

# *The* ***Music Box***

*An International Journal of Mechanical Music*

## *In this issue*

*Farewell to Luuk  
Goldhoorn*

*Collector's Showcase*

*The Lillington Organ*

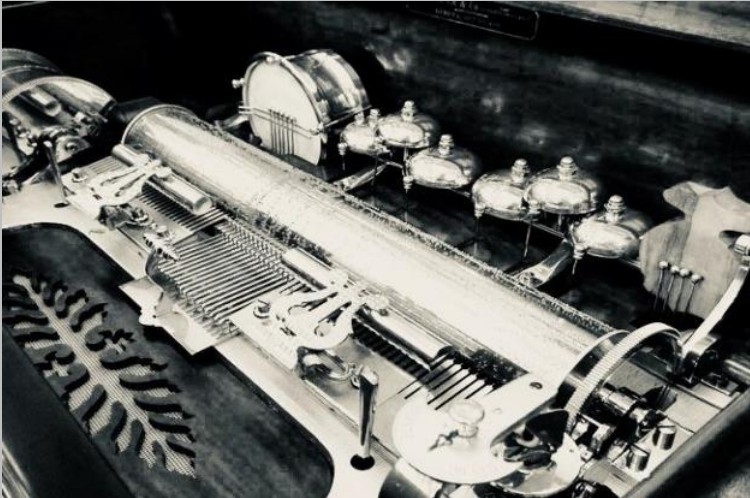
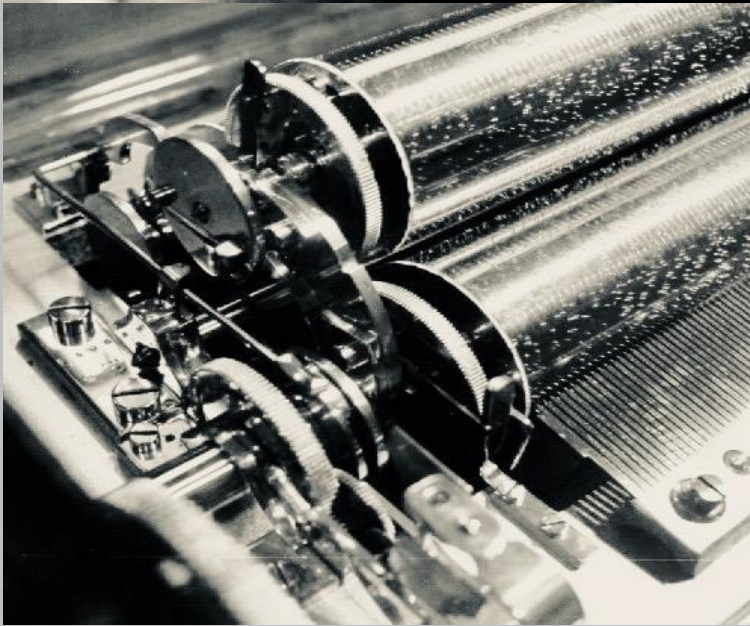
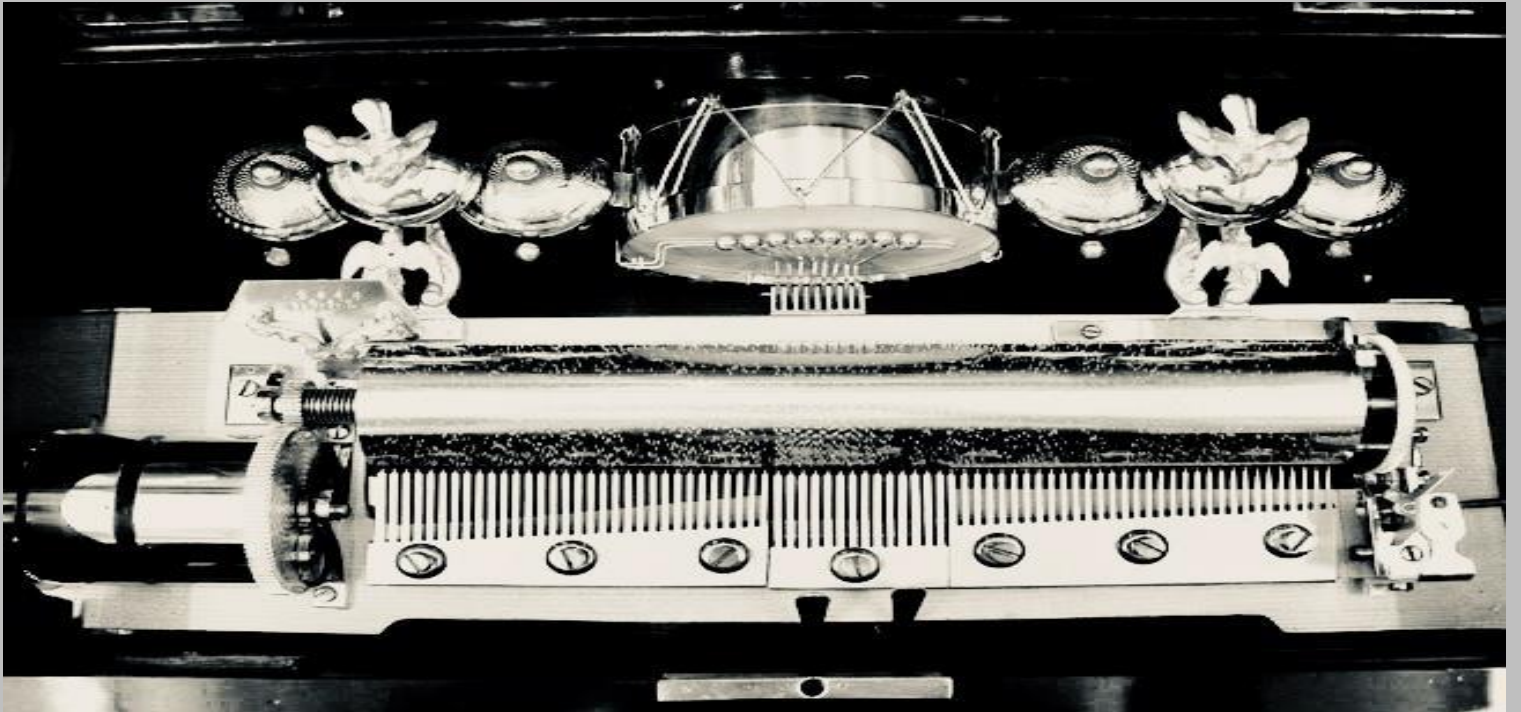
*Dr Eisenbarth's  
Automated Musical  
Clock*

