separate them. Jack devised a computer program to convert music into computer language to control the punching machine. He has been using this

system for copying discs up to 15", but *Charmaine* was the first disc he punched at 19 5/8" diameter.

Initially Jack said he would create the software, and then pass the project to someone else to actually make the disc. However, he managed to extend his machine's capabilities for my project, for which I am grateful. I supplied him the sheet music of *Charmaine* and a link to the YouTube of my preferred Mantovani recording. These two pieces of information enabled Jack to first arrange the chorus of the song into music box sounds, and second into computer code, which would control the punching machine. He then sent me the computer simulation of the song, which in itself was impressive enough, but to receive the finished disc later was a revelation.

Jack was keen to know how long such a disc took to turn one revolution in order to gauge the speed of the music. Apparently Polyphons, etc seem all to vary slightly in speed. I checked out the speed of mine, but he warned me



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that the finished song might be slightly slow and maybe the speed could be adjusted to suit. In fact I was happy with the speed because just to have the 1926 song on disc at all was for me, miraculous.

With all the ground work now finished, then theoretically any number of *Charmaine* copies could be made. Furthermore, any part of any other song once edited to fit the standard disc duration could now in practice be recorded onto a perforated metal disc.

Despite all the amazing work that has gone into this project, for my wife and me just to see our young daughter watch, listen and enjoy her own song in such a unique way via the turn of a Polyphon disc is the greatest pleasure of all.

Register News No 90

By Arthur Cunliffe

Looking at the lists of makers and agents in the Register, it becomes obvious that they turn up in distinct batches. One wonders if they sold their wares only in small batches, shipping more on demand when stocks ran down. It could have been more economic to send 50 or 100 boxes at a time rather than sending them individually.

It is likely that musical boxes left Switzerland by rail for various locations in Europe. Those destined for Britain must have come from the continent via the ports of London, Southampton, Bristol and Liverpool and then been sent on to various retailers. There is some evidence for a small pool of agents around these ports who must have been responsible for forwarding the stock. In this country the decline in agents is quite marked the further north one goes. One presumes that boxes sent to the Birmingham area would come in by train from London or Liverpool, but it is possible that the canal system was used as it too was a popular transport system for goods in the early 19th century. How those boxes, then damaged in transit, were repaired is another story.

Few new names of manufacturers are coming to light these days, and the growth in Register numbers is largely made up of additions to the existing lists of manufacturers and agents. Boxes made by Nicole and Paillard seem to have survived in the greatest numbers, which is not surprising as they made the largest number of boxes in the first place. A disturbing fact is the decline in the number of surviving boxes as each year passes. Some of them turn up in market places

like eBay, where they are advertised for spares. Even today, in spite of the greater awareness of antiques, boxes are still being thrown away as beyond economic repair. This is a great shame, but it could reflect on the fact that there are a declining number of people who are willing to or capable of repairing these boxes. Fewer people are prepared to make do and mend.

If you still are unsure about *gamme* numbers I hope to make it a little clearer. *Gamme* numbers are the makers' way of communicating what notes are available on a comb, and listing the tunes to be played by that comb. Nicole made great use of *gamme* numbers and quoted them on their tune sheets. It is obvious they attached a great importance to this practice. That would be fine if it all finished there, but from time to time Nicole added the word *bis* after the number.

The word *bis* means encore, or again, and when used by Nicole it meant one of three things:

- a) The tunes selected are mostly the same as the original *gamme* number, but one tune has been changed and a suitable alternative has been substituted. Often that tune was a later and popular composition which would appeal to the market. It also meant that Nicole did not have to add another *gamme* number to their ever growing lists.
- b) Secondly *bis* was used when Nicole chose to add two tunes to an existing *gamme* number. So a six air programme became eight airs. Unfortunately, they did not precisely follow this practice.

Occasionally Nicole seems to have used the same *gamme* number

for both six- and eight-air boxes without any sign of *bis*, which is confusing. I can offer no explanation at all.

c) There is some evidence that Nicole used the *bis* attachment to *gamme* numbers where the tunes were the same, but were pinned on the cylinder in a different order. I suspect in these instances it may have come about as the original pinning layout was causing problems with the pricking and drilling of the cylinder. Moving the tune further along the cylinder solved the difficulties for those whose job it was to mark out, drill and insert pins. Has anyone any views on this matter?

At the moment there are 109 examples of *bis* being used by Nicole out of a total number of the 3,389 Nicole boxes on the Register. The serial numbers range from 21755 to 52510, so it is obvious that Nicole used the practice of allocating *bis* numbers over a long period of time.

If you have a Nicole box it would be of benefit to everyone if we could add a new record and a photograph or two to the Register, and especially in the Nicole file. Try not to use flash photography and keep the photo square in the frame. The use of a tripod or something to steady the camera always helps. There are 961 photos of Nicole boxes to date so more would be most welcome.

The Register lists details for 3,389 Nicole boxes and surely that must be the largest source of data for these boxes anywhere in the world. Unfortunately it still represents only a small fraction of the boxes

that must have been made in the first place. You may have the only surviving record of a *gamme* number and the tunes played, so it is essential to note it for posterity.

Towards the end of the musical box era some manufacturers often gave their boxes imposing titles to try to make them more saleable. Baker Troll among others did this, and one such box is illustrated here. It is a *Harp Harmonique Piccolo*, which is really a sublime harmony box with some treble teeth tuned an octave higher. This box is a pleasing example as it is interchangeable and has a matching table. As with the most expensive boxes, the lid is nicely inlaid with a picture of dancers with garlands. Notice the Baker Troll trade mark stamped on the governor bracket. The full-length zither, tune indicator and double spring motors are another indication of an expensive box typical of the late 1890s.



A Harp Harmonique Piccolo by Baker Troll, which is really a sublime harmony box with some treble teeth tuned to an octave higher



The lid of this Baker Troll box is nicely inlaid with a picture of dancers with garlands



The Baker Troll trade mark stamped on the governor bracket

A Hand Held Automaton - A manually operated singing bird in a silver cage

by John Moorhouse

John tells us about his small project which was driven by two objectives:

- 1. As a test bed to try out some new aspects of the construction of a singing bird, and*
- 2. As a short simple project to provide relief after spending considerable time on a long-running project. Subject to their success the plan is to incorporate them into other projects.*



The left hand and right hand bird shells were domed in a hydraulic press from 0.5mm thick copper sheet using a flexible rubber (urethane) pressed into a shaped profile in a 7mm thick plate. The body shell depth was then enhanced with a round punch before it was cut out. The body height is 17mm.

The brass body frame was sawn from plate, and two saw cuts provided channels for the



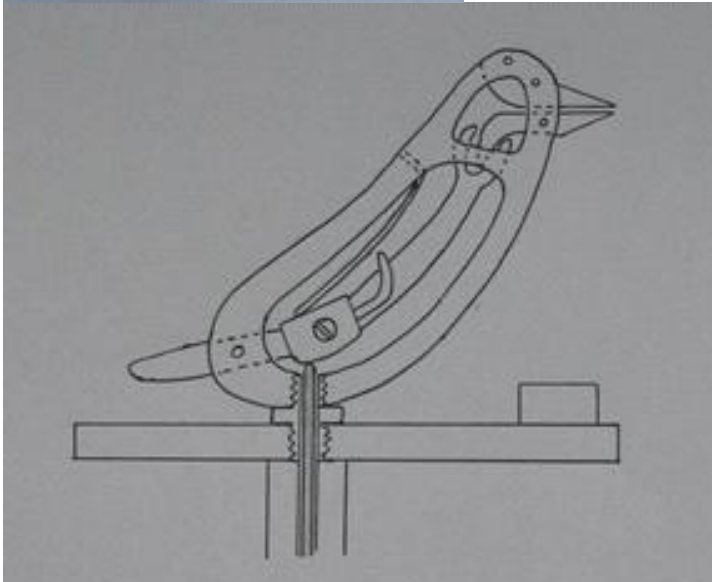
The overall height of the automaton is 85mm



internal moving parts. The conventional way of attaching the body shells to this frame is to insert fine pins, which makes them hard to remove. As an alternative two turned bosses were hard soldered on near the base, which were then drilled through and tapped so that each body shell is secured with a single screw (1.2mm o.d. x 0.25mm pitch). This makes it very easy to remove one or both shells for making the internal adjustments necessary for correct wing operation.



A central brass armature fits within the saw cut channels and rocks to provide tail, beak and wing action. The beaks were made from opaque white perspex. The upper beak is rigidly fixed with two pins; while the lower beak swivels on a secure pin. Holes (0.4 mm No. 78) were drilled for the pivot pins for beak, wing hinges and armature.



