

# *The* **Music Box**

*An International Journal of Mechanical Music*

## *In this issue*

*A Snuff Box Comb with  
Sections of Seven Teeth  
Saved from the  
Scrapheap*

*A Piano Enigma  
A Trip to Rüdesheim  
and Beyond*

*A Cheap Solution  
Obituaries:  
Siegfried Wendel &  
Daphne Ladell*

*The Journal of the Musical Box Society of Great Britain*



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*Unless Lecoultre made solid combs as early as 1814, it remained until 1818 before these combs were widely used in cartel boxes. The reason was simple: a solid comb was expensive to make ...*

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*Rüdesheim is one of those places I have heard a lot about, particularly Siegfried's Musical Cabinet ...*

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*Cover photo:* The Saddington Orchestrion was made by Imhof & Muckle, and was formerly part of the vast mechanical music collection of Harold Smith at Saddington Hall. See page 28.

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## Officers of the MBSGB and their duties

President: Alison Biden

St Giles Hilltop, Northbrook Close, Winchester SO23 0JR

Tel: 01962 861350 ali\_biden@hotmail.com

Treasurer & Subscriptions Secretary: John Farmer

8 The Lea, Kidderminster, Worcs DY11 6JY

Tel: 01562 741108 john@musicanic.com

(to whom all enquiries about subscriptions should be addressed)

Membership Secretary: Kevin McElhone

Tel: 01536 726759 kevin\_mcelhone@btinternet.com

(to whom all applications and enquiries about new membership should be addressed)

Correspondence Secretary:

Nicholas Simons

Tel: 01332 760576 njasmbs@btinternet.com

(to whom all correspondence should be sent)

Meetings Secretary: Position vacant.

Please consult another Committee member for details of who to contact regarding meetings enquiries.

Recording Secretary: David Worrall MBE

Tel: 01962 882269 worrall@ercall87.freemove.co.uk

Editor: (Non-committee Member)

Richard Mendelsohn

18 Quarry Road, Winchester, Hampshire SO23 0JG

Tel: 01962 855068 richardmendelsohn@btinternet.com

Archivist: Alison Biden

Tel: 01962 861350 ali\_biden@hotmail.com

Advertising Secretary: Mark Singleton

preesallpremier@aol.com

Auction Organiser: John Ward,

johnlawrenceward@btinternet.com

Webmaster: John Farmer

Tel: 01562 741108 john@musicanic.com

Member: Nicholas Newble

nicholas@newble.co.uk

Member: David O'Connor

davideoconnor@aol

Registrar (Non-committee Member): Arthur Cunliffe

adcunliffe@btinternet.com

NB: Please address all correspondence to the Society's new address, except where otherwise shown above, at:

The Grange Musical Collection,

Old Bury Road,

Palgrave,

Diss, Norfolk IP22 1AZ

## Editorial

For this, the first edition of the year, we include details about many of this year's forthcoming events involving musical boxes and organs. There is a full page of *Dates for your Diary* on page 22 listing many of the big events in our calendar. There are full details about a short MBSGB *Overseas Trip to The Netherlands, Belgium and France* on Saturday 30<sup>th</sup> September 2017. This trip is being organised in conjunction with Melody Tours, to give members an opportunity to visit a number of interesting locations, and experience their mechanical musical instrument collections. Bookings will be accepted on a first come, first served basis. There is a full page description of the forthcoming Diss Organ Festival for those readers who, like me, love the sight and sounds of street organs. This is going to be a big day in the Spring calendar. So this edition is an important source of information to help you plan your programme of visits this year to mechanical music occasions.

To whet your appetite for the Society's overseas trip there is a fascinating report of last year's trip by a number of members to Rudesheim and other nearby places in Germany. There are so many interesting things to see by travelling a little, and also a good time to be had by meeting fellow enthusiasts in other countries.

We also say farewell to Siegfried Wendel and Daphne Ladell, whose obituaries are published herein.

Richard Mendelsohn

**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.

**The deadline for copy for the next edition is:**

**1<sup>st</sup> April 2017**

**The Editor reserves the right to amend this date should circumstances dictate.**

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# *Saved from the Scrap Heap! or a Marriage made in Heaven?*

by Mark Singleton

*Once upon a time,  
long, long ago in the  
days before the advent  
of both mobile phones  
and the internet,  
there was a time when  
we relied upon off-  
peak telephone calls,  
handwritten letters  
and trusty postmen.  
Way back then I  
received a call late one  
evening from a rather  
eccentric friend in  
Liverpool. (You have  
to be eccentric if you  
prefer a life size Dalek  
in your living room,  
taking up the valuable  
space of where a huge  
Polyphon could stand  
... I mean ... come on  
... get real!)*

He enquired in his broad Scouse accent if I would be interested in 'One of dem der music box cases dat yer like.' He went on to tell me it was originally a Symphonion, but it had been used as a coal scuttle in recent years; anyway it was £25 if I was interested. So, sight unseen I agreed to take it.

A good year or more passed when once again he rang late one Saturday evening and asked if I still had an interest. If not, having booked a pitch, he would take it to a car boot sale the following morning. He then guided me to page so and so of something like the 1983 edition of *Millers Antique Price Guide*, and there it stood! ... Imagine my surprise to see it was the then considered rare 11.7/8 Rococo model.

Quite excited I duly arrived 36 hours later and to my initial horror, there were two broken legs, missing at opposite sides front and back. Furthermore it was tinder dry, the original shellac had perished, leaving the finish light brown with a granular feel.

To make matters worse there was a split in the top of the lid, which left the top panel depressed by almost half an inch. On lifting the lid, with yet another split between lid frame and the applied

moulded top panel, which I hasten to add was now flapping around in thin air, almost hidden amongst

the somewhat greasy coal residue, sat a little inlaid ivory trade label. Upon wiping the diamond shaped lozenge the well-respected retailer's name 'Rushworths of Liverpool' was uncovered.

This particular business was founded in 1828 by organ builder William Rushworth, and at its height had goods on display over five floors. It was considered the largest retail music house in Europe. Latterly they sold Paul McCartney his first guitar, and in 1962 presented John Lennon and George Harrison with Gibson Guitars.

Anyway a deal was a deal, so without further ado I reluctantly paid the agreed sum. My friend then softened the blow, by miraculously producing the remnants of both missing legs from behind his back, long saved in a plastic bag.

Upon my return home I carefully looked over my lot and tentatively offered the legs up. They fitted, after a fashion, but the front right was missing nearly half an inch of the surface veneer along with the steam pressed substrata. To repair a wood carving is one thing, to replace veneer another, but steam pressed papier-mâché, with a wafer thin pressed skin, was a whole new territory to me.

With legs firmly re-attached, the missing material was replaced with a chemical dent filler, as used in the automotive industry. Upon curing it was carefully pared away until the original curve took shape, and the finished decorative carved relief effect was replicated with a little meticulous use of a dremel. The bright pink filler does not readily accept a wood stain, and so the use of a dark brown indelible marker pen was employed as a



base. This was later gone over with two or three coats of walnut-coloured shellac polish, and later cut back dull with 0000 gauge wire wool.



The perished and loose shellac was carefully removed out of the deep relief detail with natural bristle nail brush. For a point of note: a nylon brush, being self-lubricating, will literally ride over the surface, and therefore is quite unsuitable for wood working.

The split in the lid was forced back into shape by brute force and sheer ignorance, and subsequently glued with super strength cascamite wood adhesive. A makeshift tourniquet was employed to keep the split closed and the piece physically stressed into its raised profile. Upon removal 24 hours later and very much to my surprise . . . It held tight . . . Result!

The whole case was still woefully dry, and upon my taking a tin of black boot polish and brush feeding it a generous helping, working into the deep relief, it soon consumed the full can with a most hearty appetite, and subsequently took

two more full tins of tan shoe polish before its hunger was satisfied. Left to stand a few hours, then buffed along the way with a shoe brush and soft cloth, the transformation was complete.

Sadly, no mechanism, so until such time, it was stored on top of a wardrobe, a container for household light bulbs and the lid held ever so slightly ajar by the contents.

A year or two passed, and we experienced several incidents of giant hornets in the house: they look like your normal wasp, only humungous and to the power of three, very angry blighters that whirl around your head like an Apache attack helicopter, leaving you running for cover. Yes you guessed where they were residing, and as added insult, they had chewed a fair portion of the bulbs' packaging in their nest building exercise.

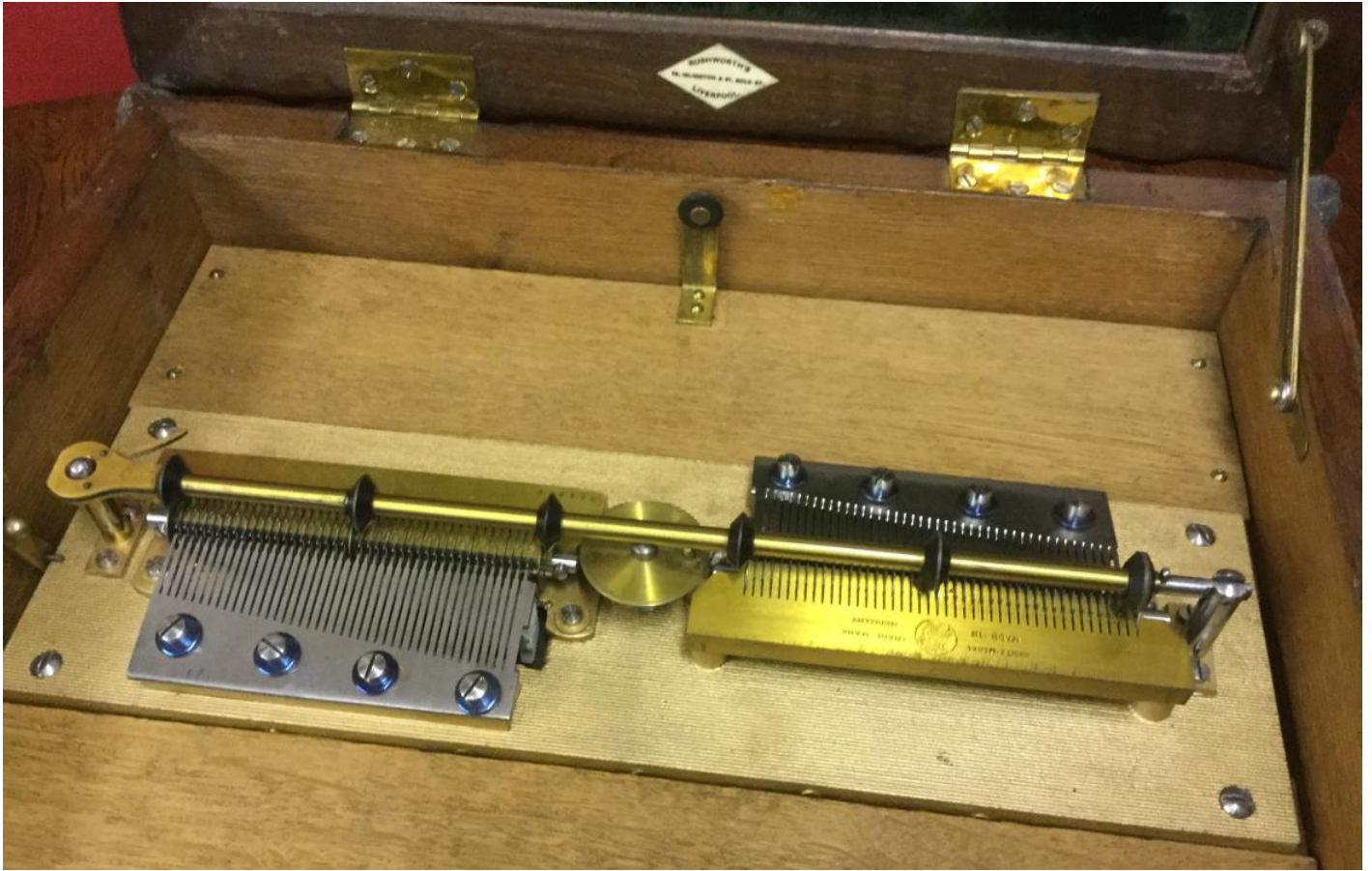
Roll on a good ten years and a dealer friend whom many of us know, who still to this day is a long-standing member of the Society, had offered to purchase the case on a couple of prior occasions, for back in those days, with no internet to enlighten us, it was considered a rare and valuable piece. But I was waiting patiently in the hope of re-uniting it with an orphan mechanism some day. Then quite by chance this chap happened to ring one evening, literally hours before I was due to complete on a property purchase. Being a little short of readies, I agreed to sell it, as not only had he found a mechanism but he made me an offer too good to refuse.

He appeared at my door in what seemed like an instant, with the black, oily, and totally inoperative mechanism in hand. His smile quickly disappeared when he found the bedplate was oversized by 20mm, and by no stretch of the imagination was it going to fit. 'Ah we have a problem,' he declared. My response was, 'No ... we don't have a



problem, it's your problem.' Fearing the worst I quickly held out my hand for payment, which as I anticipated, was not forthcoming.

'but I'm promising nothing.' I left and went about my business. A while later the late Reg Satchwell rang for one of our frequent musical -box-orientated



After what seemed like an eternity of stalemate, perhaps even a full minute, the silence was broken when he asked if I had any suggestions as to what we should do. It was mutually agreed that I keep the mechanism and if it could be accommodated at some time, I would purchase it from him at cost.

Some time later I visited the now late Bob Minney on some other matter, producing both halves. I asked his advice (hint, hint). We had a close look at the mechanism, and it was so obviously a Monday morning job, with one of the combs totally out of line with the star wheels, and had been so since new, and though the mainspring was intact, the whole thing was reluctant to go.

'Put it under the table,' Bob instructed

chats, and while discussing this little project, he informed me of a magnificent set of 11.7/8 discs he had, protected and preserved in a storage cabinet, each one perfect, and that if I liked I could have them.

Well of course I liked, as anyone who has owned a small Symphonion will know the projections are small and rather fragile. Try finding a good original one! Tentatively I did enquire if this cabinet was painted a light green by any chance? Much to Reg's surprise at my knowing he confirmed that yes it was, and asked inquisitively, how did I know? Simple, I reminded him that I had bought this lot on his behalf and delivered it to his home when as a youngster I did a little errand running for him. 'Arrr them r'rum mate,' he said with a chuckle.

Another year passed and quite out of the blue Bob rang, 'Your machine is ready.' Upon my arriving in Luton a few days later, Bob explained the work needed: the bedplate had 10mm removed off each end, and the winding shaft had been reduced as had the start/stop lever. The combs, protected by the old oily deposit, now shone like new and having been aligned in the correct position, the whole bedplate assembly was presented beautifully, absolutely 'new pin', and to complement the job, Bob had crafted a perfect replica of the tempo regulator that I believe was fitted only to this model of 11.7/8.

The little machine had hardly been used. There was no discernible sign of wear, probably due to the drive shaft being a tight fit where it came through the underside of the bedplate, resulting in a struggle to turn one revolution on a full winding.

This was quickly remedied with a kiss from a round file through the hole in the bedplate, where the drive shaft emerged.

The real cherry on the cake, upon which both Bob and I agreed without a doubt, was that a sweeter more sonorous example you wouldn't find, exemplified by the only disc I had at that point, *Listen to the Mocking Bird Sing*.