*Queen Victoria's  
Orchestrion and the  
Imhof & Muckle  
Orchestrion*

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



# SILVERTONE MUSIC BOXES



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**Cover photo:** Luuk Goldhoorn. His obituary is on page 171.

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*Luuk Goldhoorn’s last Stray Note: ‘The last manufacturer who made manivelles was Thorens. In the 1890s ...’*

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*Queen Victoria’s Orchestrion, and the Imhof & Muckle Orchestrion. Two articles on the same object: first its history, and second its full technical description.*

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## THE MUSICAL BOX SOCIETY of GREAT BRITAIN

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## Editorial

The shocking and very sad news in this edition is that doyen of the musical box world, Luuk Goldhoorn, was taken ill in December and died in hospital shortly afterwards. With his extensive knowledge and enquiring mind he bestrode the scene across the world. He contributed so many learned and fascinating writings in the sphere that he will be sorely missed. He was one of our star authors, and our pages will be poorer for their absence. We publish his last Stray Note in this edition, and we hope we might be able to obtain his final article for our next edition. It is presently on his computer, for which his password needs to be found, or electronically overwritten. His farewell is recorded on the following pages and his picture on our front cover.

In this edition we also have the pilot for a reprised series of short articles entitled Collectors' Showcase, in which you the members contribute any fascinating little stories about your instruments that you want to share with everyone, or perhaps you would simply like to show off some particular instrument of yours that has some special features, or that you have recently restored to glory. Please send them in, and they could make a worthy successor to Luuk's Stray Notes.

Richard Mendelsohn

**Please submit all material to the Editor for publication in the form of Word documents and JPEGs 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 deadlines for copy in 2018 are:**

**16<sup>th</sup> March**

**20<sup>th</sup> July**

**1<sup>st</sup> October**

**The Editor reserves the right to amend these dates as circumstances dictate.**

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# Obituary – Luuk Goldhoorn

12<sup>th</sup> September 1929 – 12<sup>th</sup> December 2017

It is with a sense of loss and sadness that the Musical Box Society of Great Britain has learnt of the passing of Luuk Goldhoorn. Luuk had a keen interest in cylinder musical boxes, and for many years had been a member of the Society.