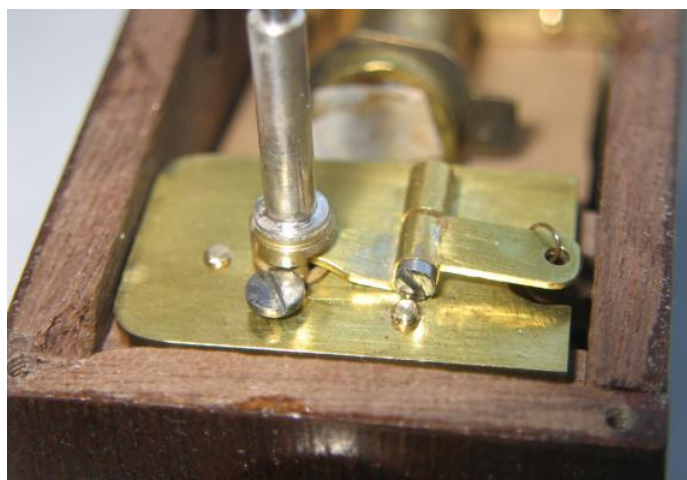
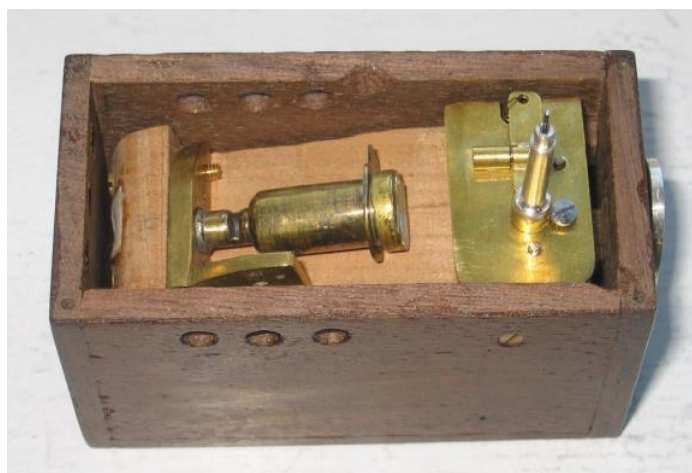
A hollow male/male (1.2mm o.d. x 0.25mm pitch) steel connector screws into the base of the bird frame. This is a new method of fixing which ensures a strong attachment of the bird to its stand at a vulnerable point.



Each wing is soldered to a hinge block, and it swings on a 0.4mm diameter steel pin fitted across the shell and soldered at each end. Fine wire springs act on both the armature and the top part of each wing hinge. A small block is screwed onto the armature, and two wires are soldered into it so that lifting the armature also lifts the wing hinges. The three springs ensure that the armature and wings fall back smartly.

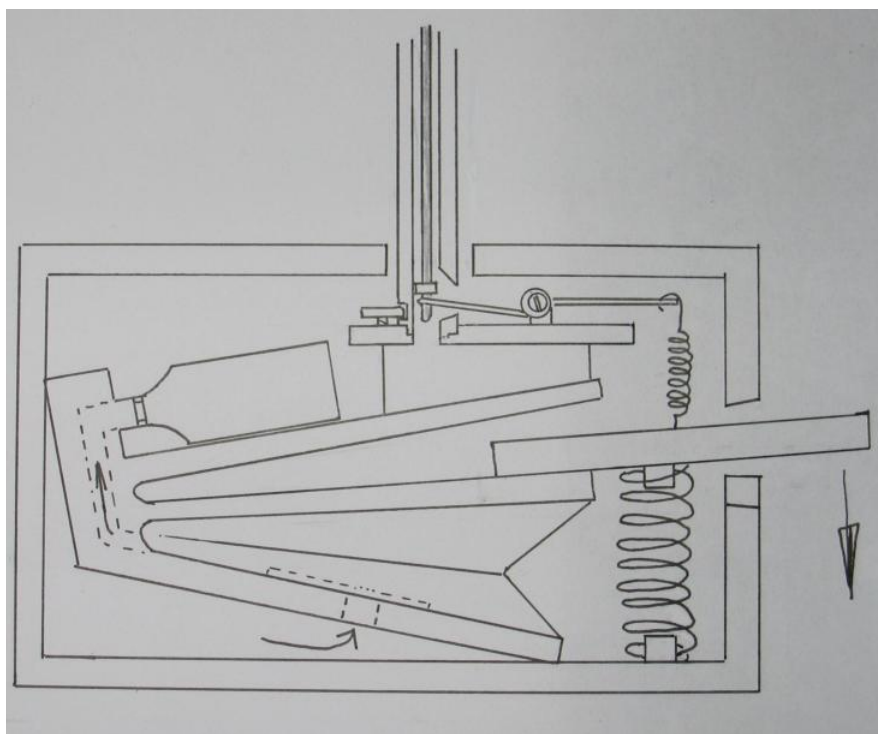


Very thin skin (zephyr) was glued onto the shell and coloured to hide the copper colour. The smallest feathers were plucked from two stuffed birds, both originally from a Victorian display. Feathers were individually glued on with diluted hot fish glue, starting at the tail end with each overlapping the previous one. Care was taken not to restrict the moving parts.



The single chamber bellows was cut from fine-grained fruitwood. It has a base part and a moving part with a leather hinge. It is covered with folded zephyr, and has a single non-return valve allowing air to be drawn in and then rapidly closed during exhaust, supplying air directly to the whistle.

Conventionally a flat paper non-return valve attached with a paper hinge is used to cover the air inlet hole, but the valve can be prone to distortion leading to leaks. For this reason, in this project, the non-return valve is a very thin flat rectangular brass plate. A paper strip glued across the flap ensures that it stays in position.



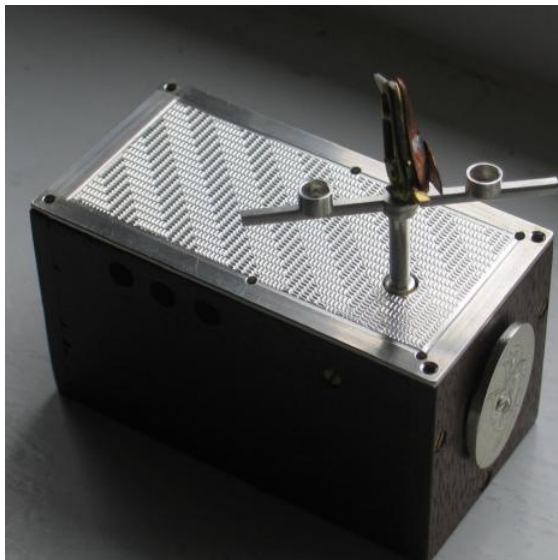
Each press down on the external bird plaque, acting against a return spring, pumps the bellows and the air flows directly to the whistle. At the same time a small coiled spring on the pumping plate pulls on a brass lever to lift the vertical steel actuation pin. This pin lifts the armature to simultaneously operate the three bird functions. A fine single coil spring returns the brass lever allowing the actuation pin to fall.

The bellows is screwed securely to the box with countersunk 10BA screws. The whistle has an 8mm internal bore with a closed end. Sound outlet holes were provided in the box to ensure that the sound of the whistle is not muffled.

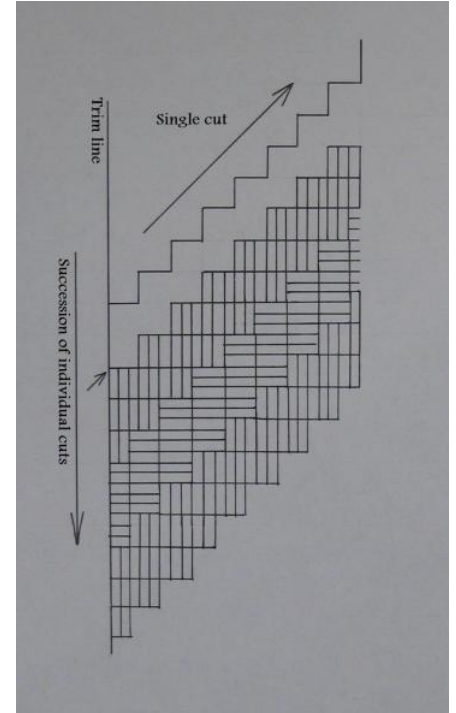


The vertical actuation pin moves freely in a silver tube and the steel bird stem is screwed into the top of this tube. The stem also acts as the support for the silver bird feeder arm which was secured with a 10BA silver grub screw. All active components were made to ensure a free action without risk of jamming.

The silver top plate of the box was decorated with an engine-turned pattern. The pattern is made up of a series of 2mm



pitch 'saw cut' type lines, cut on the 45 degree diagonal of the plate, and is a type of elongated square basket weave pattern. After patterning four perfectly rectangular trim lines were cut to remove any swarf and give a neat finish.