Upon bidding each other goodbye the ever modest Bob lamented quite ruefully, 'Well another one saved from the scrapheap.' Still grinning from ear to ear I countered, 'More like a marriage made in heaven from where I'm standing, Bob.' A wry smile came over his face and a quiet nod which spoke volumes. Meanwhile, quite sadly, Reg had passed away in the interim, but some things are just meant to be; when some time later a sale was held at the then Phillips saleroom in Knowle, which included the residual contents of Reg's collection, the case of discs was offered, secured by myself, and now twenty years on the little Symphonion still sits atop and sings her little heart out given the opportunity. In fact, I'm going to *Listen to the Mockingbird Sing* right now.





# A Cheap Solution

by Luuk Goldhoorn

*The earliest musical snuff boxes had a solid bedplate (Note), but as the cylinder became thicker to house more music, the early maker had to decide whether to raise the spring barrel as well as the comb base, or to saw a hole in the bedplate in which the bigger cylinder could fit.*

He chose a hole in the bedplate!

Later on, holes for the wheels in the regulator and the bass teeth were also sawn out. With these adjustments the height of the snuff boxes was not increased.

A snuff box with sur-plateau work was far thinner at

about 23mm versus 14 mm for the sur-plateau snuff box (Fig 1).

The practice of making holes or deepening out some parts was normal in the horological industry from where all the early makers of musical snuff boxes originated. Today, from an economic viewpoint it is hard to decide if this was a reasonable choice.

Around 1810 the manufacturers who made clock bases employing fusée musical work, were obviously not convinced and mounted the cylinder above the bedplate.

For the spring barrel, a hole was sawn out of the bed plate. But as progress in comb making resulted in larger combs, so larger elaborated music could be pinned on the cylinder; the cylinders thus became fatter and fatter and so, around 1820, a hole for the cylinders was needed. By this means the weight of the mechanism was also reduced. Around that time specialized factories took on the making of bed plates, and

this led to standardisation during the following years. Bedplates, including spring barrel cylinders and regulators,



Fig 1 A very small cylinder-type snuff box and a sur-plateau snuff box, heights respectively 23mm and 19mm.

could be delivered in specified sizes. A non-standard size would require a new mould and was therefore expensive.

The bedplates of cartel boxes did not rest on the bottom of the box, because the handles for their start/stop mechanisms and melody changes were fastened under the bedplate. The bedplate was therefore footed in such a way that the bottom plate of the box was the soundboard.

There exist very early snuff boxes with change mechanisms under the bedplates, but very soon afterwards forks were mounted on the bedplates so the bedplates could be screwed right to the bottom of the boxes. That could be done as long as the pins on the cylinders did not protrude through the underside of the bedplates.

In the beginning the diameters of the cylinders in gold, gold-plated and expensive wood musical snuff boxes were so small that the pins did not protrude through the bedplates. But these expensive boxes disappeared from the



*Fig 2 An early snuff box with a sheet of cardboard to prevent the pins touching the bottom of the box.*

cylinders became thicker and so a solution had to be found to prevent the pins touching the bottom of the boxes in which they were housed.

To overcome this problem a simple solution was found; a piece of cardboard, was placed in the tin box, in which holes were cut for the protruding elements. The cardboard also helped to fasten the work sturdily to the bottom so improving the sound (Fig 2).

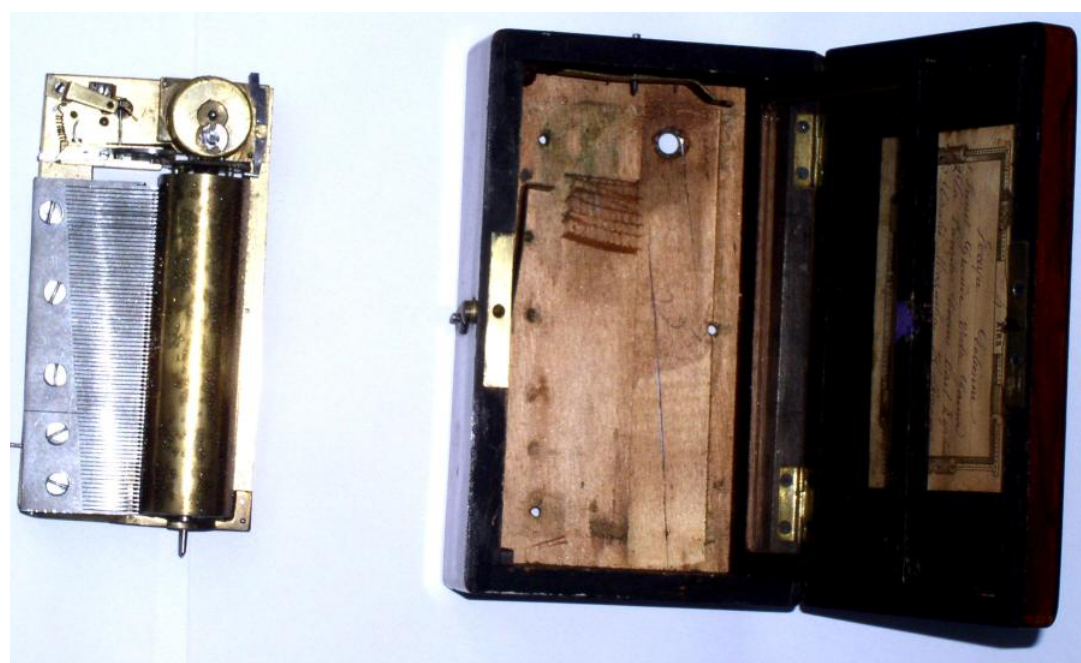
market in around 1820, and they were replaced by cheaper tin and wooden

boxes. Increasing prosperity on the one hand and cheaper manufacturing costs on the other opened a wider market for musical boxes. Also as more attractive music was becoming available, the

For the wooden boxes, and later for boxes made of composition material, a similar solution could have been adopted, but instead a gutter was chosen which was cut in the bottom of these boxes.

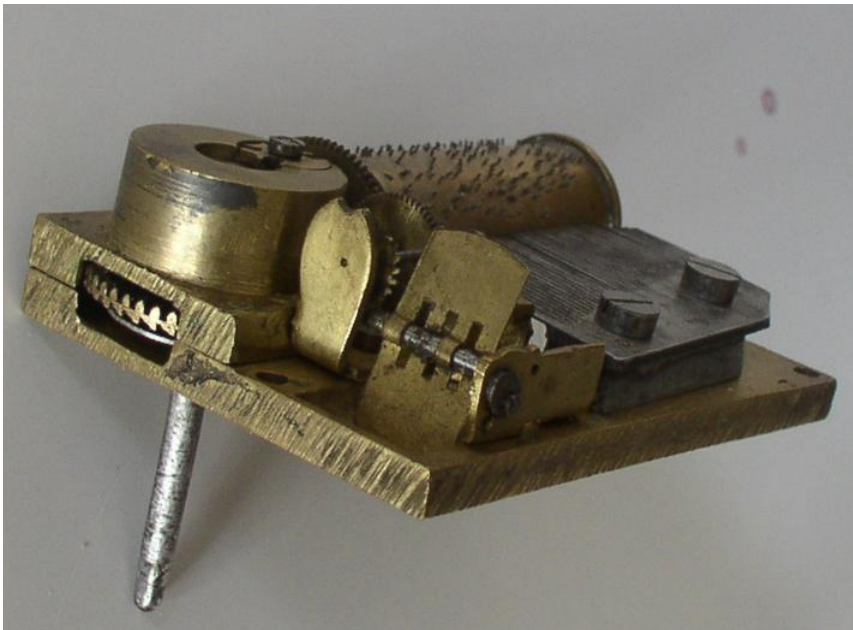
Tin boxes disappeared from the market in around 1870, as well as the cardboard inserts. For musical photo-albums, which appeared around 1870, the works were screwed on little wooden strips.

Wooden snuff boxes grew out of their housings. The number of tunes rose to six and even eight. Sublime harmony, zither, mandolin: they were just small cartel boxes with the difference of a spring wound from the bottom.

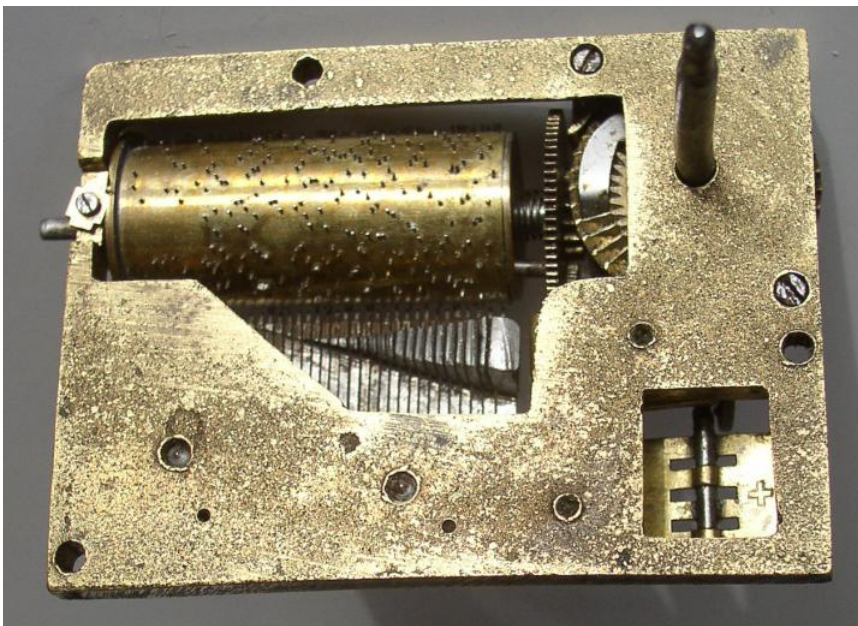


*Fig 3 A very late miniature musical box with a gutter in the bottom plate to prevent the pins touching the bottom of the box.*

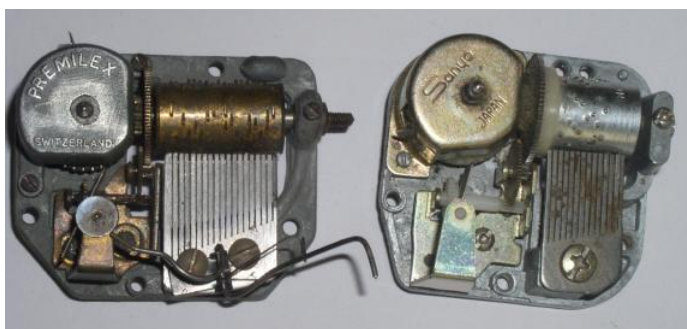




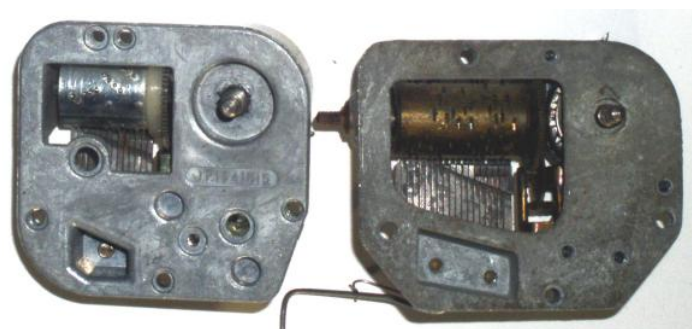
*Fig 4 A miniature musical work of around 1895. There are holes for the cylinder and the fan, but neither the pins nor the fan blades protrude through the bedplate. Notice the deepening for the spring barrel.*



*Fig 5 The underside of the miniature musical mechanism in Fig 4 with holes, but the pins do not protrude through the underside of the bedplate*



*Fig 6 Miniature works by Premilex and Sanyo around 1950/60 - top view.*



*Fig 7 Miniature works by Premilex and Sanyo around 1950/60 - bottom view.*

Only one thing stayed the same; the boxes had a gutter in their bottom plate (Fig 3).

These more elaborate musical boxes disappeared from the market around 1910. A new life for the small musical movements was found in all kinds of toys, gadgets and so on. They were smaller than contemporary snuff box works, mostly not having more than 36 teeth, sometimes not more than 12. New moulds were needed and from now on the cylinder was mounted high enough above the bedplate. The holes for the brass-toothed cylinder and the spring barrel remained. (Figs 4 and 5).

This kind of works remained in use till after WWII. Thereafter the new musical box industry from Japan changed production processes dramatically. Works from around 1960 from Premilex of Switzerland and Sanyo of Japan exhibit zinc bedplates, a new design for regulators and the use of plastic for the wheels (Figs 6 and 7). Because of that plastic they will not survive this century.

Note: I thank Christian Eric who showed me an example.



# *A Snuff Box Comb with Sections of Seven Teeth*

by Luuk Goldhoorn

*Unless Lecoultre made solid combs as early as 1814, it remained until 1818 before these combs were widely used in cartel boxes. The reason was simple: a solid comb was expensive to make. In the 1820s a comb with 70 teeth which is about 6cm long cost 30 Batz (3 Francs,) but one with 100 teeth (that is around 16cm) cost 150 Batz (15 Francs).*



*The tinplate case of a snuff box whose comb has ten sections with seven teeth each.*

The hardening and tempering of the comb was a difficult process to control. During hardening the teeth would have warped, and would then have to be hammered to bring them back into alignment. In doing so there was a risk that teeth could break off, which would have been a bigger disaster for a large comb than for a small section with only a couple of teeth. (See Note 1.)

Just how difficult it was to make a perfect comb is shown by the number of rejected combs there were. Even in the 1840s it is said that one out of every four combs was rejected. Surely in the 1820s the number of rejected combs was even higher.

Solid combs, however, have the advantage of being more even in sound and volume. These characteristics are more important for the big cartel boxes than for small snuff boxes. So it is not surprisingly that the sectional comb was still in use in the musical snuff boxes as late as 1855, while cartel boxes with sectional combs disappeared from the market in the beginning of the 1830s.

Ducommun Girod exhibited a sectional comb box as late as 1832, and maybe that was the latest he ever produced.

Most of these cartel boxes have sections of up to five teeth, and earlier ones even have individual screwed-on teeth. In later years even sections of six to eleven teeth are known. In Ord-Hume's book *The Musical Box* (1995) a comb with sections of eleven teeth is shown on page 62. Blyelle even noted sections of 17 teeth. It is thought that these large sectional combs were made in the Neuchâtel area.

But in the snuff box sector there was also a development. The oldest comb and cylinder boxes have sections of two teeth. Individual teeth don't exist in snuff boxes based on the cylinder type. That is because a single tooth needs a base in which a hole can be drilled so it can be screwed onto the comb base. With a cylinder of 6cm and 60 playing teeth each 1mm wide the screw would be of such a tiny dimension that a sturdy construction could not be achieved.





Looking at the comb it is clear that it was bought from a comb maker and had to be adjusted to be fitted on the bedplate: part of the left side of the base had to be filed off so the comb base would not protrude from the bed plate.

The overall quality of the work is average with the exception of that done by the comb maker who did an excellent job.

*The movement of the snuff box showing ten sections each with seven teeth and the serial number 13801 impressed on the baseplate.*

By 1814 the sections had already been enlarged to three teeth. By 1835-40 they had been succeeded by sections of four teeth, and finally in the 1840's sections of five became the standard.

Blyelle noted sections up to six, Saluz even up to seven teeth (both *Klangkunst* pages 26 and 32). Other writers, Clark, Tallis and Ord Hume, speak of a maximum of five teeth per section. However it is not clear if these numbers refer to cartel or to snuff boxes.