His interest extended beyond collecting however, and over the years he had shown himself to be a thorough and meticulous researcher into many aspects of their design and history. We are fortunate that he was both able and willing to share the results of his extensive research through the printed word, notably his book on Austrian and Czech musical boxes; *The Austrian Musical Box Industry in the 19<sup>th</sup> Century*<sup>1</sup>, published in 1999. He had a particular regard for our Society, and he had many articles published in *The Music Box*.

The Society is also particularly indebted to Luuk for his interest in and support for the research into cylinder musical box tune sheets which resulted in the Society's publication *Musical Box Tune*



*Sheets* by HAV Bulleid. For this Luuk devised and compiled *The Search Engine* as a companion to the original booklet and its supplements. An invaluable aid to identifying the maker of a musical box by the individual design features of a tune sheet, the third version was revised and updated by Luuk as recently as

late 2015 to include all 514 tune sheets identified at that time. It was published in 2015 combined with the Fourth Supplement to Bulleid's original work.

Luuk was one of the most knowledgeable people in the field of cylinder musical boxes, and with his passing goes his knowledge and understanding of these instruments he had built up over the years. We are indeed fortunate and greatly indebted to him for his significant contribution to our interest, and thankful for the legacy of his work for us and for future generations of enthusiasts in printed form.

The MBSGB extends its sympathy to his family and friends in their sad loss. He will be sorely missed.

On behalf of the MBSGB  
Executive Committee

D W

1. Die Österreichische  
Spielwerkemanufaktur im 19. Jahrhundert:  
Ein fast vergessener Zweig des  
Kunsthandwerks. Luuk Goldhoorn.  
ISBN 10: 909013185X / ISBN 13:  
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Published by: PlantijnCasparie,  
Heerhugowaard / Netherlands / 1999

## Remembering Luuk Goldhoorn

by his friend Niko Wiegman

With the passing of Luuk Goldhoorn at the age of 88 on 12<sup>th</sup> December 2017 we have lost a passionate collector and historian of musical boxes.

I met Luuk in 1979 when we both made our initial steps on the musical box path. It was the beginning of a long friendship with a person fascinated not only with the object itself but also with the

history of and the story behind it. I remember the first time I visited Luuk, he had copied everything the Dutch patent office and national library had about the subject, in my memory an enormous pile of papers.

He will not have realised it but in those early days I made it a sort of challenge to find a patent number he did not have on file.

Needless to say most of the time he had and duly next day a copy of it would arrive by post together with all other related information. Living only ten miles apart, very many visits to each other followed that first one, the last being on the 27<sup>th</sup> November when I went to his Utrecht apartment. That one was not much different from the many before. It started with a show of the latest arrivals to the collection,



all snuff boxes of course, and a discussion of the peculiarities of the movements. As always Luuk had many questions why something was done a certain way; it was his way of working.

Not only questions about the movements but also regarding what was already written about them by others; never copy anything without checking it yourself, he would say. That checking yourself also included that every movement had to be taken apart to find any marking or other interesting detail. If done by him, more than once

it was left to me to put it together again. Luuk was a great researcher but practical mechanics was not his strong side.

The next subject was the latest article he was working on. This was good for another round of discussion. All in all a very pleasant two and a half hours talking about musical boxes and some of the latest news in the musical box world, not knowing it would be the last time.

Over the years Luuk became more and more private and only very rarely talked about personal

matters, but anyone who came to him with a query about musical boxes would find a person who, with great enthusiasm, did everything to help. He never boasted about his collection or his writing, but was very good at finding the rare and unusual.

Who had ever heard of a Baskanion or a musical Zarf? Now much of his collection can be found in the Utrecht Museum Speelklok to which he donated it anonymously.

We all will miss his knowledge and articles. May he rest in peace.