The cage framework was soldered to a square lower rim, which is a light press fit into the recess in the cage base, allowing easy removal. This base has four turned silver bun feet which were soldered on. These feet locate in four holes in the box top plate, and are attached by steel screws from underneath. The box top plate was attached to the wooden box with four domed silver screws. The hand-engraved plaque was attached to the bellows pumping plate with two silver

screws. The design of the bird is based upon jewellery by French jeweller Alexis Falize from c1869.

Pressing down smartly on the plaque operates the bird and its song.

The new aspects of bird assembly have been very advantageous, and the new type of flap valve has so far been reliable in any orientation. My plan therefore is to incorporate these improvements into my other singing bird projects.

Ref; 'Mechanical Singing Bird Tabatiers' by Geoffrey T. Mayson
Published by Robert Hale, London ISBN 0 7090 6303 2

A Dive in the Archive - The Therapeutic Effects of Pianolas ... by the Archivist

Several months ago while browsing through the Society's Archive, I came across some correspondence which normally would not arouse much interest. However this was related indirectly to the Great War. It consists of two letters written in 1985 by an M R O'Connor, Deputy Unit Administrator of St Matthew's Hospital, Burntwood, Nr Lichfield to our then Archivist, Peter Howard. The following are extracts from the two letters:

'This is a large psychiatric hospital, and the relatives of one of our deceased patients have donated to us a pianola in working order, together with a large number of piano rolls. I estimate there may be in excess of 500. Interestingly the patient originally had this pianola as a result of a wound occasioned during the First World War which meant that his legs needed to be exercised in order to retain sufficient flexibility to walk. This, over the years, was successfully achieved.'

In the second letter M R O'Connor gives a little more detail:

'... a patient who died some months ago at this

hospital, having originally come to this hospital in the late '50s ... seems to have served in the Army during the First World War, and during that time suffered shrapnel wounds and bullet wounds to his legs. It appears that either as the result of the bullet wounds, or as he told me, as a result of close proximity to a land mine explosion, his leg and knee joints were fairly badly injured.'

Whilst recuperating his doctors advised him that he needed to keep his joints and legs exercised, and that using a pianola was one of the methods recommended to him.

At any rate he certainly acquired his Rusala pianola some time afterwards, and it must have served him extremely well since he was still walking up to two days before his death at the age of 97.

'This is not, so far as I aware, a common therapeutic device in view of the limited availability of pianolas at the very least. Since this is not an orthopaedic hospital, I do not know whether this has occurred in other cases, but I must admit that our Senior Physiotherapist is quite interested in using the pianola should this be possible – for both remedial exercise and the entertainment of the patients.'

Mr (or Ms) O'Connor was seeking advice about the instrument. Peter Howard sent the original contact details, but the correspondence has since ceased so we have no further knowledge. An internet search revealed that the hospital no longer exists, health authorities have changed, and whether any records exist anywhere is unknown.



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Musical Boxes and Research

by the Archivist

We are familiar with mechanical music and automatic musical instruments as objects of research. There is now becoming a greater awareness of how mechanical music can itself be a resource for research in other fields. Two years ago there was a conference in London at the Guildhall School of Music and Drama on the topic of Mechanical Music as a Research Resource in the Study of Early Performance Practice. Before the era of sound recording the music on mechanical instruments was the only source of former musical tastes and how they were translated into sound. Annotated musical scores are open to subjective interpretation, but a pre-programmed instrument far less so, the exception being the tempo at which an instrument is set to play.

Mechanical music can tell us about early performance practice. It can give us an insight into musical tastes and fashions, social history, the development of technology, the development of industry and of economies built on the manufacture and international trading patterns of the instruments. It can give us insights into the different life-styles of society; it can be a chronicle of early home entertainment.

Recently the MBSGB had an enquiry from a composer and

conductor who is resurrecting the original version of Suppé's *Die Africareise*, not performed since 1920. He wondered if there were any existing musical boxes with selections from this operetta, and if so he would like to hear them. The overture can be found on YouTube, but the rest of the operetta is having to be reconstructed from old manuscripts. To date we have located one excerpt of it on a Peerless organette roll, and one on an interchangeable cylinder musical box in Switzerland. (Please contact Alison Biden if you have any music from this operetta on a mechanical instrument and are willing to help.)

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More widely known is the discovery in the USA of the probable source of two musical themes from Puccini's opera, *Madama Butterfly*. Puccini had already been partly inspired for his opera *Turandot*, set in China, by music found on a cylinder box made for the Chinese market. Until relatively recently, however, the source of two themes from his opera set in Japan has remained a mystery. Musicologist Professor Tony Sheppard had scoured sources of old Japanese music to no avail, until one day he happened upon a cylinder box with reed organ in the Morris Museum, Morristown, New Jersey. This box too had been made for the Chinese market, and it carried music of Chinese origin. Prof. Sheppard

recognised the music, and realised that Puccini's inspiration came not from a Japanese source but from a Chinese one. (The full text of his findings makes interesting reading and is available on: <http://www.tandfonline.com/doi/full/10.1080/02690403.2015.1008863>. Other related articles can be found by searching online for 'Tony Sheppard Puccini'. For a short film clip see also: <http://goo.gl/6J3Rn3>).

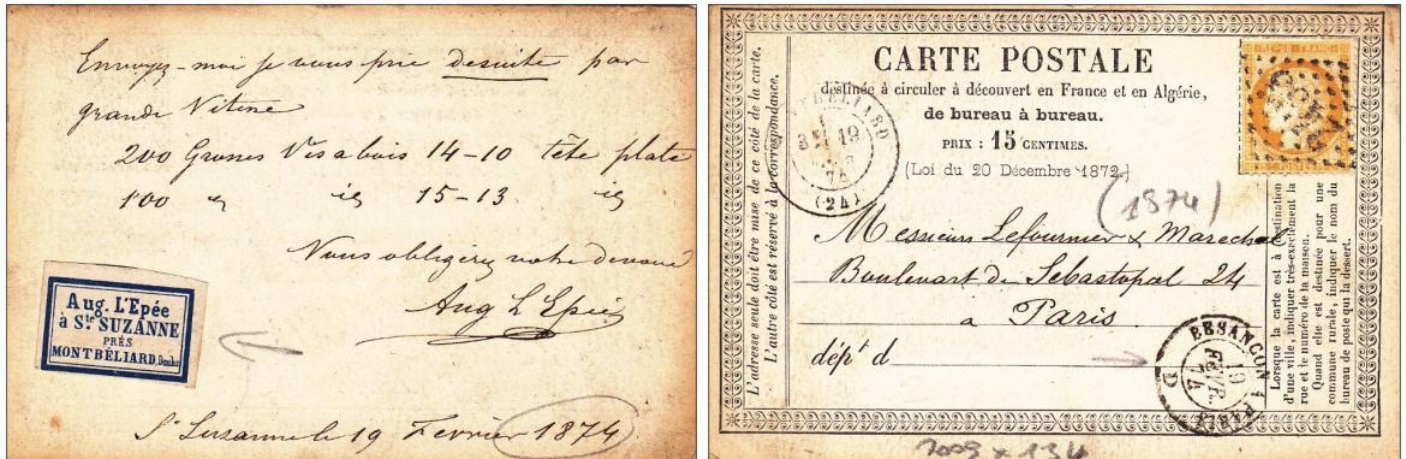
These two examples demonstrate how musical boxes play a part in musical research. Their importance as a serious academic resource should not be underestimated.

Stray Notes - Postcards

by Luuk Goldhoorn

1. Musical Box Makers and their Ephemera

Printed letter heads came into fashion in the world of musical boxes after end of the 19th century. So it is with pleasure that I can show you a postcard written by Auguste L'Epée in 1874, on which he had pasted a sticker with his name.



2. A Postcard from Nicole Frères

As the musical box industry was a cottage industry which was concentrated in Ste Croix and Geneva, communication went by word of mouth and not by letters. Besides, sending letters was relatively expensive. Therefore postcards are rare. Letters with their envelopes are even rarer. And invoices are also not easy to find.

Here is a card written by C.E.Brun, manager of the Nicole Frères firm in London to the firm of Marti and Co in Montbéliard.





The President's Message No 12

It's tempting to write about the issue of the Society's governance, which, if the status of the Society changes, is probably as significant an event as the referendum on Europe will be for Britain. However, much has already been said about it, and I can add little other than repeat myself. We have been very pleased with the response to the Committee's mailing, and it was good to hear from one or two members with whom we have had no direct contact before. Thank you for taking the time to consider this matter and to tell us your thoughts.