As far as I know combs for snuff boxes have a maximum of five teeth, albeit that the last section, the highest, sometimes had 6 teeth.

You may be persuaded that I was very much surprised to see, and acquire, a snuff box with ten sections of seven teeth each. Examining the movement revealed nothing surprising. It is a standard work with no maker's marks. A lot of figures are stamped and scratched on diverse parts, but they don't identify the man who was responsible for making it. The work is housed in a tinplate case with a picture of Zurich on the lid. It plays two melodies which are unknown to me.

Comb makers experimented in the 1830s with section of more than three teeth. As a result sections of four and later five teeth appeared on the market. But one comb maker succeeded in making sections of seven. Maybe it was too expensive a process; in any case only one such comb survived.

Taking all the factors into account I guess the box was made shortly before 1840.

Regarding the number 13801 impressed on the bedplate of the box just described, one wonders where the other 13,000 are?

Now a comb with sections of seven has been found, may be a snuffbox comb with eight or even nine teeth per section exists. But where?

Note 1. A detailed description of how to straighten comb teeth can be found in *The Nicole Factor In Mechanical Music* pages 182-3.

# *A Piano Enigma*

by the Archivist

*Were you intrigued by the article in the Winter 2016 edition of The Music Box about France's 'Piano King', Marcel Mino? Coincidentally, Marcel has written to me again about another piano he recently restored. This feature is based on an article about it written by his friend Philippe Beau. It appeared in the current edition of Musiques Mécaniques Vivantes as he describes unravelling the enigma of its origins.*

M Beau starts by quoting a previous article by Arnaud Moyencourt in which the latter states 'The Hicks-style piano is an instrument which has greatly travelled.' He then goes on to say that proof of this is a piano which has just come back to his own collection, which proudly carries the label of an American retailer, the Englewood Company.

The name of this retailer is unknown to M Beau, but he has established that there is district in the south of Chicago bearing this name. It would appear that The Englewood Co sold by mail order a variety of musical instruments under the trade name of 'Musicalphone'. Amongst them are phonographs of the well-known make Columbia and other instruments, including portable mechanical pianos.

The piano here, restored as it should be by M Beau's friend, Marcel Mino (he of the 'Piano King' moniker), still guarded a few secrets. First of all, it is difficult to date precisely. Probably from the second part of the 19<sup>th</sup> century, between 1830 and 1850, with a barrel which was repinned at a later date. As for the maker, a faint trace on the soundboard seems to point to what looks like a 'J Croffuto' followed by an undecipherable address ('No 28 ...'). That could lead one to suppose it was the work of an Italian maker. There is nothing surprising about this as many Italian piano makers



are known to have emigrated during this period to the United States. However, this is far from certain as this piece has bells, not commonly a feature of Italian pianos.

Step forward Franco Severi of the Italian society AMMI and his colleague Marco Gianotto, specialists in this type of



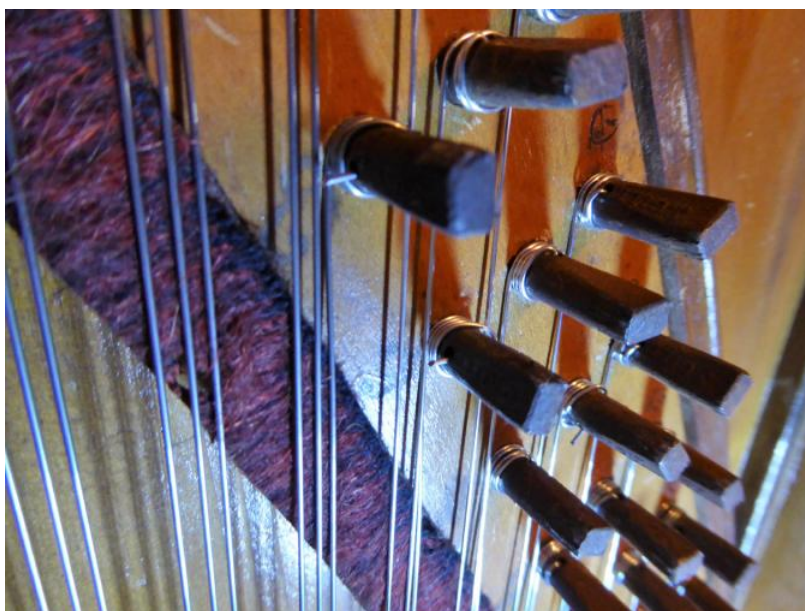


instrument, who are certain that it was in fact made in Britain. In fact, the whole style, the form of the lid, the pegs and handle clearly indicate that the maker is none other than the renowned Joseph Hicks of Bristol, to whom some attribute the invention of mechanical pianos at the beginning of the nineteenth century. With Hicks' undisputed reputation and savoir faire, it is needless to say that the instrument is excellently made.

It is of modest size, 42.5 cm wide by 93.5 cm high. Its free sound highlights the eight folkloric airs. It consists of 25 hammers, of which three are for the bells, which can be suppressed by means of a control on the side.

The tune changing mechanism is classic, by means of an axle allowing a lateral movement of the barrel. Of note is the fine

handle on the front, in the typical form of an 'S', extended by a brass endless screw for the mechanical drive. Also of note is the toothed wheel which makes the cylinder rotate, which is also made of metal. It is important to point this out, as it is a sign of careful fabrication. They are more often found made of wood. The pegs, which were well-preserved, were equally of a particular form with flat, rectangular tips, identical to those of a clavichord. But this was child's play for M Beau's dear specialist, Marcel Mino. The latter, after several hours of labour,



pronounced, according to his custom as he gaily turned the piano's handle, 'Another one saved!'

For an accompanying video, go to the AAImm website ([www.aaimm.org](http://www.aaimm.org)) and see the 'Témoignages' page. Or, go to: <https://youtu.be/hn-N4hwhrwA>

*With thanks to Marcel Mino, Philippe Beau, Jean-Marc Lebout, and the French Society, AAImm, for permission to use this material, including the photographs by Philippe Beau. We understand that this piano was recently offered for sale. For further information as to availability, please contact Philippe Beau email: [phb.auteur@orange.fr](mailto:phb.auteur@orange.fr)*

# *Register News No 93*

By Arthur Cunliffe

The agent's name Silber and Fleming has been mentioned in many books about musical boxes, but up to now there has never been an illustration of the tune sheets they used or an illustration of one of their boxes. Like the proverbial bus, three have turned up recently all at once and as a result I have discovered that they do not always use their own design for a tune sheet, but often add their initials to that of another maker. They certainly did this to Paillard and P.V.F. tune sheets. It is now a waiting game to see what turns up in the future, but if you spot a box with S and F initials on a tune sheet please let me know and send a picture by email as that will be a great help to me.

It is always rewarding when a member makes contact asking for information and I am able to help. Recently, a member asked for a programme for a Nicole box he had just bought which was missing its tune card. He had found the gamme number on the cylinder end and had taken the trouble to note many other salient features. I, fortunately, had the gamme number and was able to supply a list of tunes for the box. Then I noticed the box had been registered many years before at the time when it was doing the rounds of various auction houses. After that it must have been in someone's collection for many years before coming to the market again. Recently, and by sheer coincidence, a third box with the same gamme number turned up. This one had a tune card, so after a wait of 15 years the tunes have been found and another two Nicoles have become fully complete to the delight of their present owners.

Unbelievably, only two days after this event, I received another request for a Nicole gamme number. Again I had the tunes for that box together with a record of the very next box. It played the required tunes and was also identical. The tunes for these particular boxes were uncommon, and I doubt if anyone would have been able to identify all of them just by listening to them. All the time the Register is expanding with gaps in our knowledge being filled in. In particular the Nicole register is becoming much larger.

I have also noticed that there is a pattern emerging where a box comes to the market; it circulates briefly before disappearing once again off the radar. I am sure that many such boxes have been in a collection for many years only to emerge on the death of the owner. Then there seems to be a period when the box does the rounds of various dealers or auction houses before disappearing once again into another collection and apparent obscurity.

Another positive outcome of the Register is that after 60 years or so there are people from all over the world who have heard about it. Enquiries from New Zealand, Australia and the U.S.A. are common, but recently requests for help have come in from the Far East and even from Paraguay. Strangely, the Swiss do not seem to be particularly interested in what they made all those years ago and the Spanish also have little interest. Where are all the boxes in India, Russia and China?

The coming of digital photography

has changed the world of buying and selling and when enlisting the aid of the internet, musical boxes can be bought and sold from all over the world quite easily.

Transporting them without damage is another question altogether. The Register has shown over the years that a number of makers used more than one design of tune sheet. As to why they did this I think that they looked for: a) a good price from a printer, or b) were happy for an agent to put their tune sheet on a box, or c) borrowed a tune sheet from another maker or agent when their own stock ran out. I believe the makers had a much more relaxed attitude to all of this which makers of today would not tolerate. Possibly the firm of Nicole were the first to realise the advantages of having a name displayed, not only on the movement but also on the tune sheet, as it helped establish a reputation and increased sales. We know today by the numbers of unidentified boxes that turn up that there were a lot of manufacturers who did not see the importance of advertising their own name.

Should you come across a box with an unusual tune sheet, please send me a digital photograph of the item preferably attached to an email. It is so important to do this before it is too late. Getting the photo square on and in focus always helps especially when it is being prepared for printing. You can never really tell, but your box may have some unseen detail on it which has never been noted before.

Illustrated here are two pictures of a Silber and Fleming box. The first illustrates the sort of problems that





Fig 1 Silber &amp; Fleming box with damage to comb



Fig 2 Silber &amp; Fleming tune sheet

can all too easily be found on a box which obviously has had a 'run'. There is a lot of comb work to be done which is going to be expensive and difficult. The second shows us the unique tune sheet for this maker plus the activities of some

small child probably many years ago.

The tune *The Sugar Shop* was composed in the late Victorian era by G.W. Hunt. It was also known as *Oh My! She Lodges at a Sugar*

*Shop*. I have not seen the words of that song, so I don't know why there is an implication that something is not quite proper in the title.

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Beauty beyond...



# *This, That and t'Other No 18*

by Arthur Cunliffe

*Members who have been in the Society for a long time gather a vast amount of knowledge about musical boxes. Often they forget that there are members new to the hobby of collecting who do not have a store of knowledge upon which to draw. Bearing this in mind, I list here some points which might help anyone new to the art of collecting musical boxes. Remember that collecting musical boxes is an addiction that cannot be easily shaken off.*

The first step should be to get as many books on the subject as possible. Some can be borrowed from libraries whilst others have to be bought. Remember these books may not be giving the latest information as they were written many years ago. As we learn more, we discover that some of the thoughts and ideas expressed in early books no longer apply. An example of this is to be found where a book refers to a maker called Dawkins. We now know he was not a maker but an agent for boxes made by Ami-Rivenc. Even today there are auction houses who still advertise Dawkins boxes in their catalogues.

You may hear someone refer to the 'rampant puppy' mark on a bedplate and wonder what on earth it means. Look at Fig 1 and you will see an illustration of the 'rampant puppy' craft mark on a Lecoultre Brechet box. The mark is often found in this position between the motor bridges.



*Fig 1 Rampant puppy mark*



*Fig 2 L.B. trade mark on comb*

Fig 2 shows the comb of the same box and illustrates how we know it is a Lecoultre Brechet box. The stamp L.B. proves this. Although at one time it was thought the 'B' could stand for Lecoultre Brassus that is no longer the case.

Staying with Lecoultre boxes, they often stamped their combs with L.F. Gve which stands for Lecoultre Frères Geneva. In this case it is found on serial number 33275. See Fig 3. This mark is quite commonly found on combs and proves that it was made by the Lecoultre firm.

There are other Lecoultre marks on combs often depicting different members of the large Lecoultre family, or even noting a partnership with another maker. C. Lecoultre, David Lecoultre and F. Lecoultre are names to look out for. Lecoultre made boxes for an agent trading under the name of Berens Blumberg & Co. Sometimes their names were marked on the comb, sometimes on a bedplate and also on a tune sheet. Fig 4 shows box serial number 18365 which has their stamp B.B& C. on a bedplate whilst Fig 5 shows their name on a tune sheet.

Occasionally we come across names and





*Fig 3 Lecoultré's comb stamp*

descriptions used by experienced and long-standing collectors. The first is 'lever turned back over motor'. It is used when the handle of the winding lever is turned to the right rather than to the left. The maker L'Epée made a lot of this type of box. In their case there is often a wooden knob to the lever.

Sometimes the letters S.B.I. are found on the brass base of combs or on bedplates. Not obviously spotted unless the comb is removed from the movement, these initials stand for Société Billon et Isaac of Geneva who supplied castings and blanks to many makers.

The term 'wheel governor' is used for a specific design of governor. Sometimes known as a compensated governor, they are used when a movement requires to be run at a constant speed or when a lot of energy is required on start up. Fig 6 is fitted to a Lecoultré Granger box, but this type of governor can be found on larger movements or on organ boxes.

You may have come across a group of collectors discussing whether pins should be raked or not. They are talking about the pins in the cylinder and whether they are standing straight up or have been bent over at an angle to the cylinder. Boxes that have been re-pinned often have the pins straight up whereas often those with their original pins are bent over at an angle. From the point of originality raked or bent back pins are desirable but few are able to spot the difference in sound between raked or straight pins provided they have been inserted correctly. It is all to do with timing and when the tooth is plucked. It is something that only seems to concern the absolute purist.

Examine the case of a musical box very carefully. The veneers are very thin and if the lid has been sanded down and re-finished it will not stand a second session as the base wood will be easily exposed.

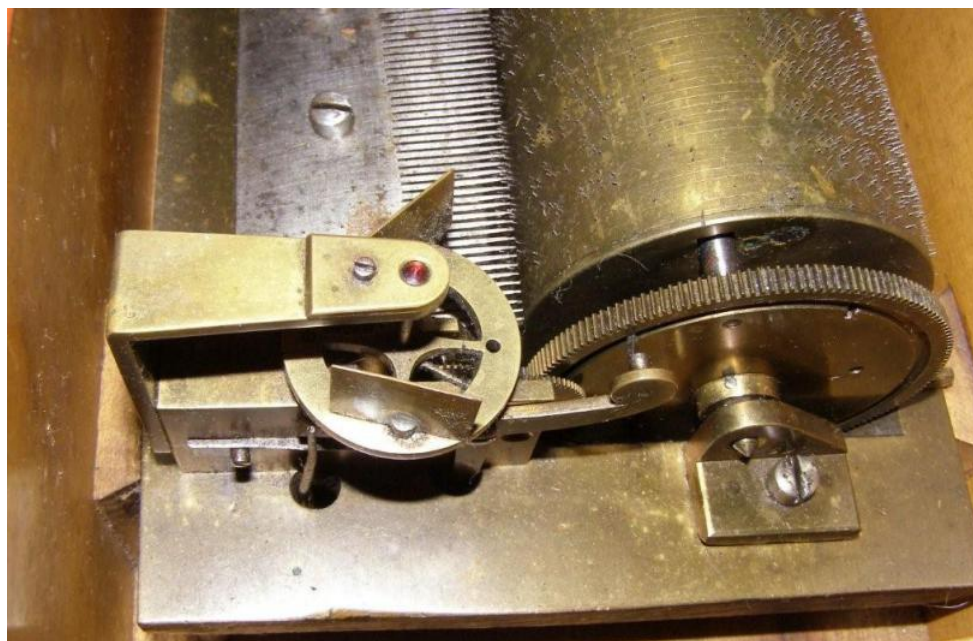


*Fig 4 Lecoultré's mark on a bedplate*



*Figs 5 Lecoultré's initials in upper right cartouche*





*Fig 6 Detail of wheel governor*

There are many boxes around that show signs of being over restored and some have been re-veneered. These boxes have moved one step further back from being perfect so the buyer should beware.