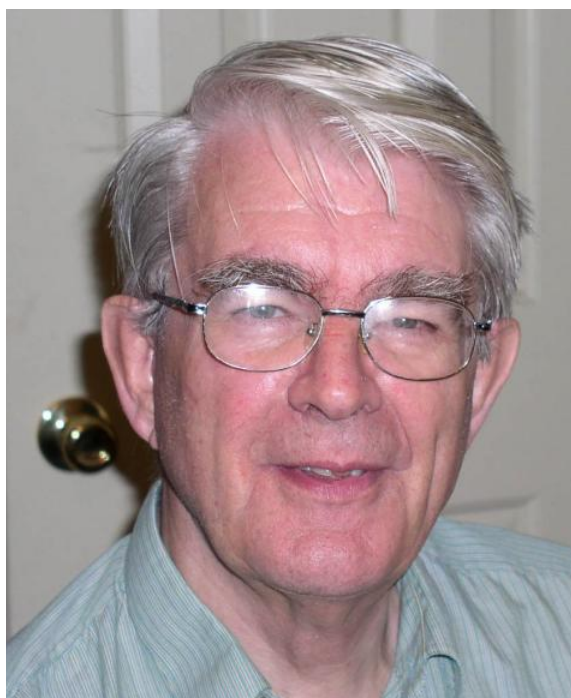
## *Luuk Goldhoorn* *by himself*

Born in the northern part of the Netherlands, I attended public schools there and continued my studies in Amsterdam in Mathematics and Actuarial Science. I spent my working years with a major insurance company in the Netherlands. But I'm convinced that this information is not of any interest to our readers.

So, I'll start again!

Collecting has always been part of my life. It started a very long time ago with matchboxes, and it developed through postage stamps, postal history culminating in my love for musical boxes.

But that is not all. Only the small, and if possible the very early ones have stolen my heart. It definitely has to do with a suppressed complex: as a boy I dismantled not only the watch my aunt gave me, but also the small music box



of my parents. I don't remember how I was punished for that. The mechanism is gone but the box remains in my possession with its original tune card.

I like to hunt for items for my collection, but I like as much the studying of original sources. And as a normal Dutch education in

the 1940s included knowledge of not only English but also French and German, I was able to study the archives from the late Pierre Germain in Geneva, and in Le Locle those of Alfred Chapuis. In Germany, I tried to find more about the history of the disc-playing box manufacturers, but it turned out to be a very difficult task. The war destroyed many, many archives.

Browsing through libraries in various European cities revealed quite a number of barely known articles about my hobby.

Pointing myself to Prague and Vienna taught me quite a lot about the Austrian makers, and as a result a book was published. The most exciting experience was the acquaintance of the granddaughter of Gustav Rebecsek. That led to knowledge of the people who made musical boxes in that part of Europe.

# *Stray Note – Seeing through a child’s eye seems difficult sometimes*

by Luuk Goldhoorn

The last manufacturer who made manivelles was Thorens. In the 1890s he competed with L'Épée and Paillard, but in the 20<sup>th</sup> century he was the main producer of them, if not the only one.

Most of the manivelles from the late 19<sup>th</sup> century were housed in tin boxes, but Thorens dropped that concept, and instead put the mechanisms into wooden boxes. That was the form of the earliest manivelles. So 'l'histoire se répète.' He pasted pictures on his boxes while the earliest manivelles were plain. He also experimented with the number of songs. He made fat cylinders for three and four songs, and in a few boxes he even added two bells.

But his ultimate product was a manivelle

with two combs, which was a sublime harmony.

So far, so good. But now he forgot that his product was intended for children. He chose a picture of a big tree in a landscape. What child would be enthusiastic about such an illustration? But he made things even worse by choosing as one of the melodies: *I had a Comrade*, a song which tells of two soldier-friends in the war, one of whom was shot dead.

The second song is a real contrast: *Hip hip, hooray* or *hip, hip, hurrah*. What parent would have bought such an unsuitable present to please his or her child? Or was it the angry fairy?



# Queen Victoria's Orchestrion

by Alison Biden

From time to time a mechanical instrument captures the imagination of the general public, or the owner exploits some aspects of its construction or past to promote it. Thus we have the Welte Philharmonic Organ in the Deutsches Musikautomatenmuseum at Bruchsal in Germany, claiming that it was intended for the Titanic, but was delivered too late for installation. Another story with more convincing supportive evidence surrounds the similar Welte Philharmonic organ in the Museum of Music Automats in Seewen, Switzerland, which it is thought, was built to be installed in the Titanic's 'sister' ship, the Britannic.

Yet another instrument with a colourful mythological history is an Imhof & Mukle Orchestrion ensconced in an Edwardian hunting lodge on the Scottish island of Rum. Unfortunately, unlike the other examples cited here, it is in poor condition, and its fate is a lot less certain.