Instead, I will write about sharing our interest. There is a pleasurable aspect of it, which I often allude to, but there is also a more serious side which tends to get overlooked, and which in some respects is the more important: the sharing of knowledge and data. As the Romantic poet Keats wrote in 1818, *A thing of beauty is a joy for ever ...*

But we in our cynical age have learned that tastes in beauty can change, and innate beauty is not always a defence against changes in fashion, or the ravages of time, politics, ideologies, conflicts or nature. So, over the centuries generations have lost, through carelessness or wanton vandalism or simply an ignorant failure to recognise their worth, creations both manufactured and natural that their forefathers lovingly cherished.

Amongst the primary aims of our Musical Box Society, enshrined in its Constitution (to be kept by any



*President of the MBSGB
Alison Biden*

potential incorporated organisation) is the preservation and conservation of musical boxes (and other mechanical instruments). Isn't this the job of museums, libraries and the like? Yes, but not exclusively.

Today it is an unfortunate fact of life that many museums and other repositories of mechanical musical instruments do not fully appreciate or understand the charges of which they are custodians. Some even fail to see the value of affording them space which could be given to objects with which the current curator, whoever he or she may be, is familiar. It behoves us as an organisation dedicated to the preservation of these things of beauty, not to mention ingenuity, to campaign for a better deal for the instruments, and for better access to them for scholars, cognoscenti and interested members of the public alike.

Meanwhile, there is something that each individual can do as a

precaution against the accidental loss of their instruments at some point in the future: that is record as much information and data about them as possible, perhaps also making a sound or audio-visual recording. Not only do we then ensure that items won't disappear without trace through some future misfortune, but when that information is gathered together, it becomes a useful resource for research, whether into some aspect of the musical box industry, changing tastes in music, or technological advances. A mechanical musical instrument is of value to a much wider field of study than the narrow confines of mechanical music itself.

There is little point in collecting data unless it's shared with all interested parties, although in some instances access may be on request, such as with the cylinder box register. This is in line with another of the MBSGB's aims: to foster research. Last December MBSGB published the Fourth Supplement to Anthony Bulleid's Cylinder Musical Box Tune Sheets as part of its on-going commitment to support research – and to publish the results.

To sum up: whatever 'recording' of your mechanical instrument/s you undertake, every item of information is data which otherwise might be lost at some time in the future. Please continue to register your cylinder boxes with Arthur Cunliffe, continue to submit images of tune sheets to David Worrall or Tim Reed, continue to send disc

titles to John Farmer or Kevin McElhone. Kevin is also still collecting data on disc machines not featured in his book – make, model, number of combs, diameter, special features, case wood, serial number – as well as on organettes

not covered in his other book. Contact details elsewhere in this magazine, or email info@mbsgb.org.uk.

Future generations will thank you for all your efforts.

We look forward to seeing many of you at the AGM and EGM. Please let us know if you do not receive any of the paperwork for these meetings with this magazine.

Alison Biden

Letters to the Editor

The Editor wishes to thank those correspondents who wrote in support of the journal in response to Mrs Ladell's letter which appeared in Vol 27 No 5. This correspondence is now closed.

New Members of the MBSGB since the last journal was published

We welcome the following new members who have joined the MBSGB since the last journal was published:

3233	Flavio Pedrazzini	Italy
3234	David A.Garnham	Devon
3235	William Mantle	Gloucestershire
3236	Steve Dibble	Northamptonshire
3237	Terry Pankhurst	Hertfordshire
3238	Lee M.Marsh	Leicestershire
3239	Charles Garcynski	USA
3240	Neil Styles	Worcestershire

If you have joined since June 2015 you might like to come along to the Annual Auction which takes place after the AGM in June. There are usually some interesting instruments, music, books etc. at realistic prices. It is a chance to meet a large number of expert members if you have questions to ask.

If you would like to get in touch with members near you, please contact the Correspondence Secretary, whose contact details are on the Officers' page.

There are four Local Area Groups so we hope more members will come along and join in.

<i>DATES FOR YOUR DIARY 2016</i>	
2 nd May 2016	Second Winchester Organ Festival. Please contact Alison Biden, 01962 861350 ali_biden@hotmail.com
14 th May 2016	Player Piano Group AGM. The Musical Museum, Brentford, London.
15 th May 2016	National Vintage Communications Fair. Warwickshire Exhibition Centre CV31 1XN. www.nvcf.org.uk
4 th June 2016	MBSGB AGM. Roade Village Hall. Please see flyer for details.
25 th June 2016	MBSGB Teme Valley Winders. Summer meeting. Eastham. Tenbury Wells. Worcs. 11am start. Details from John Phillips. 01584 781118
24 th September 2016	MBSGB Home Counties Group. The Musical Museum, Brentford. www.musicalmuseum.co.uk Please contact Kevin McElhone: kevin_mcelhone@btinternet.com 01536 726759
30 th September to 2 nd October 2016	MBSGB National Meeting. Hayling Island, Portsmouth. Includes visits to West Dean College and Hollycombe Steam Collection.
15 th October 2016	MBSGB Midlands Group. Long Eaton, near Nottingham. Please contact host Keith Reedman. 01159 732150 k@reedman.org.uk
3 th December 2016	MBSGB Teme Valley Winders. Christmas meeting. Eastham, Tenbury Wells, Worcs. 11am start. Details from John Phillips. 01584 781118

Lincolnshire Steam and Vintage Rally

Summer heralds the organ event season. Most people know about the *Great Dorset Steam Fair*, which attracts world-wide visitors. A favourite also with the organ community is the rally which happens every year in Lincolnshire.

Now in its 31st year, the *Lincolnshire Steam and Vintage Rally* is one of the best in the country to see a wide variety of mechanical organs. The organ presence has for many years been enthusiastically organised by Dorothy Robinson, a long-time member of the MBSGB and FOPS. Vintage fairground organs are sadly becoming increasingly rare at rallies, but this one has the distinction that a large number attend. For connoisseurs, examples of French manufactured organs can be seen together with those of Gavioli, Marengi and Limonaire. In recent years an impressive selection of German fairground organs has contrasted with their French counterparts. The British Organ Grinders' Association show several Dutch street organs and a selection of hand-turned street organs.

There is undoubtedly a special atmosphere during the evening, when the sky darkens and the lights of the engines and the rides create an impressive and nostalgic spectacle.

Unlike some rallies this one benefits from good facilities for visitors, and plenty of choice for eating and drinking, not to mention the customary beer tent. This year's event will be over the weekend of Saturday and Sunday 20th and 21st August. Adult day tickets are £10 with children under 16 entering free. The address for the site is the Lincoln County Showground, Lincoln, LN2 2NA (just off the A15).

The official website of the rally is www.lsvr.org.





THE MUSICAL BOX SOCIETY of GREAT BRITAIN

Précis Minutes of the Annual General Meeting held on the 6th June 2015 at Roade, Northamptonshire.

The President, Alison Biden, took the chair of the Meeting and declared the AGM open at 11.01am. A total of 41 Officers and members plus four guests were present.

Apologies for Absence: 21 members sent their apologies.

Extraordinary General Meeting 7th June 2014: The proceedings were ratified.

Minutes of the 2014 Annual General Meeting: The 2014 AGM Minutes were approved.

Matters Arising: None.

President's Report: The President drew attention to: praise due for the support of the Committee over the past year; the change of Treasurer occasioned by the resignation of Michael MacDonald; thanks due to Bob Ducat-Brown for maintaining the Society post box and looking after the website; Mark Singleton's appointment as Advertising Secretary; John Ward's dedication to the Society through a difficult personal time, and the congratulations due to him on his new job; and the need for more help in running the Society.

Secretarial & Officer Reports: Reports received from the following: Subscriptions Secretary, Membership Secretary, Meetings Secretary and Correspondence Secretary. During the latter report the Meeting was given an update on the Florence Kennard Film Making Project concerning Mechanical Music and approved a donation of £100.00 from Society funds together with personal donations from members at the AGM towards the costs of that project.

Treasurer: The 2014 Accounts were reported and adopted.

Other Officer Reports were received and accepted from: Editor represented by the President, Archivist, Auction Organiser, Advertising Secretary, Web Master, Registrar and Authorised Sub-Committees and Working Parties. The meeting approved the engagement of Mr Mendelsohn to act as Editor of *The Music Box* on a paid basis; this to continue until further notice or such time as circumstances required its termination. The meeting thanked Mark Singleton for taking on the job of Advertising Secretary and expressed appreciation for his work to date.

Propositions under Bye Laws Article 1 Section 4: None had been submitted.

Election of Society Officers for the Forthcoming Year:

Election of Hon. President/Chairman: Alison Biden re-elected President/Chair.

Election of Hon. Joint Vice-president: John Phillips re-elected to the Office of Vice-president.