There are other terms commonly used in the musical box world so if you are

puzzled by any of these please contact me and I will do my best to help. Nowadays email is the easiest way to make contact but do make it clear what you are asking about in the subject matter or your message may get treated as spam or a virus and be scrapped.

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## *The President's Message No 15*

The last few months have been somewhat of a roller-coaster ride, with news of forthcoming exciting events, mitigated with sad tidings of the passing of well-loved and respected members of the international mechanical music community. You will find more details of both elsewhere in this edition of the journal.

After pausing to reflect on the contribution made by those who have recently departed, I hope you will turn your thoughts to anticipating, and where possible, participating in, some of the many colourful occasions that 2017 promises. Brief details are in the regular Dates for your Diary, but I hope you will allow me to highlight a couple of one-offs.

There is an organ festival that our sister Mechanical Organ Owners Society is organising for 14<sup>th</sup> May in Diss in Norfolk. If you are thinking of making a weekend of it, which is highly recommended, MOOS/MBSGB member Jonny Ling will be holding an open day on 13<sup>th</sup> May. Better still, if you are willing to come along and demonstrate musical boxes and other instruments, and help promote our Society, please do get in touch. It would be wonderful if we could get an enthusiastic group together for this event.

Next this coming Autumn the diary is already looking very busy, and we have taken a conscious decision not to hold a weekend meeting, but instead to offer members a short trip to Holland



*President of the MBSGB  
Alison Biden*

and Northern France at the end of September. Although we have visited some of the places on the itinerary before, I am sure you will be glad of the opportunity to return, whilst I believe the visit to the Ferme des Orgues is a first for MBSGB.

We are looking forward to seeing many of you at the Spring Meeting in April at Ironbridge. This has proved to be extremely popular and is already a sell-out. If you have been disappointed why not come and join us at one of the other events listed in the diary?

More exciting news we received a few weeks ago was that the short film *Automatic Dreams* made by Florence Kennard in 2015 with support from MBSGB and individual members, was shortlisted for Best Short British Documentary 2017. Let us hope this is just the start of further recognition and exposure for this film, and that it raises the profile of both mechanical music and musical boxes.

It seems that my message from last time about instruments in museums struck quite a chord with some of our readers, especially those from overseas, and I received a handful of letters and emails about it. Please read the Letters page for the reaction of André Ginesta, President of the Swiss Society. If you have any ideas for, or experience of, raising general awareness of mechanical music don't be shy about sharing them.

Opportunities for demonstrating instruments thankfully seem to be on the increase and usually, as stated in Florence's film, it is their unique sound which first attracts people to them. If we want to promote the instruments and encourage greater interest in the subject, we need to take full advantage of every opportunity to play them to a wider audience.

How did you first become interested, what captured your attention and developed your passion? Was it the sound of a box playing somewhere, or did you happen across an unusual-looking object in a museum? Or maybe you met one of the larger-than-life characters who seem to populate our interest and whose enthusiasm was infectious and irresistible? Do let us know – and then think how you can do the same to introduce someone else to this fascinating and captivating subject.

**Alison Biden**

## Letters to the Journal

### From Kevin McElhone

Dear Sir,

I am writing with the sad news that Mick Doswell recently passed away on 17<sup>th</sup> January 2017. He will be remembered and much missed.

He was 77 and had been in ill health quite some time. Mick had worked in Fleet Street, and following redundancy he became a postman for a few years. He lived in Caterham.

He was a member of the Player Piano Group as well as MBSGB. He retired at 58, and he had always wanted to run a musical museum. He later moved to Hastings and became a partner of Mike Boyd in the Rye Treasury of Mechanical Music, which the MBSGB visited in the 1990s as part of a weekend meeting.

A number of instruments, such as the Mortier Dance organ, were lent by others to fill the museum

with working instruments. Mick very much enjoyed engaging with both the general public and visiting groups. After the museum closed down Mick moved his part of the collection to a large wooden building at the bottom of his garden. Both he and Dot suffered from mobility issues for some years, but he made it to the Pembury anniversary meeting which they both thoroughly enjoyed.

K McE

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*Although not addressed to the journal we have pleasure printing here a letter received by the MBSGB President from her Swiss counterpart, André Ginesta, in response to the Winter 2016 edition of The Music Box:*

Dear Alison,

Museums and Mechanical Music

You touch a very interesting fact. On my opinion, one should never donate instruments to a museum. It ends up in the cellar, where it will be met by up to 90% of the museum goods. And if it is presented to the public, it will be done by a director, who has to do his job, but has not lost his heart to mechanical music and will be showed to the public by a guide, who just learned by heart his text, not knowing the sense of that, what he is talking about!

On the other hand, I also realize that today the general public

knows nothing any more about Mechanical Music. The production and sale of musical boxes in my country was a very important business and an important distributor of the Swiss brand of highest precision and innovation in the whole world! Today, my compatriots only know the small music boxes, given as a present to babies!

What can we do, to rescue the mechanical music? As you said, we should try to inform the public by every possibility of the wonderful instruments and their history. I find, this should be the most important deed, I have to do for our society.

Privately, my wife and me, we started to invite small groups of people for 'Musical Dinners', explaining them the history of the mechanical music and show them

during, may be one hour, our collection before dinner. This has been very successful.

I have also organized in the last years various expositions, in museums in small towns, during ca. 1 month each time. I think, this could be done much more often, also through groups of collectors together. One finds many interested visitors, can make a lot of propaganda and even smaller Radio- and TV-Stations get interested in our hobby. I am sure that it is really a good thing, that should be considered much more and could be accomplished through our members! It means a lot of work, but only for a limited time, a big advantage to a museum.

Sincerely yours,

André Ginesta

---

*Although not addressed to the journal, we have pleasure printing here a letter received by the MBSGB President from M Philippe Beau, who is mentioned in the article entitled 'A Piano Enigma' on page 10. This letter has been translated from its original French.*

Please excuse my writing to you in my maternal language, but I never mastered English very well. I just wanted to compliment you for your article about my friend Marcel Mino in your mechanical music journal. As I am also very involved in this topic I was touched by this

fine homage which you made to mechanical pianos as well as their universal saviour ... Marcel Mino.

When you come back to our region of Rhone-Alpes-Auvergne, let me know as it would give me great pleasure to meet you.



You can take a look at some of my videos on YouTube in order to better understand my interest in the world of old music. Here are some links:

<https://youtu.be/hn-N4hwhrwA>  
<https://youtu.be/WsczNAOmzsc>  
<https://youtu.be/6S7TxYrwawM>  
<https://youtu.be/dHX-7MyZwME>

As a matter of interest I am actually selling the English-made Hicks piano, a coin-operated polyphon, a number of phonographs and old 78rpm records. If anyone is interested in acquiring one of these don't hesitate to let me know.

Best wishes

Philippe Beau

*Amateur de cylindres & disques anciens,  
 Phonographes & musique mécanique,  
 Conférencier sur l'histoire de  
 l'enregistrement sonore,  
 11 rue Condorcet,  
 42240 Unieux,  
 France*

### 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:

|      |                  |                 |
|------|------------------|-----------------|
| 3254 | Roy Shipley      | Lincolnshire    |
| 3255 | Daniel Morgan    | Liverpool       |
| 3256 | Wil Wessels      | The Netherlands |
| 3257 | Steven Tyrer     | Wales           |
| 3258 | Christopher Dean | Norfolk         |
| 3259 | Alan Smith       | Suffolk         |
| 3260 | James Merlini    | Wales           |

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.

You will get more value from your membership if you come along to one of our four local area groups where you can ask for advice, meet other members present and have a go at tune identification. Currently the local groups meet in London and Home Counties, the Midlands, Hampshire and in Worcestershire.

*On the success of the **Members Free Classified Ads** last year, several members enjoyed sales, and one fantastic box was sold to a member in New Zealand.*

*In the WANTED section, I advertised for a rare model upright Symphonion. Not only was I offered one, but it was THE ONE that had whetted my appetite for such a machine more than 25 years ago.*

*Our journal should be first stop for all your collecting needs, so if you have anything you wish to sell, or anything you wish to buy, please contact me on 07905 554830  
 or email: mikado54mark@gmail.com.*

*Buying or selling is usually a great way to meet members as friends, or re-aquaint with old ones.*

*The next deadline is Tuesday 4<sup>th</sup> April 2017.*

| <b><i>DATES FOR YOUR DIARY 2017</i></b>                   |  |
|---|--|
| 4 <sup>th</sup> March 2017                                | <b>MBSGB Wessex Group.</b> Gilbert Room, Twyford Parish Hall, Hazeley Road, Twyford, Winchester, SO21 1QY.<br>Doors open 10am. Details from <a href="mailto:info@mbsgb.org.uk">info@mbsgb.org.uk</a>   |
| 5 <sup>th</sup> March 2017                                | Amersham Organ Museum Open Day.<br>28 Plantation Road, Amersham, Bucks, HP6 6HJ. Opens at 11am, free.  |
| 18 <sup>th</sup> March 2017                               | <b>MBSGB Midlands Group.</b><br>Tenth meeting celebration hosted by Nicholas and Eileen Simons in Derby.<br>11am start. Buffet lunch and refreshments provided.<br>Contact <a href="mailto:njasmbs@btinternet.com">njasmbs@btinternet.com</a> or 01332 760576.   |
| 25 <sup>th</sup> March 2017                               | <b>MBSGB London and Home Counties Group.</b> St Mark's Hall, Church Lane, Colney Heath, Herts AL4 0NH. Coffee at 10.30, Meeting starts 11am. Contact Robert Ducat-Brown 01438 712585, <a href="mailto:robert.ducat-brown@talktalk.net">robert.ducat-brown@talktalk.net</a>   |
| 21 <sup>st</sup> - 23 <sup>rd</sup> April 2017            | <b>MBSGB National Meeting.</b> Valley Hotel, Ironbridge, Shropshire.<br>Contact <a href="mailto:njasmbs@btinternet.com">njasmbs@btinternet.com</a> or phone 01332 760576 to check for vacancies.   |
| 13 <sup>th</sup> May 2017                                 | Open Day at Jonny Ling's Grange Musical Collection. The Grange, Old Bury Road, Palgrave IP22 1AZ. 10am – 5pm 01379 783350. <a href="mailto:museum54@yahoo.co.uk">musicmuseum54@yahoo.co.uk</a>   |
| 14 <sup>th</sup> May 2017                                 | Diss Organ Festival. Fairground and Street Organs, Steam Engines and Vintage Vehicles. 10.00am – 4.00pm. Display by MBSGB. <a href="http://www.dissorganfestival.co.uk">www.dissorganfestival.co.uk</a>  |
| 14 <sup>th</sup> May 2017                                 | National Vintage Communications Fair. The Warwickshire Exhibition Centre. The Fosse, Fosse Way CV31 1XN.   |
| 20 <sup>th</sup> May 2017                                 | <b>MBSGB Teme Valley Winders.</b> Eastham, Tenbury Wells, Worcs. 11am start.<br>Contact John Phillips 01584 781118   |
| 3 <sup>rd</sup> June 2017                                 | <b>MBSGB AGM.</b> Roade Village Hall. Details to follow  |
| 23 <sup>rd</sup> - 25 <sup>th</sup> June 2017             | Waldkirch International Organ Festival. The world's best organ festival which happens every three years. Coach and train tours are arranged by Linda Paskins of Melody Tours, 01271 879621, <a href="mailto:linda@melody.tours">linda@melody.tours</a>   |
| 23 <sup>rd</sup> September 2017                           | <b>MBSGB London and Home Counties Group.</b> Meeting at the home of Richard Cole and Owen Cooper. Collection includes an Aeolian Residence Pipe organ and a Wurlitzer cinema organ.<br>Contact Kevin McElhone 01536 726759, <a href="mailto:kevin_mcelhone@btinternet.com">kevin_mcelhone@btinternet.com</a>                 |
| 30 <sup>th</sup> September - 3 <sup>rd</sup> October 2017 | <b>MBSGB European Trip</b> to Bakkersmolen Museum in Amsterdam, Pianola Museum, Perlee Organ Works, Utrecht Museum, Museum Dansant and Ferme des Orgues.<br>Further details from David O'Connor <a href="mailto:davideoconnor@aol.com">davideoconnor@aol.com</a><br>See article on page 24 for full details and how to book. |
| 7 <sup>th</sup> - 8 <sup>th</sup> October 2017            | Milton Keynes Organ Festival. Milton Keynes Museum, McConnell Drive, Wolverton MK12 5EL. 01908 316222.   |
| 2 <sup>nd</sup> December 2017                             | <b>MBSGB Teme Valley Winders.</b> Eastham, Tenbury Wells, Worcs. 11am start.<br>Contact John Phillips. 01584 781118  |



# *Diss Organ Festival - Sunday 14<sup>th</sup> May 2017*

In May Diss will ring to the joyful sound of over 40 Dutch street, fairground, concert and busker organs and musical boxes at the inaugural Diss Organ Festival.

Hosted by the Mechanical Organ Owners Society, Alan Smith of Hoxne and Jonny Ling of Palgrave

automobiles, military vehicles and country crafts. The famous Dutch street organ *De Jonker* will play at the Pavilion. With hand-turned busker street organs along the Mere path to Meres Mouth together with Dutch street organ *De Vondeling*, there will be music through Mere Street to an orchestral concert

providing cheerful accompaniment. With more organs along Market Hill, the Corn Hall will host a working display of some of the finest musical boxes and mechanical music presented by the MBSGB. To replicate the cinema experience of the 1920s the Cinema Organ Club will screen a Buster Keaton silent comedy movie with dramatic cinema organ accompaniment on a three-manual, eight-rank Compton console played by organist David Ivory. This free event is for all the family, and is kindly supported by both South Norfolk District Council and the Diss Town Council.

The Festival celebrates the Diss Heritage of Mechanical Music. The world's largest organ builders, Hill, Norman and Beard, can trace their roots back to Beehive Yard off Denmark Street; and that Diss retrain its own, internationally known organ builders, W.A.Boggis, in Louies Lane where Rodney and Sarah Briscoe have restored the circa 16<sup>th</sup> Aeolian Water Organ of the Villa d'Este, Rome (a UNESCO World Heritage Site); or that the Carillon in St Marys Church tower plays *The Diss Hymn*. Come along and learn more at the Festival!



*Alan Smith with De Jonker street organ*

will bring together some of the world's finest mechanical organs for your enjoyment.

From late Victorian times to the present day these beautiful instruments play remarkable arrangements from all periods of music – Mozart to Bon Jovi. Spread around the town the organ trail will start by the play equipment on the Park, where will be the world-renowned concert organ *De Grote Gavioli*. The organ, owned by Nigel Myers and family of Rufforth, will be making a special trip to Diss. It was last enjoyed in East Anglia over 20 years ago.

The Park will also be the setting for a vintage rally of tractors,

organ on the Market Place surrounded by a street market.

Cobbs Yard is the venue for an antiques and collectables market, with hand-turned busker organs



*Der Grote Gavioli*

# *MBSGB Overseas Trip to Netherlands, Belgium and France, Saturday 30<sup>th</sup> September 2017*

A short overseas trip is being organised in conjunction with Melody Tours, to give members an opportunity to visit a number of interesting locations, and experience their mechanical musical instrument collections.

Highlights include the **Pianola Museum** in Amsterdam, which houses around 30,000 rolls of music, and where you can hear a demonstration of pianos and other related objects.



This is followed by a visit to the **Perlee Organ works** and workshop, where Leon, the owner, will give a tour and demonstration of the instruments currently in the pipeline.



Included in the tour is a visit to Utrecht and the **Speelklok Museum**, with its musical clocks, boxes and orchestrions, street organs and, of course, the famous mechanical organ Arabia and the Violina, along with the restoration rooms. The museum is in the Buurkerk, one of the oldest parish churches in Utrecht. The Dom Tower is next door on the medieval square

Also there is a visit to the **Fermes des Orgues** at Lille to see their beautiful collection of pianos, violins, phonographs and many other pieces



If you would like to join this trip please fill in the flyer inserted in this edition of the journal and send it by return to Melody Tours, Crinkley Cottage, No 5 High Street, Ilfracombe EX34 9BA. Tel 01271 879621.



# Obituary – Siegfried Wendel

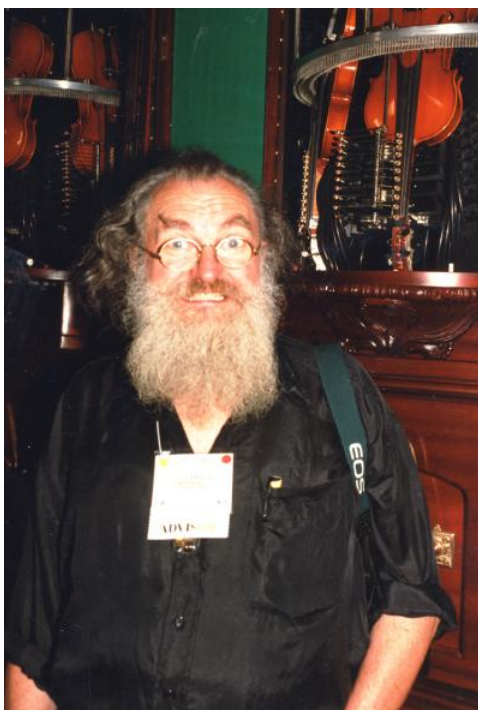
29<sup>th</sup> June 1935 – 10<sup>th</sup> October 2016

*Death of the founder of 'The First German Museum of Mechanical Music'*

A universally respected museum founder and one of Germany's best-known and most influential mechanical-music experts, Siegfried Wendel, has died at the age of 81 after a short illness.

Siegfried Wendel was one of the founder members of our sister society, the Gesellschaft für Selbstspielende Musikinstrumente, and took a great interest in both its organisation and its journal, *Das Mechanische Musikinstrument*. His interest in mechanical music was all-encompassing and he was fond of recounting that it was while on honeymoon in Los Angeles in the mid-1960s that he visited a museum that comprised player pianos and orchestrions. This, he claimed, was what got him started. On 17<sup>th</sup> October 1969 he opened what turned out to be Germany's first museum of mechanical musical instruments at Hochheim am Main. These premises proved too small so in 1975 he moved into far more imposing and larger premises – the half-timbered and multi-turreted Brömserhof on the historic Oberstraße in Rüdesheim am Rhein. Here he opened up what was to become one of Rüdesheim's leading tourist attractions under the name of Siegfried's Mechanisches Musikkabinett. This attracted on average 100,000 visitors a year.

Wendel did far more than collect, restore and demonstrate instruments. He studied their construction and when he discovered the original patent drawings for Hupfeld's double Phonoliszt-Violina with twin towers holding a total of six self-playing violins, he was suitably impressed.



*Siegfried Wendel in Chicago in August 1996 standing in front of one of his newly-constructed Hupfeld violin-playing piano-orchestrions*



*Hupfeld Double Phonoliszt-Violina realised by Siegfried Wendel and now in a Chicago-based collection*

The discovery that the Leipzig factory had never built one – the First World War intervened – inspired him to make what had been lost. In an amazing operation that mirrored faithfully the techniques used by this top piano-orchestration firm in the opening years of the 20<sup>th</sup> century, Siegfried Wendel manufactured a limited edition of brand new and otherwise non-existent Hupfeld Double Phonoliszts. While most were sold to American collectors, there is one in pride of place in the Brömserhof.

But Wendel was not content merely to copy. Much thought went into confronting a classic Hupfeld Phonoliszt problem – a continuous loss of vacuum pressure due to the slow operation of the bellows valves. He considered that had the original makers been allowed to continue production, they would eventually have solved this. He subsequently came up with a practical solution absolutely in keeping with 1915 technology – effectively a new and continuous spring valve which features on all his 'replica' instruments.

His workshop, in a converted former mineral-water plant a few miles down river, earned its keep by undertaking restorations and manufacturing musical novelties which he retailed in a series of ten shops round Europe and eight speciality stores across Germany. Wendel built other replicas of rare instruments including some extremely large orchestrions which played lust like the originals. He also manufactured new and recut music rolls for German pneumatic instruments.

Siegfried attended numerous meetings of the MBSI in America and on one occasion decided to take with him a Rochat gold-and-jewel-encrusted singing-bird pistol. Despite its obvious non-functional appearance, this priceless object – when the trigger is pulled, two tiny mechanical birds emerge and ‘sing’ – proved too much of a potential threat to national airline Lufthansa. On appeal, however, the pilot agreed to fly the pistol to New York on the understanding that it journeyed in a locked safe in the aircraft cockpit. After a successful lecture and demonstrations in America, Siegfried had both the US security authorities and another Lufthansa pilot to contend with before the pistol finally returned to its Rhine-side display case.

A man who possessed a deep voice, and who invariably dressed in black, complete with Homberg and extensive beard, Siegfried Wendel was a larger-than-life man with a finely-honed sense of humour. On one occasion when the writer had sailed the Rhine and paid an unexpected visit to the Museum for the inevitable beer and energetic chat, news of the imminent departure of his sailing vessel was greeted with personal delivery not just to the dockside but right up to the ship’s boarding ramp by Siegfried in one of his vintage motor cars kept on the Museum forecourt. One of his many other interests turned out to be old German cars, all of which were in immaculate condition.

Siegfried coined two phrases – ‘musical data-storage’ for the principles, and ‘Thre Ohren werden Augen machen’ for the instruments, which roughly means ‘Your ears will be all eyes.’ It works better in German!

The Museum continues in the hands of Siegfried’s son, Jens, while the factory remains in the care of another son, Jörg. The world of mechanical music extends its sympathies to the Wendel family and shares in its loss. Local mayor, Volker Mosley, summed up Siegfried Wendel’s position in his local community; ‘He did much in and for the town of Rüdesheim. We are glad the family continues the Museum’.

*A.W.J.G.O-H*

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## *Obituary – Daphne Patricia Ladell*

*21<sup>st</sup> April 1949 - 2<sup>nd</sup> December 2016*

The mechanical music world was shocked and saddened to learn of the passing of Daphne Ladell on 2<sup>nd</sup> December 2016 at the age of 67 years. After recovering from major surgery some two years ago and further surgery in September 2016, she was given a clean bill of health only a few weeks before she was taken ill suddenly and passed away within a few hours from unrelated causes.

Daphne Ladell was a character, a matriarchal figure with a strong personality who worked tirelessly for her family, her community and her wider interest in mechanical music. It was in the latter context that members of the MBSGB came to know her.



On first meeting Daphne at a Society meeting in 2003, I asked what particular aspect of mechanical music interested her.

She replied without hesitating, ‘What I like! If I like it, I buy it; if I don’t like it, I don’t buy it!’ And so her collection reflected that reply. It was as eclectic as it was extensive, with cylinder and disk musical boxes, large and small automata – both antique and modern, a Mills Violano Virtuoso, a Racca piano, a Gavioli top loading player piano, a Hupfeld Atlantic weight driven orchestrion, a Ragtime Jazz orchestrion, four juke boxes and two street organs, a Raffin, often taken to organ grinds for charity, and a larger Dutch organ, the first item of mechanical music that she purchased.

Daphne’s interests went further than just owning and playing the



instruments; she wanted to know how they worked, and how to restore and repair them. Thus, in addition to her collection Daphne had established a workshop and in it a collection of tools and equipment that would be the envy of many an engineer or fitter. Furthermore, she was interested in learning how to use these herself. So, initially under guidance of Clive Houghton, a family friend of long standing and a qualified and skilled engineer, she became fully capable of using them to undertake many aspects of the work necessary to restore and repair the instruments in her collection.

Daphne's interest in mechanical music goes back to the late 1980s following a visit to Keith Harding's shop and museum whilst touring the Cotswolds. In 1993 Daphne's husband Malcolm took her to the Reuge Museum in St Croix, Switzerland and to the Baud Museum in L'Auberson where they first met and became friends with Arlette Rusticelli and Michel Bourgoz. It was as a guest of Arlette that Daphne attended her first MBSGB meeting, and then becoming a member in 1995.

Elected to the Executive Committee in 2001, Daphne then revealed another of her attributes – as the Committee's local organiser for MBSGB's Spring 2001 Meeting held in Guildford. The autumn edition of *The Music Box* for that year carried a report that recorded '... a memorable meeting' that won '... universal praise for the wonderful organisation.' Having thus established her credentials in this respect, Daphne was appointed as MBSGB's Meetings Secretary in June 2002, an appointment she held until 2013.

In this role Daphne brought to bear her professional skills and experience; working with local hosts she ensured that all arrangements were in place for a very successful series of national meetings for MBSGB members. They covered the country from Aberdeen to the Isle of Wight, and from Cardiff to Norwich, and for each one Daphne ensured that the weekend was full of interest, either through visits or the excellent entertainment that helped members relax and enjoy themselves.

Single-minded determination was a feature of her character that ensured the success of the occasion. If things went awry, as sometimes they did, Daphne ensured that the situation was resolved to advantage. On one memorable occasion, when the hotel catering on the Friday and Saturday fell short of all reasonable expectations, Daphne unhesitatingly played what she termed her 'Dragon Lady Card' with the hotel management; the result – a roast lunch at no extra cost for members prior to leaving on the Sunday afternoon.

Daphne was also an enthusiastic member of MBSI and regularly attended their annual conventions. As MBSGB's Meetings Secretary she worked with MBSI to organise and host the joint MBSI/MBSGB meeting held in Guildford in 2005. She also encouraged MBSGB members to attend the MBSI 60<sup>th</sup> Anniversary meeting held in Morristown, New Jersey in 2010. Only last year she had been appointed a member of the MBSI Meetings Committee. She was also a member of AMICA.

Daphne's membership of these societies and her broad interest

across the field of mechanical music led her to forming an extensive network of close friends and contacts, in the UK, the USA, Japan and in Continental Europe. She unhesitatingly used these contacts for the benefit of others in MBSGB, enabling them to visit and enjoy private collections on the continent otherwise beyond their reach. The latest, and unfortunately the last of these visits took place only last April, with visits to a most interesting series of private and public collections in Belgium, Switzerland and Germany.

The members of MBSGB owe Daphne a considerable debt of gratitude for the work she did on behalf of the Society as its Meetings Secretary. Her enthusiasm and her organising abilities will be sadly missed by many in the Society as well as by her friends and contacts further afield.

To her husband, Malcolm and her surviving family, four children and seven grandchildren, the Society extends its sincerest sympathy in their sad loss.

D W

# *A Trip to Rüdesheim and Beyond*

by John Farmer

Rüdesheim is one of those places I have heard a lot about, particularly Siegfried's Musical Cabinet and the market organised twice a year by the German society GSMM. I had never been to them so when the opportunity came to join Roy and Dennis Evett on their regular trip I jumped at the chance. John Harrold joined us too, so Dennis's car was quite full when we left Leek with four lots of luggage and various items for delivery or sale at the market. We took the ferry from Hull to Europort in Rotterdam and arrived in Holland the next morning.

Our first destination was the town of Ochten where we visited Wil Wessels and his wife Jeanette. They were very welcoming, providing lunch and showing us their collection of mechanical music, which consists of a Seeburg coin piano, a Decap accordion, several large upright disc boxes, cylinder boxes, player piano and a substantial collection of manivelles. Wil is a professional piano restorer who is now learning to restore disc and cylinder musical boxes. He is already skilled at re-pinning and is currently developing a small machine for making pre-cut cylinder pins. He has a compact and comprehensive workshop. After lunch Wil and Jeanette took us to the 'Look & Learn' museum in nearby Bennekom ([www.kijkenluistermuseum.nl](http://www.kijkenluistermuseum.nl)), which has a large room dedicated to mechanical music with a wide range of instruments, including a rare Amabile upright organette with bells.

The next day we set off southwards into Germany and down the Rhine

valley via Koblenz, especially so that I could see the many castles high up in the hills, and the statue of the beautiful Lorelei near the Lorelei rock. We eventually arrived at our hotel in Rüdesheim called 'The Lorelei', and then we made our way to the market which was busy with people setting up their stalls for the weekend. There were already several sellers with various items of mechanical music, although the market is gradually being taken over by Phonograph and gramophone sellers. Wil and Jeanette Wessels had also travelled down and we met them in a local restaurant for our evening meal.

On Saturday morning we were up and breakfasted early and off to the market to see what was on offer. During the day we met several old and new friends including Franco Severi, the president of the Italian society, Ralf Smolne, president of the German society, Arlette and Michel from Musée Baud, and MBSGB member Germar Schrimpf whom we were to visit the following day. The atmosphere was friendly but businesslike and many of the sellers were clearly old friends of the Evetts. A few rarely seen items were on display, including an Aristonette, a small version of the Ariston, and a bell disc machine of very basic design, being just a pillar with an exposed governor and a stack of eight bells at the top. No disc was present but we were told it was possibly a Polyphon machine, but it was not confirmed. Roy was upset to find it had already been sold. A little wheeling and dealing went on and we ended up having to try and find space in the car for three instruments for the rest of our journey.

Saturday evening was the traditional get-together at Siegfried's where, for a modest fee, food and music are provided. The event this time was tinged with sadness following the recent death of Siegfried, and the occasion was marked by speeches by Ralf Smolne and Jens Wendell, Siegfried's son, who now manages the museum. A tour of the museum was then led by Jens, who played many of the multitude of instruments around the museum.

After a few more hours at the market on Sunday morning we set off further south to Speyer to book into our hotel at the Speyer Technic Museum. Once there and refreshed we set off to Walldorf and the home of Germar Schrimpf, an avid collector of early cylinder boxes plus a few disc boxes. The rest of the afternoon and evening, broken by a meal in a local restaurant, was spent looking at and listening to Germar's excellent collection which includes some early François Nicole boxes, with engraved labels for the controls, and other unusual cylinder mechanisms. Of particular interest was a highly decorated cylinder box apparently made for the Chinese market. Also in his collection was a large Emperor disc box, which was very impressive, and a 34.5cm Symphonion in an unusual case.