Election of Committee Members: The following appointed to serve as Officers of the Society for the year 2015-2016:

Joint Vice-President [US]	Robert Yates	Archivist	Alison Biden
Membership Secretary	Kevin McElhone	Advertising Secretary	Mark Singleton
Treasurer	John Farmer	Auction Organiser	John Ward
Subscriptions Secretary	John Farmer	Webmaster	Nicholas Newble
Correspondence Secretary	Nicholas Simons	Member and Recording Secretary	David Worrall
Editor	Paid appointment (see above)		

Appointments Unfilled: Meetings Secretary; Member without Portfolio

Note: Arthur Cunliffe continues his work as Registrar outside the Executive Committee.

Set Level of Subscriptions/Fees for 2016: Membership Fees for 2016 were agreed as those applying for 2015 as follows: Single Member: UK £27.00; Europe (EU) £32.00; Rest of World (Surface mail) £34.00; Rest of World (Air mail) £38.00; Joint Membership £30.00; Life Member Nil.

Date and Venue for 2016 AGM: Saturday 4th June 2016 at 11.00am in The Village Hall, Roade, Northamptonshire.

Any Other Business: Request for more overseas visits was noted; Alan Smith thanked the Society for including MOOS in the Stowe Maries meeting, and invited members to join the forthcoming MOOS trip to the Utrecht Society.

Vote of Thanks to President and EC: Approved with acclaim

There being no further business the meeting closed at 12.35pm



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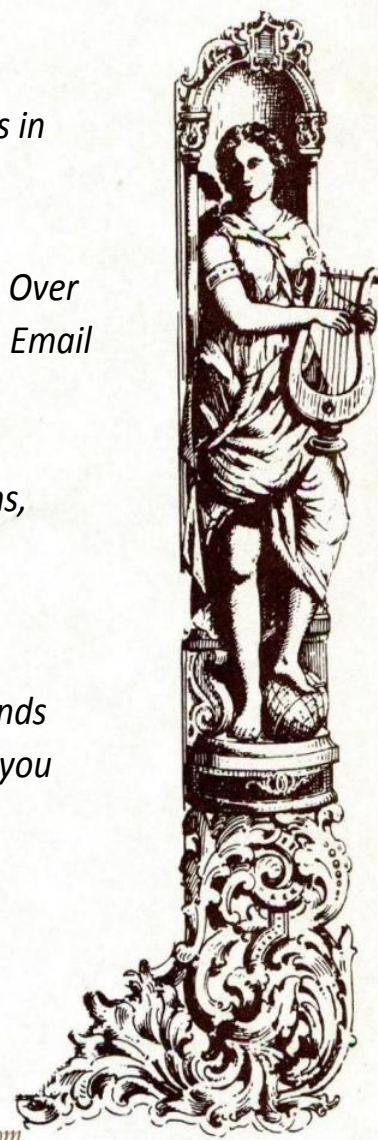
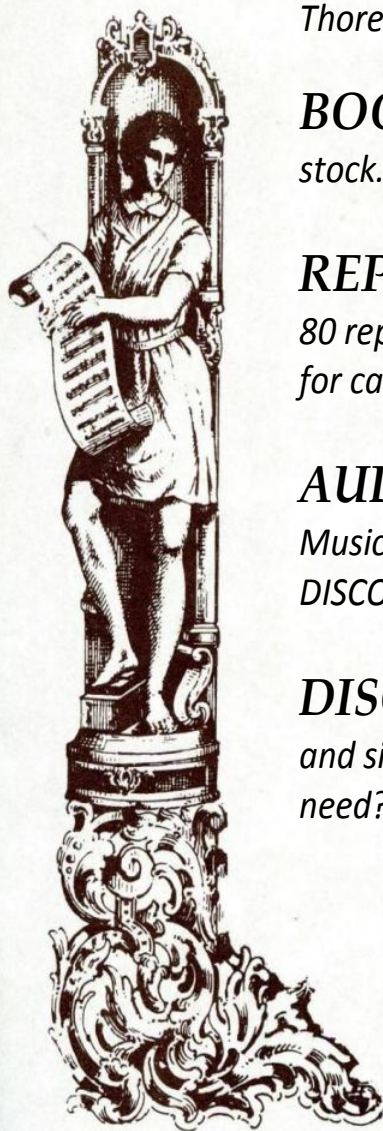
CYLINDER AND DISC BOXES ☐ No lists ☐ let me know what you're looking for! Some are restored, many are unrestored. Many ☐ small ☐ pieces, including musical beer steins, Reuge pieces, 4.5 ☐ Thorens and more!

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Wessex Group Meeting

Controversy over 'Nipper's' Plaque

There was a good turnout for the meeting of the Wessex Local Group once again held at the Avington and Itchen Abbas Village Hall on 6th March, 2016, despite it being Mothers' Day. After the usual socialising over refreshments on arrival, the meeting opened at 11.30 am with the suggested topic for the day *Early Music*.

Terry Longhurst demonstrated a fine Nicole twelve-air, two-per-turn Oratorio box, featuring a number of tunes by early composers. Terry said his favourite air on this box is the *Hailstone Chorus*, a sentiment we could well understand after listening to it. This was followed by the repertoire on a Nicole Frères piano-forte *Sacred Airs* box, which played four airs, and a piece from Mozart's *Marriage of Figaro* on the Paillard mandolin box which plays on the Society's new website. Finally, members got to see, handle and hear an example of the Anri musical bust of Mozart featured in the Society's recently published magazine.

Tony Waddell then demonstrated



Tony Waddell demonstrates a fine Nicole Frères cylinder box with some intriguing features.

a fine example of a Nicole Frères cylinder box in a walnut case, with the comb stamped 'F. Nicole' and with the serial number 22165. This suggests that surplus François Nicole combs were being used by other makers after he ceased production of boxes. Another unusual feature was the tune sheet, which appeared to be the box's original sheet, but had all the appearance of belonging to Lecoultré rather than Nicole.



The Orpheneon

By way of a change we were then treated to an exquisitely sounding 13 1/2" Orpheneon, brought along by Peter Trodd, which had the audience enraptured, despite it being single comb.

This was followed by another good disc box, a Kalliope 7 5/8" with bells. Discs were played both with and without the bell accompaniment.

The meeting broke for lunch at 1.00, allowing the opportunity for more socialising and chat. After lunch we were treated to several tunes on a reed barrel organ, or, to

be precise, a street harmonium, brought along by Paul Baker. Paul's demonstration was accompanied by many facts and interesting anecdotes, and there was some discussion amongst the group as to who would have originally used such organs, and how and why. Paul thought many had been hired by people wishing to raise money for charity, and there was a general feeling that similar instruments may have been used by disabled

ex-servicemen. Paul is also very knowledgeable about tunes which were popular in the early part of the 20th century. At one point a discussion arose concerning a plaque, or plaques, commemorating the whereabouts of the last remains of 'Nipper' (the HMV emblem), said by some to be on the wall of a Kingston bank and/or in its car park, but this is disputed by others. There are no plans as yet for the group to visit the site to check.

Gordon Bartlet then demonstrated another instrument with bells. This time a late cylinder box of unknown make, which he had just had repaired on behalf of its owner. It played eight airs, and because it had no tune sheet, Gordon was seeking the group's assistance in identifying them. The group agreed with Gordon's view that arrangements were poor, and we were able to identify only a few of them.

Barry provided more light-hearted entertainment when he brought along a few small novelties, including an amusing monkey,

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which got distressed on the removal of its banana, and a modern cylinder box, which rendered the overture to Beethoven's 9th Symphony.

Terry then once again took the floor to demonstrate how a Celesta box should sound, as a follow up to the unfortunate example that was displayed at the Society's meeting held last Autumn in Derby. David Worrall brought members up to date with the distribution of the Fourth Supplement to the Tune Sheet Book.

The afternoon ended with a Paillard alternate tip cylinder box



The Kalliope with bells

playing twelve airs, of which about eight were played, giving rise to a discussion as to why its programme seemed so disparate, ranging from Bellini's *Il Puritani* to the American

Yankee Doodle. The tune sheet had entries in four different languages: English, French, Italian and German. This segued into a demonstration of an American manufactured box, a 15 1/2" Regina, playing more American compositions. The theme of 'America' is to be explored in more detail next time.

There was just time for a final cuppa before ending at 4.00pm.

London & Home Counties Group Gathering

19th March 2016

Twenty-one of us, including three new members and two guests from the St Albans Organ Museum, attended the second gathering of the London & Home Counties Group. This was held in the new venue at Colney Heath in Hertfordshire. This venue will be used alternately with the Brentford Music Museum.

Kevin McElhone started the day with a talk on a snuffbox with a sectional comb and a small polyphon. Terry Longhurst then presented three Nicole boxes in the chronological order of their manufacture. He explained how the designs of boxes and their movements had changed over the years. However when he played them to us he went backwards in time, so that the earlier and more pleasant sounds (to his mind, and with which the rest of us agreed) were heard last. We were then shown the impressive short film about musical boxes by Florence Kennard. Tony King showed a snuff box upon which he had carried out several repairs, and also a singing bird box. He then played two impressive examples of music which he had arranged for the 50th Anniversary commemorative Racca piano.



Tony King shows his snuff box

Robert Ducat-Brown explained the restoration of a Hicks portable barrel piano purchased at an MBSGB auction some years ago, and he played several of its tunes.



Robert Ducat-Brown explains the restoration of a Hicks barrel piano

As usual we were asked to identify tunes on a musical box without a tune sheet, brought along this



John Odgers requests names for the tunes on his musical box

time by John Odgers. Two were identified.

In the afternoon we saw and heard an impressive manivelle in the form of a piano brought along by Brian Chapman. Daphne Ladell demonstrated a child's tin plate Polyphone followed by a Symphonion money box with a reversible pediment entitled 'Savings Bank' on one side for the English market and in German on the other.

Kevin McElhone and Roger Booty gave a joint presentation explaining and demonstrating the difference in sound of two organettes with the same notes.



Brian Chapman with his piano-styled Manivelle

Short films were shown of other larger instruments. These included a Steck 65-note Pianola and an Arburo 88-note keyless dance organ.



Roger Booty demonstrates his 32-note concert Autophone

This venue was found to be easily accessible from all the Home Counties and London, as it is only a few minutes from Junction 22 off the M25.

The next meeting will be held at the Brentford Music Museum on 24th September 2016.

News from other Societies

AMICA Bulletin Vol 53 No 2 March/April 2016

See also www.amica.org

The first feature in this edition is the second part of Art Reblitz's article on the Chicago Coin-Operated Piano



and Orchestrion Rolls, providing probably the most comprehensive study of the industry to date.

Matthew Jaro's regular 'Nickel Notes' features the eclectic collection of Dianne and Dave Reidy who, along with a number of mechanical music items, have a vast collection of Hollywood wax figures – and many other objects. This is followed by a piece on the history of the Wurlitzer Duplex Roll Frame System, which is a companion piece to the one which follows, by Michael Jones, which describes in great technical detail how the system works. Most of the examples are found in Wurlitzer style 153 and 165 band organs. The editor notes that 'one roll would play while the other roll rewound. This complex and ingeniously designed mechanism is both exciting mechanically, and illustrates the laws of classical mechanics, studied in physics classes.' Follow that if you can – and Don Teach does, with a feature on the Nelson-Wiggen Style 7 – an extremely rare keyboard model coin-operated piano with snare drum, bass drum, castanets, wood block, tambourine, triangle and 22-note xylophone.

There is an account of the AMICA visit at Christmas 2015 to the collection of Jasper Sanfilippo, followed by reports from the Heart of America, Lady Liberty, Northern

Lights, Pacific Can-Am, Southern California and Sowmy Chapters, while the 'In Memoriam' features Frederick James Roth and Ronnoc H Connor.

Mechanical Music Vol 62 No 1 Jan/Feb 2016

See also www.mbsi.org

After the regular messages this edition opens with a new column for Mechanical



Music, although a familiar one to readers of the AMICA Bulletin: Matthew Jaro's 'Nickel Notes'. In his debut article for Mechanical Music, Matthew informs us that 'American Nickelodeon music is snappy and interesting. Some of the songs on the rolls have never been recorded on phonograph records and the sheet music is unobtainable ... a roll may be the only means of hearing such a song.' The rest of the article goes on to describe the different styles of rolls, with notes about the manufacturers. This is an excellent, very brief introductory overview of what is to follow.

Next there is an appeal from Tim Reed for assistance in finding a particular box. The box in question once belonged to a family by the name of Tredwell, a wealthy merchant-class family whose old home is now a museum. It disappeared from there during the 1960s, and although not rare or valuable, is sought because of its historic associations. The book review in this issue features Ellen Rixford's *Figures in the Fourth Dimension*, already reviewed in a previous edition of *The Music*

Box. Tom Kuehne then describes a visit to his personal collection which he hosted for a group of Chinese scientists visiting the USA for a seminar on air pollution. Apparently they were very impressed by the informality and the hands-on opportunity to see how the various machines actually operated. The next item, by Robin Biggins, features a small Mermod Frères cylinder box. Described as playing four tunes on a 2 ½ inch cylinder in a case 5 ¼ by 3 ½ inches, it has a large worm gear on the cylinder which drives a vertical worm which in turn has a worm gear attached at the top, which drives the horizontal worm that holds the air fan. As Robin comments, 'it is difficult to understand why they would use a design that has two hard-to-make worms, particularly on a small, inexpensive machine.' In what may prove to be a regular column headed 'Interesting tidbits' there is a one-page set of 'shop notes' on setting up the stop works on double spring barrels, written by Joe Roesch and submitted by Nancy Fratti. It comes with a health warning – 'Experience level: Expert.'

This is followed by another item previously published in *The Music Box* – the account of the visit to Europe last year by Colin Cave. In a delightful anecdote by Charles Wilson, we hear how a coin in the slot disc box played a role in bringing a young couple together. In a couple of technical articles, we learn first how Adam Aceto replaced the on/off switch for an Ampico A piano, and then from Jim Patrick how to polish a Swiss music box to shine (another task

not for the novice.) A few years ago author Justin J Miller published a book about Black Forest Clocks, and now in Mechanical Music he writes about Black Forest clock maker Emilian Wehrle, in conjunction with Alfred Wehrle, Emilian's great-grandson. Next, two events get a brief report each: the celebrations for the Musée Baud's 60th anniversary held last Autumn, and another visit by representatives of the MBSI to the The Villages in Florida. In this edition's 'The Hunt' Al Zamba recounts how he found his Eroica disc machine. The contents are completed by reports from the Southeast, National Capital, Southern California and Golden Gate Chapters.

Mechanical Music Vol 62 No 2 **March/April 2016**

See also www.mbsi.org

The first feature in this edition is the new regular by Matthew Jaro, 'Nickel Notes'.

His subject this time is Ernest G Clark. This is followed by Luuk Goldhoorn writing about various designs for governors of cylinder boxes, with the conclusion that the fan does such a good job, it was hardly worth the effort experimenting with others. Coming right up to date with the zeitgeist, Troy Duncan provides some tips for selling mechanical music on eBay, after assessing other methods of disposal. By contrast, a technical article by Bob Caletti follows, describing the restoration of a rare Jean Billon-Haller interchangeable cylinder box. The 'before' and 'after' photographs are impressive, and testament to



Bob's talent. There then follows the concluding part of the article about Emilian Wehrle, the man and his clocks, lavishly illustrated. Tracy Tolzmann then recounts how a number of MBSI members were asked to play their mechanical instruments for special regular Christmas radio programme hosted by Garrison Keillor.

There's an old adage that everyone has a book in them. If you have one related to the musical box industry, then publishers Rowan and Littlefield are looking for you. (See www.rowman.com.) Ardis Prescott, recently retired from the post of membership chair, describes in *The Hunt* how she bought a Style 24 Regina at a warehouse sale with the intention of selling it on – but so fell in love with it that she ended up keeping it. Reports from the Japanese, Southern California, National Capital and Snowbelt Chapters complete the contents of this engrossing edition.

The Key Frame, Issue KF 4-15

See also www.fops.org

This issue starts with a very interesting article written by Mike

Perrins about the small 45-keyless Limonaire organ he inherited from his step father Alf Bennett. This organ is one of the many imported in the early days of preservation by Charles Hart of St Albans, whose museum is still running today.

Musical Roots this time deals with the life of Alfredo Javaloyes Lopez. He was a Spanish bandmaster and composer who wrote a march, *El Abanico*, in 1902. It was not until 1941 that Javaloyes achieved world-wide fame, due to this tune being used for the song *You'll Be*

Far Better Off In A Home. This was published by the famous duo of Box and Cox, and was recorded in 1941 by none other than George Formby. The tune became a favourite on many of the larger organs.

A lack of new content leads to the Editor including a series of photos taken in 1978 by John Hulse, and *The Good Old Days* by Jim Crichton from 1979. Although reprints, they are interesting for readers of the younger generation.

The Key Frame, Issue KF 1-16

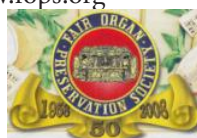
See also www.fops.org

The Great Dorset Steam Fair and the Lincolnshire Rally are both reported on by David Ward. These are major events in the organ calendar and together cover a large part of the country.