Most of the next day was spent with Sina Hildebrand and Gottard Arnold in the Wilhemsbau building at Speyer, which holds most of the mechanical music items. Of particular interest to John Harrold was the Imhoff & Muckle orchestrion previously housed at Saddington Hall, and often tended by John. It was found to be playing





*Chinese musical box*



*Unusual bell player*



*Jeanette's manivelles*



*Wil & Jeanette*



*Francois Nicole*



*Unusual movements*



*Rare Amabile*



*Early juke box*



*Weight-driven Symphonion*



*Rudesheim*



*Saddington Orchestrion*



### *A Trip to Rüdesheim and Beyond*

very well, although the re-iterating drum beaters were not working. A quick investigation by John revealed that a drive chain was missing, probably from when the orchestrion was transported from England.

Later in the afternoon we spent some time in the main Technic area of the museum, including a walk through the Welte Philharmonic organ whilst it was playing. Roy and Dennis were then keen to investigate the vintage car section, of course.

The following morning we packed our bags and drove to Bruchsal for a quick tour of the mechanical music machines, guided by John Harrold's very good friends Elke Jaeger-Biber and her husband Klaus, who is the museum's restorer. Of particular interest were a very early juke box playing 78rpm records, another example of the bell disc machine spotted at Rüdesheim, an orchestrion which has barrels around 5ft long, and a rare weight-driven Symphonion hall clock. Roy has one of these which has a spring mechanism fitted, and he is keen to restore it to its original condition.

We then moved on to have lunch with Sina and Gottard at their nearby workshop before beginning the long journey back to Europort. After a hotel stop overnight we stopped briefly in Breda for lunch and arrived at Europort in good time for the overnight ferry, followed by the drive down to Leek by midday Thursday.

It was a very interesting and rewarding trip, with lots of laughs along the way. I am glad the 'Boys' agreed to take me and very grateful to Dennis, in particular, who did all the driving. If others want to

make their own way to Rüdesheim in the future, Roy Evett will be happy to give advice.

This was not a formal MBSGB trip, but it shows what can be done by a few willing friends.

The trip to Switzerland in 2015, organised by Peter Ruf was similar, with a small number of people travelling in two locally hired vehicles.

If you are interested in future trips abroad please contact David O'Connor who has offered to act as a focal point for such

requests and to help facilitate trips abroad. In particular let him know if you have specific destinations in mind.

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*Wessell's collection*



## *Midlands Group Celebrates its Tenth Meeting*



*Two Orchestrions: a Unika and a Helios*

The Midlands Group of the MBSGB will celebrate its tenth meeting on Saturday 18<sup>th</sup> March 2017. The Society currently has four regional groups which were set up to encourage members to meet in an informal atmosphere, usually every six months, in different parts of the country. Some members might not wish to dedicate a full weekend to attending one of the regular Spring or Autumn national meetings so the regional meeting gives members a chance to meet fellow enthusiasts within a reasonable driving distance of their home. Previous groups existed in the south and west of the country, so it was agreed to develop a roving group in the Midlands.

The idea is to have no fixed abode but to move between various members' homes and enjoy a varied mix of genres and instruments

in the host's collection, and have talks and demonstrations about instruments brought in by visitors. Hosts do not need to have their own collections, as visitors will bring stuff for the meeting. The host is also in control of the bookings so numbers attending can be sympathetic to the size of the host's home.

The first meeting was held at the home of Nicholas and Eileen Simons in Derby in 2012, and we have managed to organise a meeting every six months since then. Places visited have been as far south as Kettering and Daventry, to Leek in the Peak District, to Lincoln within the curtilage of the old town, and far out to beyond Horncastle in the east, plus places in between. For our tenth meeting we are returning to Derby. All members are invited to attend this

meeting which will start at 11am. Details are given in the Dates Diary on page 22.

On this occasion lunch will be provided by the hosts. Members are invited to bring along an item or two from their collections which they can talk about. The meetings are always informal so no preparation is required. You will be amongst friends. After talking about our instruments the host's collection will be on view. This comprises over 40 years of collecting and restoring and culminates in a pair of rare orchestrions, a Unika and a Helios, shown above.

Nicholas and Eileen hope to see you at this celebration.

**Nicholas Simons**

# *Teme Valley Winders - Christmas Meeting*

*December 2016*

Twenty seven enthusiasts joined John and Hilda for this year's Christmas meeting. People had travelled from Lincolnshire, Lancashire and South Wales, the latter being the home of four clock winders on their first visit to the Winders.

John Phillips started the meeting by revealing his latest acquisition, a Symphonion Gambrinus, together with a painting of the German building where Gambrinus previously lived. Having arrived only two days earlier, the disc-playing barrel was not demonstrated, since it had not yet been checked and setup for action.



*Gambrinus*

John Farmer followed, also with new acquisitions from his recent trip to Rüdesheim; a 15 ½" Regina duplex disc box in a mahogany case, and a Kalliope Christmas tree stand complete with illuminated Christmas tree. A few discs including Christmas tunes were played on each. This was followed by Jack Lowther who had brought a six-air cylinder box with a 16-note reed organ. The cylinder plays well but the organ is a little quiet – Jack hopes to restore it. Coincidentally



*Merlin band clock under construction*

John had brought along two organ mechanisms from cylinder boxes. The first, which he had just restored, has 16 notes and has one long moving board in the double-acting bellows with the reservoir below. The second has 20 notes and is a different design, having double rocking bellows at the bottom and a square reservoir above. The pallet board on this mechanism is in very poor condition, with bent and missing springs, wax blobs on the pallet arms, and crudely applied thick shellac all round, presumably to make it airtight.

Steven Tyrer, one of the new Winders from South Wales, then showed his Merlin band clock, currently under construction. This was designed by John Joseph Merlin, who also developed the mechanism for the silver swan at the Bowes Museum. Steven, a toolmaker by trade, explained how he uses CNC machining for much of the work, and has made his own cutters for making pinions. He has also

made his own 'endless' screw.

Roy Evett told the tale of his Junghans musical clock which had originally belonged to John Entwistle. Roy had offered to repair it but found there were parts missing. He then discovered a similar clock in the USA, and got photos of it which enabled him to repair John's. After telling the man in the USA that he had repaired it, he received another clock with a request to repair that. Roy's moral from this is that 'a closed mouth gathers no foot'! Gary Burns then showed his own Junghans clock; and he has been trying to find another in order to properly restore his own ... and of course Roy's clock is the same model, so the two were brought together at last. He did play a seasonal disc on it – *Auld Lang Syne*. He also showed a few 20<sup>th</sup> century novelty clocks, one with a lamp and musical alarm, and one 'United Self -Starting' clock with an illuminated dancer and a musical movement.

Taking up the dancing theme, Keith Reedman showed a bakelite cigarette box with musical movement and dancers which twirl



*A pair of Junghans clocks*



to and fro as they go round, driven by a clever but simple mechanism.

James Buxton has a clock with a badly chipped enamel dial, so he decided to make his own dial rather than risk trying to repair the original. The result is very good, the numbers and chapter ring being his own printed water-slide transfers. John Phillips then showed a couple of enamelled pictures by an ex-Worcester porcelain painter. Alan Jones, who runs courses on wood turning, gave a detailed talk on identifying timbers. He



Enamelled dials

explained that end grain is the most revealing part of a piece of wood, but identification also involves colour, density, grain type, hardness, softness, etc. A valuable resource is [www.wood-database.com](http://www.wood-database.com).

Mark Singleton had brought along three Nicole Frères cylinder boxes. The first two were eight-air piano-forte boxes with two combs, one in the 35000 series and the other in the 41000 series. Most agreed that the later was actually the better of the two. The third box was earlier, being 30000 series (not piano-forte) and has eight very nice lively tunes. John Moorhouse gave a short

talk with slides of how he has developed his technique for making the animated birds for his singing bird projects. Although based on early examples he has developed some improvements which make it easier to assemble and adjust the mechanisms. He showed some unique pieces incorporating the birds, including miniature silver cages. His latest project is to recreate Fabergé's miniature roulette wheel complete with enamelled engine-turned case and cast gold numbers.

Clocks came back in the form of Gary Burns' William Gibbs musical clock from around 1740/50. One of the four tunes is Dutch, reflecting that Gibbs worked in Amsterdam as well as London. The tunes are played on nine bells by

17 hammers, and there are then another six bells and hammers for striking the quarters and a bell for the hours. The dial also sports a calendar. Power is provided by three fusées and there are pull cords for repeating the quarters and the tunes.

As usual at Christmas Doug Pell had brought a selection of novelty toys: a drumming elephant, a dog in a kennel eating, and some singing birds including two modern ones which communicate and sing together. He also showed his Christmas tree stand with two cylinder movements, and then played *Jingle*

*Bells* on a Gem roller organ.

Steve Greatrex moved us on to piano music with a demonstration of the e-roll system which is a MIDI based system able to play the pneumatically operated Duo-Art piano via a set of miniature solenoid valves teed into the piano's pipework. He stressed that the conversion is reversible and does not affect the piano's ability to play paper rolls, but it saves enormous amounts of space and avoids wearing out valuable paper rolls. He used the system to play two versions of *St. Louis Blues*, one arrangement from 1920, the other from 1929 – they were quite different. Then followed Gershwin's *Man I Love*, and *Slumber Song* played by Tina Lerner, who was the first person to have her live performance aboard



William Gibbs clock

ship transmitted wirelessly to another ship 500 miles away.

This was the last spot of the afternoon. Hilda and friends had provided refreshments and cakes, and they were thanked, as was John for providing the venue.

**John Farmer**

The MUSICAL BOX SOCIETY of GREAT BRITAIN

## Annual General Meeting

Saturday 3<sup>rd</sup> June 2017

Roade, Northamptonshire

### IMPORTANT NOTICE

#### EXCEPTIONAL ARRANGEMENTS for NOMINATIONS

for the

#### ELECTION of OFFICERS 2017-2018

The formal Calling Notice for the Society's 2017 Annual General Meeting will be published with the Summer edition of "*The Music Box*". However, the Executive Committee takes this opportunity to draw the attention of all members to Article 4.4 of the Articles of Association [hitherto known as The Constitution] as set out below:

*"Nomination of Members to hold office during the succeeding year must be received in writing by the Hon. Correspondence Secretary at least six weeks before the Annual General Meeting, ..... and circulated to all Members at least four weeks prior to the General Meeting at which Elections are to take place; each nomination paper must include the signed approval of the Member nominated and must be supported by a proposer and seconder."*

This is the opportunity for members to nominate those they would like to hold office during 2017-2018 and, in encouraging members to make nominations, the present Executive Committee does so with particular emphasis on the need for nominations for the following appointments currently vacant:

- Vice-president(s) &
- Meetings Secretary

Members are reminded also that the provisions of the Article require nominations **this year to be with the Correspondence Secretary on or before Friday 21<sup>st</sup> April 2017**, the last date they can be received for review and acceptance by Executive Committee. However, this date coincides with the Society's Spring National Meeting and members of that committee will be travelling and meeting on that date. Notwithstanding strict interpretation of the Article therefore, the following **exceptional arrangements will apply to the submission of nominations under Article 4.4 for the Election of Officers at the 2017 AGM:** thus, nominations may be submitted either:

- in hardcopy format by hand to The Correspondence Secretary **on or before 3 p.m. Friday 21<sup>st</sup> April 2017**; or
- in hardcopy format by post to: **The Correspondence Secretary, MBSGB, c/o Grange Musical Collection, Old Bury Road, Palgrave, DISS, Norfolk. IP22 1AZ**; envelopes must be clearly marked "*Nominations for 2017 AGM*", to be received **on or before Thursday 20<sup>th</sup> April 2017**; or
- by electronic submission of, or a notification of a nomination; in which case:
  - such submissions or notifications must be received by The Correspondence Secretary at **[njasmbs@btinternet.com](mailto:njasmbs@btinternet.com) before 10 a.m. on Friday 21<sup>st</sup> April 2017**; and,
  - Subsequent confirmation must then be submitted in hardcopy format to: **The Correspondence Secretary, MBSGB, c/o Grange Musical Collection, Old Bury Road, Palgrave, DISS, Norfolk. IP22 1AZ**; envelopes must be clearly marked "*Nominations for 2017 AGM*", be post marked on or before 21<sup>st</sup> April 2017 to be received there **on or before Saturday 22<sup>nd</sup> April 2017**.

**In all cases, the hardcopy of the nomination form must bear the original signatures of the Nominee, the Proposer and the Seconder.**

For Nominations made under Article 4.4, only those submitted correctly following the exceptional arrangements set out above will be considered by the Executive Committee, notified to Members and placed before the 2017 AGM. Members are both advised and encouraged therefore, **to submit their Nomination forms well before the date(s) advised above for their chosen means of submission.**

David Worrall  
Secretary, MBSGB





## THE MUSICAL BOX SOCIETY of GREAT BRITAIN

**Précis Minutes of the Executive Committee Meeting held on 30<sup>th</sup> September 2016 at the Langstone Hotel, Hayling Island, Portsmouth, Hampshire.**

**Present:** Alison Biden [Chair], John Farmer [Treasurer], Nicholas Simons [Correspondence Secretary], David O'Connor [Member without Portfolio], and David Worrall [Recording Secretary]; Jack Henley in attendance for the MBSGB Property item only.

**Apologies:** John Ward, Mark Singleton [Advertising Sec<sup>y</sup>], Kevin McElhone [Membership Sec<sup>y</sup>] and Nicholas Newble.

**Business Discussed:** - As set out hereunder:

**MBSGB Property:** Mr Bellamy continues to hold MBSGB property to which he is not legally entitled; progress on the action directed by 2016 AGM for MBSGB to regain possession of this property reviewed and next steps agreed; item remains ongoing.

**Society Meetings:** Agreed the 2017 AGM will be held as usual at Roade; date Saturday 3<sup>rd</sup> June 2017 at 11am. Arrangements for 2017 National Meetings reviewed and next actions for these agreed; locations yet to be determined.

**Frequency & Days of National Meetings:** The proposal for a switch to mid-week meetings was set aside, it being considered that no overall advantage was to be gained.

**Local Group Meetings:** Details of meetings for the Midlands Group, the new London & Home Counties Group, the Teme Valley Winders were noted; there will be no Autumn Wessex Group meeting in 2016.

**Governance of The Society:** Article of Association approved to go forward with the Society's formal registration as an Incorporated Society.

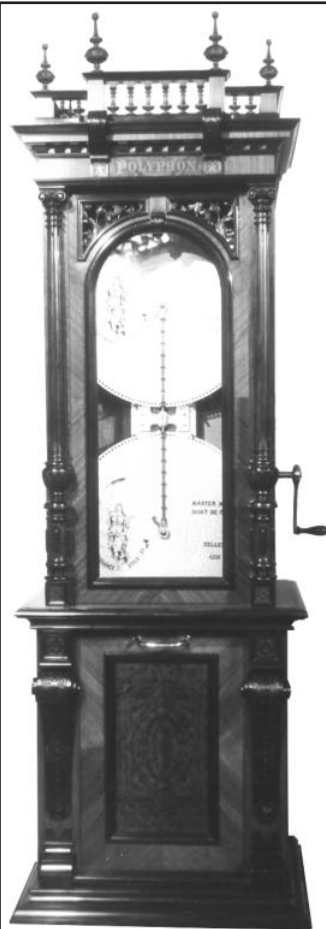
**MBSGB PO Box:** Not renewed due to expense and lack of use. Alternative facilities for any residual use of postal facilities now provided through the agency of Johnny Ling at **The Grange Musical Collection, Old Bury Road, Palgrave, DISS, Norfolk, IP22 1AZ.**

**European Project:** Report on the 2016 meeting held at Les Gets, France received; the Glossary Project making very slow progress; promotion of European sites and events and the syndicating of translated articles to be considered further.

**MBSGB Vice-president Appointments:** Need for and number of to be determined after incorporation.

**Tune Sheet Project:** Current situation reviewed and next stages of work authorised.

**Role and Functions of the Editor of *The Music Box*:** Considered and clarified; to be published in *The Music Box*.



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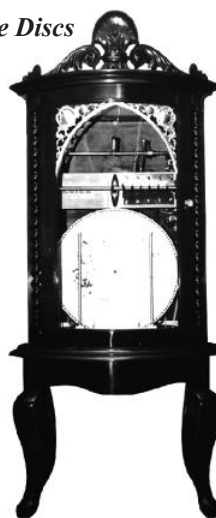
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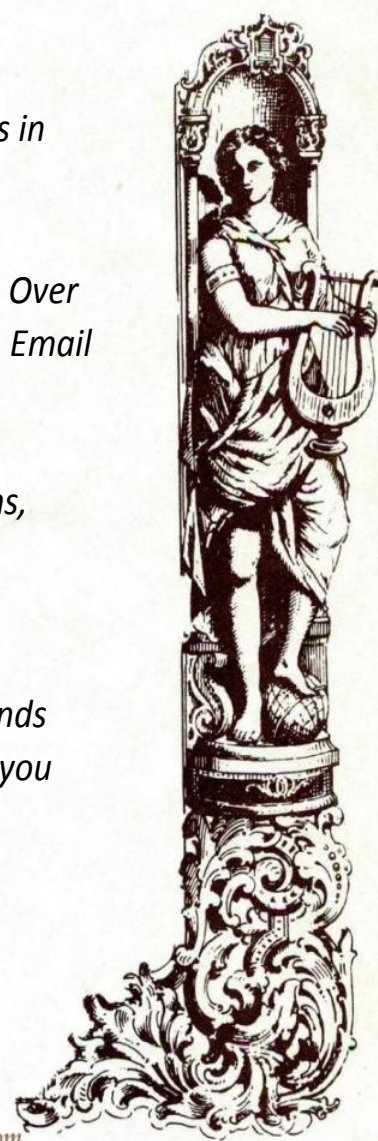
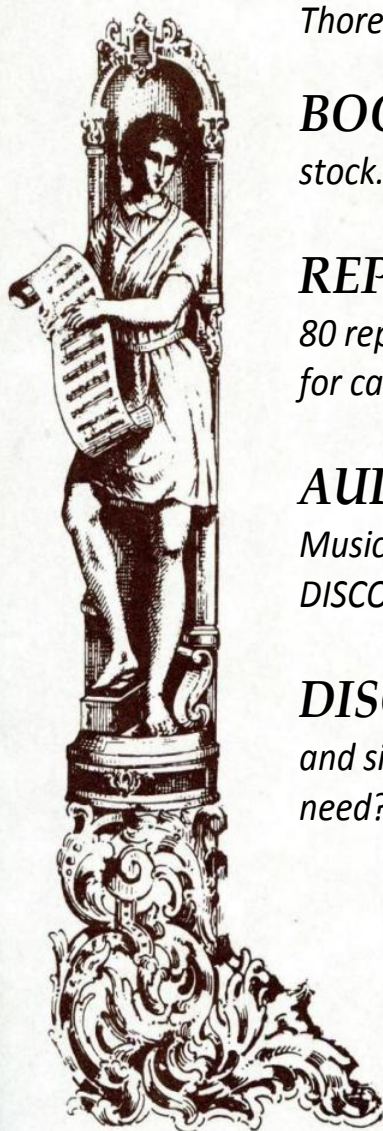
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## News from other Societies

### AMICA Bulletin Vol 53 No 6 Nov/Dec 2016

See also [www.amica.org](http://www.amica.org)

As the Editor says in his opening remarks, this edition is devoted to and has full coverage of the AMICA convention which took place in Princeton, New Jersey, in August 2016, allowing the reader to relive the event if s/he was present, or have a virtual tour if not. However, the magazine is not devoted exclusively to the convention, and the first item is one in the series of Matthew Jaro's Nickel Notes, describing a visit to and collection of Frank and Shirley Nix. Theirs is an eclectic collection, with some very fine and exceptional, not to mention rare, items, so it is no surprise that Matthew's account covers seven pages. (The magazine was published before we received news of Shirley's death at the end of last year.) Nathan S. Bello then writes about arranging for the Seeburg 'G'. Much of the remaining magazine covers the convention and annual business of AMICA, along with a preview of the 2017 convention taking place in Winnipeg, and various chapter reports. Again there is a tribute to Fredy Künzle.



has been servicing and rebuilding older pianos and layere pianos for over thirty years, and is aware of some of the gaps in the collective knowledge. In this instance he focuses on the less common pre-war Standard and Aeolian valves. Nathan Bello then treats us to a piece about Black Bob Hudson, a jazz pianist, trained in Ragtime, although little is known about his life. Bob's speciality was backward tenth walk-downs and octave treble runs. Recommended reading for anyone interested in piano playing style ... Still on the topic of piano playing the next article is about the writing of Gershwin's Rhapsody in Blue and other of his compositions. It would seem that having been commissioned to provide a piece for a specific concert, Gershwin almost forgot, and that it was written in a relative rush. Glenn Thomas then pays tribute to the arranger, the late Rich Olsen, to whom the organ fraternity is indebted for his recreating lost tunes from the repertoire of the Wurlitzer 165 Band Organ. There then follow two previews; one for the latest Q David Bowers opus, 'The Encyclopedia of Disc Music Boxes', and the 2017 AMICA convention to be held in Winnipeg, Manitoba, in August. Seven chapter reports and a number of In Memoria complete the contents of this issue, including tributes to Shirley Nix and Larry Karp.

### Mechanical Music Vol 62 No 5 Sep/Oct 2016

See also [www.mbsi.org](http://www.mbsi.org)

Wayne Myers, Chair of the Special Exhibits Committee, writes very



briefly about his committee's activities over the summer, promoting mechanical music and the MBSI. Part of the props they used was an MBSGB souvenir Racca piano. Matthew Jaro in his regular 'Nickel Notes' writes about compiling lists of music rolls, featuring Seeburg, Mills Violano, player piano rolls, Wurlitzer, and Rollapalooza, the latter being a database of more than 500,000 entries, compiled by Frank Himpel. 'Regulating the Welte Licensee' is the topic of the next article. Author Adam Aceto writes; 'Of the three major American reproducing piano systems, I have found the Welte Licensee to be the most difficult to regulate ... there is practically nothing in terms of good, modern updated materials.' Apparently the mantra is 'regulate by ear.' Although as a musician Adam wouldn't argue with that, his article gives more practical advice on how to tackle the problem. We are then treated to *Silent Symphony, Part III*, in the series on Maillander's writer-draughtsman automaton, here relating its 'journey of recovery, to its current, functional and captivating condition,' with references to Brian Selznick, author/illustrator of *The Invention of Hugo Cabret*, and the subsequent Oscar-winning film of the book. As with Part II, there are some stunning photographs which graphically show various views of the mechanism, one explaining the linkages. A separate, lengthy side bar describes how it actually works. MBSGB American VP, Bob Yates, then writes about the Bayernhof Museum, which he says 'mixes music with mystery.' No 3 on the list of a hundred things to do in the city of Pittsburgh, this is a somewhat more detailed

### AMICA Bulletin Vol 54 No 1 Jan/Feb 2017

In his regular feature, Nickel Notes, Matthew Jaro writes about the distribution systems for the various piano companies, and establishes that they used both showrooms and sales agents. A technical item follows, as Bill Maguire writes about 'Tools and Tips for Player Piano Valves'. Bill

account than that found in the current AMICA magazine. It certainly makes me want to go! Also on the theme of 'Music Box Tourism' the next item describes a visit to the Singapore Musical Box Museum. A practical, restoration item follows, describing how to repair soundboard cracks; in this instance the example is a Regina 15 ½" table-top model, and is by Bob Caletti and Jonathan Hoyt. In Memoriam subjects are Fredy Künzle, John Hovancak Jnr, and Fred Plank. There are chapter reports from Southern California, National Capitol and Golden Gate.

### ***Mechanical Music Vol 62 No 6 Nov/Dec 2016***

The first item in this edition consists of six pages in the regular series 'Nickel Notes' by Matthew Jaro, which is also a regular feature in the AMICA bulletin. Matthew comments on the unimaginable extent of the piano industry in North America in bygone days. This is followed by several pages dedicated to the Trustees' meeting held in August, and the Annual Business Meeting of the Society at its convention. The convention itself is the topic of the next twelve pages. This is followed by Part IV of *Silent Symphony*, the series about restoring Maillardet's automaton. Three chapter reports and two In Memoria complete the contents

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### ***The Key Frame, Issue KF 3-16***

See also [www.fops.org](http://www.fops.org)

Every two years, on even numbered years, the town of Les Gets in France holds a Festival of Mechanical Music. This is centred on the town's massive collection of mechanical instruments, housed



in what used to be a convent. This is the largest collection in Europe. Audrey Defrasne submits an article which shows the wide range of the collection, and this should encourage more people to visit the festival, the next being on 20<sup>th</sup> - 22<sup>nd</sup> July 2018.

It's 25 years since the FOPS set up a North West Group and each year it organises an organ rally in Widnes. This year's event is reported, which was worth visiting for the wide variety of instruments on show, although it was smaller than in previous years. Editor David Smith provides an eleven-page report of his American vacation. This takes in Circus World in Baraboo, Gavioli organs in Skyrock Farm and various other venues and shows. The article is profusely illustrated with colour photos of organs (what else!).

Musical Roots, this time, doesn't concentrate on a single composer but celebrates Her Majesty's 90<sup>th</sup> birthday with a look at music with royal or 90<sup>th</sup> connections. Her tea party reminds us of the march *Down the Mall*, written by John Belton in 1927. As often happens John Belton turns out to be the pseudonym of Tony Lowry and Douglas Brownsmith. We also remember the chap who is waiting in the wings with *God Bless The Prince Of Wales*, by Henry Brinley Richards, who also wrote *The Bluebells of Scotland* and *Les Cloches de Corneville*, all three of which are regularly found on musical boxes.

### ***The Key Frame, Issue KF 4-16***

Musical Roots returns to composers with the interestingly named Harry von Tilzer, a name that should be well known to lovers of popular music piano rolls. He started life as

Aaron Gumbinsky, left home at 14 to join the circus, changed his name to Harry Gumm, then later took his mother's maiden name, with an added von to make it sound flash. Harry turned out to be a skilled tunesmith, and with various lyricists he knocked them out with rapidity. *Under the Anheuser Bush* was written for the Anheuser-Busch brewery, but with a change of lyrics became *Down by the Old Bull and Bush*, made famous by Florrie Forde. Von Tilzer was enormously successful, but during the ragtime era he could not write a rag, he could not write a march, nor a musical. However he will always be remembered for hundreds of songs, many still played to this day on piano rolls.

A favourite dance organ, Jeanneke, the 92-key Mortier at St Albans Museum, has just returned from restoration at the place of its birth, Gebroeders Decap, in Antwerp. It was played to over 50 visitors during the recent Dance Organ Day.

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### ***Reed Organ Society Quarterly Vol XXXV No 3 2016***

See also [www.reedsoc.org](http://www.reedsoc.org)

The Reed Organ Society for the first time is now publishing half of its magazine in colour. In his opening column, President of the Society Michael Hendron reveals that he gives names to special items in his collection, and then tells the stories of 'Blackie' and 'the Boyfriend'. (Anyone here do the same?)



The next notes the remarkable similarities between the Windsor and Cornish organs. This is followed by a whimsical account of how two different items in a private collection, one an 1890



Packard reed organ, and a chunk of quartz, were reunited after several years apart. The next item explores the concept that every reed organ exists in a human context and that we, through our interest, are connected to that context. This edition's manuscript is of D. W. Crist's *Silver Medal Polka*, which was respectfully dedicated to Miss Abbie F. Byers of Mt Union in Ohio. Miton Bacheller then writes about Melodeon maker Edmund E. Shepardson.

The ongoing action by the US government to restrict ivory imports is updated with a summary of the prevailing current situation. To make matters more complicated, different states also have different regulations, but the overall effect makes instruments with ivory parts far harder to move around. (I have read of pianos where the keys have been stripped out and destroyed, and the rest of the piano delivered to its new home. I have every sympathy with preserving elephants, but this is vandalistic madness.)

Milton Bacheller then relates how he acquired some organs in various states of repair, and odd parts. Amongst the parts were some from an A. S. Sweet and Son reed organ. As these were the only known examples by that manufacturer, Milton was stumped as to what to do with them, until he hit upon assembling them in a specially constructed transparent case, and giving them to a museum, so people would see how it worked. Finally in 1873, an A. J. Tschantz founded the Schantz Organ Company in Ohio. In 2016 his great grandson was able to locate six organs made by the company, and bring them home.

### ***North West Player Piano Association Journal – Christmas 2016***

[www.pianola.org.uk](http://www.pianola.org.uk)

This issue, as always, is jammed full of interesting articles in its 65 A4 sized pages. The ongoing thread of restoration, both as articles and workshops, is continued with advice on how to repair and store your rolls. Solvents to remove Sellotape are discussed, and then on to details of how to repair rolls when laid flat on a board.

The Electrelle Player Piano is described as a brave failure. This was an early electrically operated piano that used an electrically read roll, similar to the way a Mills Violano works, and a series of small electromagnets that pull a kicking cam mechanism into play against a rotating roller. With no standards for electric supply in the early 1900s, and with reliability issues, this piano almost brought the parent company, Hopkinson's, to bankruptcy. Very rare today, one was on show but not functioning at the Rye Museum.

The history of the prominent British piano makers Broadwood is described. It grew from the harpsichord business of Burckhardt Tschudi and became one of the leading piano makers into the 20<sup>th</sup> century. The business slowly declined, and with successive insolvencies was thought to be finished in 1984. That, however, was not the end of the story and the business remains to this day, now based in Yorkshire with pianos made to order.

This issue's Famous Musician is the 'father of stride' James P. Johnson. James helped to develop the rigid ragtime genre into a more

jazzy style, with the emphasis on a driving bass line and a syncopated melody line with many embellishments. Everyone today will be familiar with the *Charleston*, but how many know that it was written by James P. Johnson?

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### ***Non-English language journals***

#### ***Das Mechanische Musikinstrument August 2016***

See also [www.musica-mechanica.de](http://www.musica-mechanica.de)  
This edition opens with a 16-page instalment in the series on mechanical musical instruments powered by heat machines, concentrating on the firm of Grob, and then its relationship with Hupfeld. An article entitled 'Enfek – the lost unit', by Thomas Richter, casts a spotlight on piano-roll system. 'Enfek' is an acronym for 'note system for electrical piano' in German. This is followed by a feature about Joseph Anton Boos and Gottlieb Oberdoerfer who are two less well-known musical clock makers. Boos was an organist born in 1727 in Koblenz, although the article is devoid of biographical detail about Gottlieb. The subject of this edition's regular feature 'The special instrument' is an extraordinary Griesbaum bird tabatière, with not one but two bird automata. There is then a short item about Dr.-Ing Christian Greinacher, author, scientist and practitioner. The contents are completed with a tribute to Fredy Künzle, Society News and Readers' Forum.