Our own Roger Booty gives the history and restoration details of the well-known 48-keyless Chiappa organ *Ceol*. At one time this was operated by a long leather belt from a 4 1/2" scale Burrell traction engine, a health and safety nightmare even in 1972.

Everybody will know the tune featured in this issue's Musical Roots. The composer is Anton Karas so it must be the *Harry Lime Theme*, composed for the 1949 film, *The Third Man*. Karas was born in Vienna in 1906 and became proficient at playing the zither, which he did professionally in the many local wine taverns. The film made Karas an overnight international star, so much so that he opened his own 'Third Man' tavern. Incidentally, the tune is very difficult to arrange for smaller organs due to the chromatic nature of the theme.



Player Piano Group Bulletin 211, Winter 2015/16

See also www.PlayerPianoGroup.org.uk

Reported
is the
annual



weekend holiday for members, where this time Bournemouth was the destination. Of interest was a visit to an ordinary looking bungalow which boasted a three-manual and pedal pipe organ in its study. Other home visits, a concert and a trip to the Russell-Cotes Museum are reported.

Founder member John Farmer (the other one) puts into print the talk he gave at last year's AGM, where he reminisced about the early days of the PPG and his meetings with surviving Ampico artists in the 1960s.

The player piano continues to develop, this time with the announcement of the Steinway Spiro high resolution player system, based on the work of Wayne Stahnke. The system is integrated with the piano at build and is operated from an iPad. It will be available to purchase in 2016, and as they say with all 'considered purchases', POA.

Vox Humana – January 2016

www.moos.org.uk

This magazine opens with brief details of events that have taken place, and ones to come. In the latter category is Pipes at Papplewick Pumping Station (a bit of a tongue twister), rated 'Britain's finest Victorian waterworks', scheduled for 24th and 25th September. (Pumping stations seem to be becoming popular venues for organ events – Twyford Waterworks in Hampshire hold

a number of open days each year hosting organs.) The annual MOOS tours have been taking place since 1999, and member Dave Wright has been on every one of them. He has compiled a list of all the tours, and all the venues visited.

In an article entitled 'Dark Peak Piper' Alan Roberts described how he tackled the restoration of the puff board of a rather unconventional organ, originally constructed from sundry parts of other organs, including (allegedly) a Limonaire. David Dingwall then provides a very comprehensive report on the first Winchester Organ Festival, already featured in a shorter account in *The Music Box*. Next is a heart-warming feature about how Nigel Myers fulfilled his promise to the late Margaret Cook, whose model 37 Ruth he now owns, to take it back to Holland where it had spent many years of its life in service. Alan Roberts then supplies another, humorous article about a Bedford TK – as he explains, it came as part of the purchase of a semi-electronic Decap dance organ. The Winchester Organ Festival (incidentally organised by FOPS member Graham Kidd and MBSGB's Alison Biden) is featured again in the next item about the arrival of Brian Hunt's Alfred Bruder organ in the UK, accompanied by former owner Rein Schenk and restorer Leon van Leeuwen from the firm of Perlee. Mark Jefford then presents six pages of cuttings about the firm of Chiappa, gathered from a number of archival sources. The final item is a light-hearted and entertaining contribution from Dave Wright, an incorrigible joiner-in and volunteer, recounting his various adventures as 'Boga-Wallah' (or, organ grinder.)

Non-English language journals

Musiques Mécaniques Vivantes 1st Quarter 2016

See also www.aaimm.org



After the address from President Jean-Pierre Arnault (slightly less exuberant than usual as he references the Paris terrorist attacks), there is a round-up of the past year's activities in anticipation of the AGM. One of the activities was a society visit to the Low Countries, reported by Jean-Marc Lebout and Hervé Lefèvre. This took in a number of visits to exceptional sounding venues, and the two reporters don't stint on including lots of fascinating detail about the instruments. This is followed by a more technical article by Antony Chaberlot on the restoration and tuning of reeds. Three festivals are reported on: Damgam 2015, Wintzerheim, and Dijon. Jean-Marc Lebout then summarises some recent auctions.

Jean-Marc is also the author of a piece about a patent for a Duplex cartel by Arthur Junod-Turin. The last main article in this edition is a piece about the burying of a number of 78 rpm records in the early 20th century which took place in Paris. The idea was to allow a generation a hundred years later to hear the music of the epoch. There are also three other short pieces: one introducing the DVD presented free with the magazine; one on an orchestrion in the Grand Café de la Paix in Angers, Belgium; and one on a set of postage stamps issued by the French Post Office featuring musical boxes and related subjects.

**L'antico Organetto
(Associazione Musica
Meccanica Italiana)**

December 2015

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

This
edition
opens with
the second



instalment about mechanical musical instruments powered by Stirling motors. The Stirling motor is a heat engine. Appropriately for the Italian magazine it focuses on Pianos Melodicos as developed by Luigi Caldera and Giovanni Racca, as well as the German firm of Spaethe. This is a substantial and well-researched article on a little-known subject written by Dr Albert Lötzt, member of both the German Society (GSM) and AMMI. By way of contrast, Maurizio Amaglio writes in a light-hearted manner about an antique find, which came to him as a collection of wood and metal, but was restored as an 'Automatic Giacardi phonograph', patented in 1922.

Venanzio Lepore describes how he became a collector of mechanical musical instruments, in particular those which tell the story of the recording of music. He was first captivated by a piano orchestrion he heard as a child on a visit to Pompei.

The Italian Society, AMMI, frequently shows at exhibitions and fairs, and Manuela Cesana reports on its presence at Expo Milano 2015, demonstrating organs, including Flavio Pedrazzini's creation, which was featured recently in *The Music Box*. This is followed by a report of the XI Organ Festival of Longiano, which took place last September.

Another exhibition/fair at which AMMI was present was the 'Maker Faire' in Rome, where once again Flavio's machine incorporating the slide whistle was on display. This edition concludes with a report on musician Vinicio Capossela's live performance in Milan of his *Canzoni a Manovella* ('songs to cranked instruments' – the Italian sounds much more lyrical), in which he was accompanied by members of AMMI.

The Last Word

A perennial challenge facing many clubs and societies is how to bolster the falling numbers of people actively engaging with the interest. The question is always, how do you engage the young to become the next generation of enthusiasts? In our previous edition we featured Flavio Pedrazzini's *Music Ensemble* aimed at awakening young people's interest. The concept of his invention was that it should be related to mechanical music while also being modern technology.

Some weeks ago an announcement was made in *Mechanical Music Digest (MMD)* by Jack Perron about his new initiative. By the time you reach this page Jack will be familiar to you, because he is behind the *Hens Tooth* disc advertisements, and it was he who arranged and produced the specially commissioned disc of *Charmaine* described on page 224. Jack is no stranger to innovation. He often creates musical arrangements for musical box discs, and he once made an acrylic musical box for the internationally famous Icelandic singer, Bjork. In 2013 he received the MBSI's *Darlene Mirijanian*

Award for Creativity for mechanical music.

Like most of us Jack wants to engage youth in our interest, and in an attempt to pique their imagination he has decided to set high school/secondary school students a challenge: to develop an interest and respect for the peculiarities and challenges of composing music for music boxes. Jack explains, 'The idea is to sponsor a contest, where applicants submit a composition, either an original piece, or an arrangement of an existing work, probably restricted to public domain works, targeted for a Regina/Polyphon 15.5" music box.' The prize would be a scholarship with a value of US\$5000. Coming up with the idea is the easy part, and the challenge is actually to set up and administer the scholarship. By talking to an organisation specialising in administering scholarships, Jack has learned that the first step is to raise a large amount of money, and that is what he is now focusing on. 'This program is in its formative stage, and can be modified in many ways as interested organizations and individuals suggest. I welcome as much direct participation in this as people are willing to offer ... I welcome your ideas and suggestions on how to proceed.' Conceived principally as a North American initiative, could it eventually become international?

Jack's imagination and determination are to be applauded, and we look forward to hearing how his idea is progressing, and perhaps, more tellingly, what results will emerge from it. Anyone with ideas to offer please contact Jack at jackper@post.harvard.edu. See also <http://www.henstoothdiscs.com/>

Classified Advertisements

For Sale

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Wanted

Wanted by myself and other members: Celestina and Seraphone Organette (must be working well); Amorette with Dancing Dolls;



FINCHCOCKS

Following the recent closure of Finchcocks Musical Museum, it has been announced that many of the instruments in its collection are to be sold at auction. On May 11, Dreweatts and Bloomsbury Auctions will oversee the sale of the majority of the historic keyboard instruments that have been collected by Richard Burnett, over a period of nearly 50 years. The proceeds from the sale will go to the Finchcocks Charity, which supports performances on, and the maintenance of, instruments of historical importance. Although the catalogue of the instruments to be auctioned will not be made public until March, the sale will include a number of keyboards of very significant interest, such as a 1766 chamber organ by the London organ maker John Byfield, and a Conrad Graf grand piano dating from around 1820. In total, the Finchcocks collection contains more than 70 instruments, a small number of which will be retained by the charity. The Contents of the House, include musical prints, paintings by Thomas Rowland, Lancelot Volders, Albert Delerive and Dorothy Webster Hawkesley, 17th century and later furniture, books and music related ephemera. Viewing of the Collection is at Finchcocks from Friday April 29 to Wednesday May 11, with the Auction carried out by video link to Dreweatts Donnington Priory on May 11. Viewing of the House Contents is at Finchcocks from Friday April 29 to Monday May 2 and at Donnington Priory from Saturday May 7 – Wednesday May 11. Catalogues available at: www.dreweatts.com

There will be a special Easter opening at Finchcocks on Sunday and Monday March 27/28 for those who would like to visit the house for the final time. Advance bookings only for this event, which will include informal demonstrations and short recitals on instruments from the Collection presented by the Finchcocks Educational Team and musician friends. Light refreshments will be available. Entrance is free, however donations to the Finchcocks Charity for Musical Education would be appreciated. Please note there will not be any credit card facilities. To book, phone Katrina Burnett on 01580 211702 or email katrina@finchcocks.co.uk

The Finchcocks Estate is to be offered for sale by private treaty this spring through the sole agents Savills. Contact willpeppitt@savill.com for further details.

Red-Welte Piano rolls; I have a list of several hundred tunes and instruments that are wanted by members and can send this list by email if you are prepared to search your collection to help fellow members out? I sell instruments on commission so if you want to thin out your collection a little do contact me. Probate and Insurance Valuations and 'Musical House-Clearance' also offered. kevin_mcelhone@btinternet.com (note the underscore _ between my two names) or 01536 726759.

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Fourth Supplement to “Musical Box TUNE SHEETS”

By H.A.V. Bulleid



The Musical Box Society of Great Britain is pleased to announce the publication of the **Fourth Supplement** to the late H A V Bulleid's original work **‘Musical Box TUNE SHEETS’**

Published with the **kind permission of The Musical Box Society International [MBSI]**
and in an all-colour A5 format, this Supplement brings together the combined work of
The late H A V Bulleid and Timothy Reed

to collect and identify images of a further 114 Tune Sheets,

110 of which have been published previously in the MBSI Journal, *‘Mechanical Music’*

50 of the Tune Sheet images had been collected by the late Anthony Bulleid prior to his death;

a further 64 have been collected since by Timothy Reed who continued the project at Antony Bulleid's request.

In addition to the images of Tune Sheet Nos 401 to 514 in the series,
the **Fourth Supplement** also incorporates **Version 3** of the
‘Musical Box Tune Sheets SEARCH ENGINE’

Devised and Compiled by Luuk Goldhoorn

In line with the policy adopted for previous Supplements, this combined publication is available from
The Musical Box Society of Great Britain

Free of Charge plus Postage & Packing at cost.

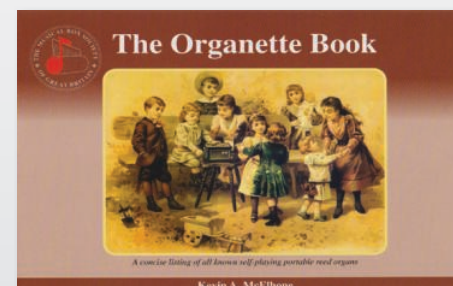
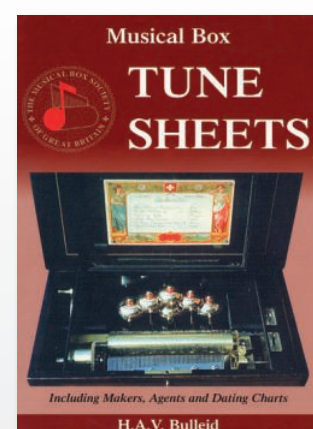
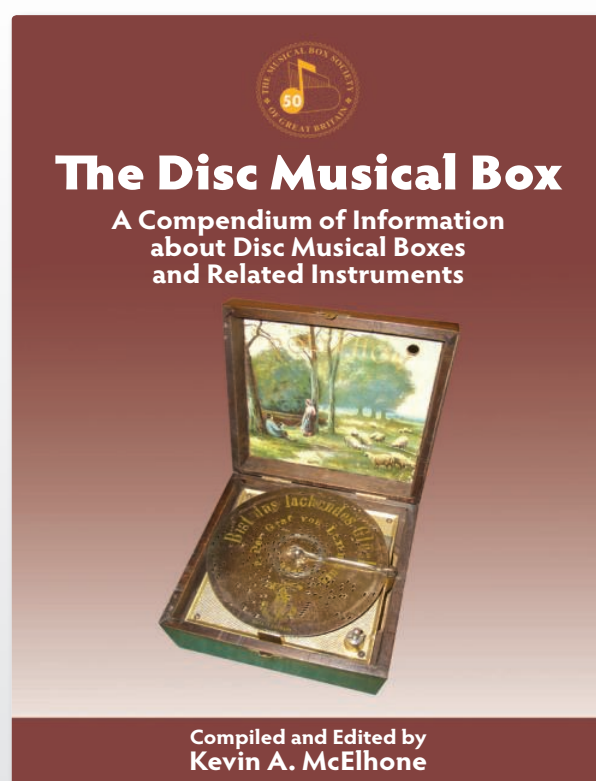
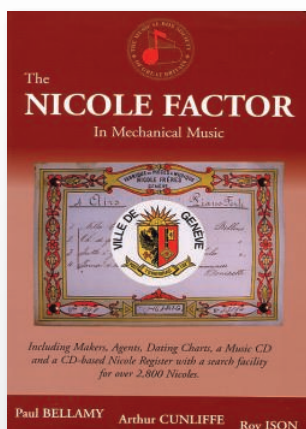
However, the Society welcomes donations towards the publication costs it has incurred.

For those requiring the complete library of Cylinder Musical Box Tune Sheet publications,
a package comprising the original book, its four Supplements and Search Engine V3
is available at a combined price of **£10.00, plus Postage and Packing at cost.**

Copies of individual booklets may also be purchased at reasonable rates.

Orders: Please refer to the Musical Box Society of Great Britain website - www.mbsgb.org.uk for
information on how to order and details of charges for individual booklets, Postage and Packing

*During his lifetime Anthony Bulleid gave permission for the MBSGB to use his work, and the Society is keen to ensure that
the Tune Sheet Project he started should continue and retain its integrity; images of unrecorded cylinder musical box tune
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Society of Great Britain at www.mbsgb.org.uk; they can then be made available to the wider interest.*



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who should also be contacted regarding the last two copies of *The Organette Book*, £40 ex p&p.

The remaining stock of other society publications illustrated above is available, ex p&p as follows:

The Nicole Factor in Mechanical Music - £40.

The Postcard Book - £8.

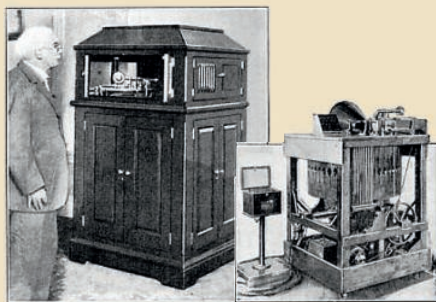
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To order, contact: John Farmer, Treasurer - see Officers page for contact options

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2. Direct credit to National Westminster Bank PLC, Market Place, Reading, Berkshire, A/C name: The Musical Box Society of Great Britain
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Early Fusee Musical Box by Martinet et Benoit, Geneva, c. 1830

Estimate: € 6,000 – 8,000 /
US\$ 6,500 – 8,600



Barrel Organ by Imhof & Mukle, Oxford Street, London, c. 1870

Estimate: € 5,000 – 8,000 /
US\$ 5,400 – 8,600



“Bébé Poudreuse” Musical Automaton by Leopold Lambert, c. 1890

Estimate: € 4,000 – 6,000 /
US\$ 4,300 – 6,500



Automatic Disc Changer »Symphonion Style 120S«, c. 1900

Estimate: € 30,000 – 50,000 / US\$ 33,000 – 55,000

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Estimate: € 6,000 – 8,000 /
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Orpheus Mechanical Piano, Model 18, c. 1897

Estimate: € 2,400 – 3,000 /
US\$ 2,600 – 3,200



Conjurer Musical Automaton by Louis Renou, c. 1900

in fine original costume
Estimate: € 6,000 – 8,000 /
US\$ 6,500 – 8,600