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#### ***Het Pierement April 2016***

See also [www.draaiorgel.org](http://www.draaiorgel.org)  
This edition opens with the ninth instalment in the series about organs found on the streets of

Amsterdam 50 years ago, followed by an article about the restoration of a Marenghi. There a one-page feature about the Dalstra



Brothers, who were well known on the fairground circuit. This is followed by an item about the restoration of one of their organs, De Steenput, which is currently in the USA.

Next we have a short article about self-built organs. In an item entitled 'The organ, past, present and ... future?' Jacq. Van der Meer speculates about the street scene vis à vis the presence of an organ in 2034. This is followed by an article about Kuhl and Klatt of Berlin who made a roll mechanism for pianos and orchestrions. The subjects of In Memoriam are Jan Jaap Haspels and Daan Warnies. Henry Clay Work is the subject of the next feature. This composer is famous for *My Grandfather's Clock* and *Marching through Georgia*.

This edition concludes with photographs of the gathering at the de Voer family's in November 2015, one with the Blokker and Braak families in January 2016, and a few short items from the archive.

### ***Het Pierement July 2016***

See also [www.draaiorgel.org](http://www.draaiorgel.org)  
The first article in this edition looks at the 40 year operation of the De Harmonica organ in Den Helder. This was an initiative started by Win Snoerwang and Klaas de Vries in 1975. A sidebar relates how Wim Snoerwang has received a royal honour, and been made a Member of the Order of Orange-Nassau. The tenth instalment in the regular series '50 years ago in Amsterdam'

features eleven photographs of the contemporary organ scene, most of them now in colour. Jaan Kees de Ruijter then writes about the fair organ De Lange Gavioli. This was a much travelled instrument featured in many exhibitions and events, including one at Selfridges in London in 1962. It underwent restoration in 2014-15. This is followed by another instalment (number 3) in the series on self-built organs. Stefan Batist then writes about 'Band Organ Rallies in America'. It is interesting to see that the author retains the American term Band organ. I have found this very helpful to use as a general category when talking to Americans about what we would just call an organ because one doesn't have to distinguish whether it is a Dutch street organ or a fair organ of some description. Another word which demonstrates a cultural difference between us and our neighbours in Northern Europe is that in German, Dutch and French there is a specific word for playing an organ by turning a handle. This is quite a mouthful in English, but somehow 'grinding' doesn't seem to convey quite so much. And so we come on to an article about a collection of notable hand operators of organs. A note about the Dutch Society (the KDV) itself alludes to a management crisis amongst the board due to a difference of opinion over changing the association into a foundation. Let's hope they sort themselves out and wish them well for the future. Other items in this edition include a feature about Willem van der Velden, 'Musician, Carpenter and Organ-man'; photographs from the 'Symphonia' archive not published before in Het Pierement; a feature on composer Pieter Leemans who wrote *March of the Belgian Parachutists*, a report on

the 9<sup>th</sup> International Organ Event in Haarlem, and a tribute to Fredy Künzle.

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### ***Musiques Mécaniques Vivantes*** ***No 100 4<sup>th</sup> Quarter 2016***

See also [www.aaimm.org](http://www.aaimm.org)



This edition reaches the milestone number of 100. Several pages are devoted to looking back over the 25 years since the magazine was first published. Coming right up to date there is an account of an organ festival in Luxemburg and an extensive write-up of last summer's festival in Les Gets. This is followed by the second instalment on the 'double-Pleyel' pneumatic piano of Gustav Lyon, 1913. Raymond Messelier gives an update on further information he has obtained about the barrel piano known as La Caroline since he wrote about it in edition number 98. Still on the topic of pianos Philippe Beau writes about the French retailers and manufacturers of mechanical and automatic pianos. This is followed by an article about a Solea Orchestrion made by Weber to be found in a little café in Bulle near Fribourg in Switzerland.

The next article of significant length features the orchestrion manufacturer Dienst, and in particular his barrel piano, 'Wally', which turned up in France about 20 years ago. This is followed by an account of how Michel Trémouille was inspired to commission a harpsichord, which was subsequently fitted with a MIDI system. Another fairly substantial article is an 'Introduction to Portable Automatic Accordeons', of which there are rather a lot of examples. This is



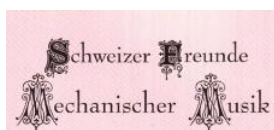
a hefty edition of the magazine, and includes several much shorter items a variety of topics, including write-ups on the usual slew of organ festivals, a visit by the French Society AAMM to collections in Angoulême and the Museum of Automata in Souillac, an item about a small interchangeable cartel box by Paillard and an unidentified organette, authored by Ralf Smolne.

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***Schweizerischer Verein der  
Freunde No 126  
August 2015***

See also [www.sfmm.ch](http://www.sfmm.ch)

This edition of the Swiss Society's magazine



is especially poignant. The cover carries a wonderfully intimate portrait photograph of the late Fredy Künzle, founder of the Swiss Society and much loved member of the international mechanical music community, and the first item is an account of a visit to his collection undertaken by the Swiss Society, when they had their annual general meeting, only days before the discovery of his death. Another article commemorates the 40<sup>th</sup> anniversary of the founding of his collection, and there are several pages of detailed tribute to him. In the first of what appears to be a series, Jacqueline and Peter Both ask what inspires the beginning of a mechanical musical instrument collection: madness or fascination. Their collection consists of cylinder and disc musical boxes, and a few large self-playing instruments: a piano, a Mills Violano and a Welte 'Grün Flügel'. Their curiosity or appetite was piqued by a visit to the Porter workshops in New England, during one of their regular holidays there. The collection began with

a 2000 4-air Reuge cylinder box. And so the madness began ... This is followed by an article about Max Reger, who recorded many rolls for the Welte Philaharmonic Organ. The collection of Max and Therese Gautschi is the subject of the next item. Therese also has a passion for cacti; no surprises that one of their organs is called De Kaktus. The new acquisition at the MUMM museum, a Bacigalupo made in Berlin, is the focus of attention of the next article, while Pentecost 2016 was an occasion for playing a number of organs in Holland and Haarlem. The Hupfeld Helios Orchestrion II/26 – a very special instrument – in the Baud Museum is the subject of the concluding article.

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***L'antico Organetto  
(Associazione Musica  
Meccanica Italiana), August,  
2016***

(See also [www.amm-italia.com](http://www.amm-italia.com), or [www.amm-mm.it](http://www.amm-mm.it) )

The first item in the edition concerns



a Quaglia Bartolomeo – a portable barrel organ of Italian construction dating from the end of the 18<sup>th</sup> century. It was made to be carried on the back, but was evidently not for use in the street, but for some dignitary to be able to entertain his guests. The next six pages are dedicated to a further instalment about instruments powered by the Stirling motor. In June 2016 the Italian Society was privileged to be part of a special festival opened by Pope Francis in Rome, celebrating street entertainment.

The next item is an account of AMMI's contribution to the Les Gets 2016 festival, where,

as regular Les Gets performers, the group Marie Tournel et Manivelle, once again took top prize. There follows a report on an exhibition commemorating the 170<sup>th</sup> anniversary of the Alessandro Bonci Theatre to which AMMI contributed with a video and an Aeolian Company player piano from 1909.

Next, an update on the project known as SISAR, a system for scanning musical programmes pioneered by the Italians, who have now hosted a visit from a representative of Stanford University in California, where work to preserve a digital copy of musical programmes is going on. This edition closes on a sombre note, with a tribute to the late Fredy Künzle

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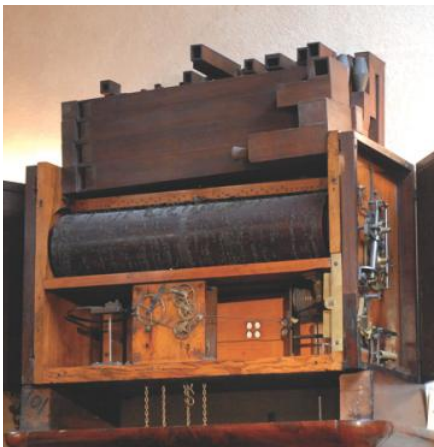
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1. *Liebster Jesu, wir sind hier* (BWV 633)

2. *Ich ruf zu dir, Jesu Christ* (BWV 639)

These are spooled in 120gsm Kraft paper cut for an **Aeolian Orchestrelle** with Ord-Hume Solo modification. Will play well on unmodified models as well. Offers in region of £100 each.

Two Unrestored **Chamber Barrel Organs**, each with four stops and five changeable barrels.

Large selection orphaned pinned **Organ Barrels** for disposal to serious barrel-organ makers.

58-note **Pianista** perforated book music (lot!)

*Come and see!*

**Arthur W J G Ord-Hume**

24, Shepherds Lane, Guildford  
GU2 9SL, Surrey.

aeromusic@archive1.demon.co.uk

**Mandoline concealed-bell box.**

8 bells. Leverwind 8-air, good cylinder (14¼"), good comb, has tunesheet but maker unknown. Plays well. £1100. Peter Whitehead 01964 550863 pw-bb@lineone.net

**15½" Regina Table Top Disc Music Box with Duplex Combs.**

In a solid mahogany case (not veneered) giving it an excellent bell-like quality and resonant bass. Supplied with 15 discs.

On behalf of a friend, I offer an exceptional and rare **Langdorf**

**Sublime Harmony music box** with no fewer than four combs. Professionally restored movement and case. Outstanding quality. Photographs and recordings available. Steve Greatrex 07774 418706 spg1@hotmail.co.uk

**Early lever wind Lecoultre:**

The mechanism, with the serial number 31533, has been professionally restored playing 6 airs on a 13" cylinder and comb. It has a solid brass bedplate and three lever controls in a sound polished worm-free case, only the original tune card is missing. £850 John Humphrey member 3174 Tel 01934 823081 (Somerset)

**Wanted**

**Pressure bar, Clasp and Bridge** from a 25¼" Symphonion (the model with the combs side by side). Also wanted is a motor for a Polyphon 19 5/8" or 24½". Steve Greatrex 07774 418706

**Empty case for upright 15.5 Polyphon.** Model 103, a fair price paid for a fair example, but anything considered.

John Farmer 01562 741108 or email john@musicanic.com

Wanted by myself and other members:

**Celestina, Seraphone or Peerless Organette** [must be working well]; **Amorette**;

I have a list of several hundred tunes and a few 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

I am looking for several empty cases typically a large key wind and ratchet wound Nicole type to suit an overture box or two per turn, as well as others. All offers considered, please help if at all possible. Alan 07842 114892 or email alan.godier@gmail.com

**Symphonion winding handle.** Also looking for a large winding handle with an outside diameter of around 15mm, anything considered as I can adapt.

Looking to buy large disc players, especially a Kalliope, Lochmann's, or an autochanger, but anything, in any condition considered.

Hoping to add an overture box to my collection, preferably key wound, especially so with exposed controls. Anything early, all offers carefully considered.

**Black Forest Clocks**, Cuckoo, Musical, Trumpeter and/or Woodcarvings, especially Cows, Bulls, Bears, St Bernards, or Hunter-type figures. Even if you have no desire to sell, please feel free to call, or email images, purely for my own academic interest.

**Architectural Salvage.** If you have any gothic or arts and crafts -type interior doors, stained glass, balustrades, panelling, staircase, flooring, I would be interested. Having spent the last three years building a house, I need to spend another three allowing the interior to evolve. Cast iron radiators, anything for an interior that potentially I can adapt or recycle and use again. Exteriors, stone window or door surrounds, cappings, flags, gothic relics, gargoyles . . . Anything that could be used in a folly.

Mark 07905 554830 email Mikado54mark@gmail.com



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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 images of a further 114 Tune Sheets, 110 of which have been published previously by MBSI in its Journal, *Mechanical Music*. 50 of the Tune Sheets had been collected by the late Antony 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 MBSGB 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 post 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 for information on how to order and details of charges for individual booklets, Postage and Packing - [www.mbsgb.org.uk](http://www.mbsgb.org.uk)

During his lifetime Anthony Bulleid gave permission for MBSGB to use his work and so The Society is keen to ensure that the Tune Sheet Project should be ongoing and that its integrity remains intact; images of unrecorded cylinder musical box tune sheets are welcomed and should be sent to either Timothy Reed at [treed402@msn.com](mailto:treed402@msn.com) or to The Musical Box Society of Great Britain at [www.mbsgb.org.uk](http://www.mbsgb.org.uk); they can then be made available to the wider interest.





Musical Automaton  
'Ragtime Banjo-Player'  
Adolph Müller, circa 1900  
Sold:  
24,600 / \$ 27,060 / £ 17,700

'Ethiopian Harpist'  
Automaton by Gustave  
Vichy, c. 1880  
Sold: € 22,000 / \$ 24,800 /  
£ 17,000



# Mechanical Music & Automata



Bontems Singing Bird Automaton  
with Sèvres Panels, circa 1890  
Sold: € 14,750 / \$ 16,500 / £ 11,250



Musical Automaton Picture Clock  
by Xavier Tharin, circa 1870  
Sold: € 16,450 / \$ 18,250 / £ 14,650



'Paon Marchant' Automaton by  
Roulet et Decamps, circa 1910  
Sold: € 11,070 / \$ 8,500 / £ 9,520



Fine Silver-Gilt and Enamel Singing Bird Box  
by Charles Bruguier, 1830s  
Sold: € 24,600 / \$ 27,500 / £ 18,900



Rare 'Lune Fin de Siècle'  
Smoking Automaton by  
Vichy, circa 1891  
Sold: € 135,300 / \$ 150,000 /  
£ 120,150



Magic Theatre Automaton  
by Gustave Vichy, circa 1895  
Sold:  
€ 41,800 / \$ 45,980 / £ 30,100



'Ariophon' Card-Playing Musical Box  
by Plagwitz Musikwerke, circa 1894  
Sold: € 12,300 / \$ 13,650 / £ 10,950



Full-Orchestral Interchangeable Musical  
Box by L'Épée, circa 1880  
Sold: € 17,700 / \$ 19,650 / £ 15,750



Rare Semi-Helicoïdal Interchangeable  
Musical Box, circa 1880  
Sold: € 25,820 / \$ 23,470 / £ 18,600



Rare Original Symphonion 'Gambrinus'  
Musical Box, circa 1897  
Sold: € 24,600 / \$ 27,300 / £ 21,900



18-Carat Musical Gold and Enamel  
Vinaigrette, circa 1815-20  
Sold: € 24,600 / \$ 27,300 / £ 21,900



Empire  
Timepiece with  
Organ, probably  
Ernst Kleemeyer,  
circa 1790  
Sold: € 24,600 /  
\$ 27,300 /  
£ 21,900



Symphonion Eroica Style  
38B Musical Hall Clock,  
circa 1895  
Sold: € 61,650 / \$ 67,815 /  
£ 44,390



Polyphon No. 5  
Automatic Disc-  
Changing Musical  
Box, circa 1900  
Sold: € 27,050 /  
\$ 30,000 / £ 24,000



Bacigalupo 'Violinopan' Barrel  
Organ, circa 1895  
Sold: € 10,100 / \$ 11,200 /  
£ 9,000



Edison Bell 'Picturegram',  
circa 1924  
Sold: € 5,060 / \$ 5,600 / £ 4,500

## Consignments are invited for our Spring Auction on 20 May 2017

A selection of our recent auction highlights, many consigned by customers in Britain and America. Achieving record prices for mechanical music instruments of all forms, whether a single piece or a complete collection.

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For confidential auction estimates and advice, please contact us in Germany or through an international representative (see below).

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