Much has been written in recent years about Kinloch Castle and how it came to be built in 1897 for Sir George Bullough, a third generation Accringtonian industrialist whose family had made its fortune manufacturing machinery for the cotton industry. Former MBSGB President Arthur Cunliffe lived a number of years in this town, and recalls the Howard and Bullough premises which dominated it. It would seem that although some of the more racy aspects of the family's history were exaggerated in the past, it would nevertheless trounce the fictitious

Forsythe Saga or Downtown Abbey in terms of eccentricity, unbridled wealth, and clandestine and unconventional goings-on. Truth is stranger than fiction, as they say. You couldn't make it up.

However, one of the myths which does appear to have been dispelled is that Sir George bought an orchestrion which had allegedly been ordered by Queen Victoria, from the New Oxford Street, London showroom of Imhof and Mukle, of Vorenbach, Germany. As she died before it could be delivered it became unexpectedly available on the market, and was snapped up by Sir George in 1906. There is little evidence to support this story, other than boastful claim, although it was indeed custom installed under the main staircase in his baronial-style hunting lodge, no doubt to impress his society guests (socialites, celebrities and politicians – nothing changes in a hundred years) as it played them in to dinner in the adjacent dining room. More modest music was created occasionally by the servants using a Simplex piano player, now located in the ballroom, but which, unlike the orchestrions beautifully displayed pipes, was discreetly hidden in Sir George's time.

Another of the orchestrion's outstanding claims to fame is that no other similar instrument has as many as its 40 rolls of music. The titles include several favourites familiar to disc musical box owners, such as selections from *Faust* and *The Belle of New York*, the overtures from *The Bohemian Girl* and *William Tell*, music from *San Toy*, *Lancers*, *Lohengrin*, the ballet *Coppelia*, and a roll of polkas. There is even a roll of music from

Puccini's *La Bohème*, which first appeared the year before the castle was built.

Some reports suggest Sir George did not much care for the instrument once it had been installed, and the lodge itself, with all its very luxurious furnishings, was under-utilised. Like many similar properties in Scotland at the time, the island had been bought as a holiday retreat, in this case by George's father, John, and continued to be used as such until after the Second World War. Rum like much of wild Scotland suffers from unbearable plagues of midges during the summer months, and has precarious access at other times of the year. One wonders why the Bulloughs chose it for their summer retreat – another story all together. Not just the castle but the island itself was privately owned by the Bulloughs, and in 1957, it was sold to the nation by his widow, Monica Lady Bullough, who wanted it to be a nature reserve. Some reports say it was sold to the equivalent of the Nature Conservancy Council. Until 1996 the castle was run as a hotel and hostel, and simply as a hostel until 2013, when Scottish Natural Heritage wanted to sell it with vacant possession. It is still possible to take a guided tour of the building, and passable recordings of the orchestrion playing can be found on YouTube by Googling it.

The castle and its contents, still very much as they were when it was first built, are like a time capsule of the Bulloughs and their way of life, much like the National Trust's Tyntesfield House near Bristol which once belonged to the Gibbs family. In both 2006 and



subsequently 2012 the orchestrion was appraised by former MBSGB member Michael MacDonald, who submitted detailed reports on its deteriorating condition, along with estimates for the cost of restoration, which inevitably escalated during the interim.

One cryptic comment on the internet is that it is one of only three existing, and the only one which at time it was posted could be played. There is nothing cited to substantiate this claim, or any indication as to the whereabouts of the other two. Described as being of the highest quality materials and workmanship, it is not, as also stated elsewhere on the internet, of the Badenia II style, as unlike the Badenia, the Kinloch Orchestrion does not have a piano.

The last assessment of it noted that incorrect lubrication had been carried out on the system, with the wrong oil, allowing an accumulation of dust and rust, which impaired the movement, and that the majority of notes were not working correctly. This is partly due to woodworm dust partially blocking the internal borings. Woodworm had affected not just the primary action rails, but had now also infested the storage cupboards.

Rum is an important destination for studying wildlife, and its primary economy is based on tourism, with sparse, very basic, although fairly new, facilities. It has captivated the hearts of many visitors over the years, who describe its unique attraction. However, the restoration of Kinloch Castle and its orchestrion is only part of a bigger challenge facing the island: how to sustain its small community.

In these uncertain times of austerity measures and political upheaval, salvation is unlikely to come from the state. At time of writing the Friends were in the process of looking at taking on ownership of the castle from Scottish Natural Heritage.

Michael MacDonald described the orchestrion in one of his appraisals as 'one of the last surviving instruments of this type' – but for how long? Its fate is not so unusual for a publicly owned artefact, inexcusable though this is. Will this become yet another tragic story of an important instrument lost through ignorance, indifference and neglect? One hopes not, although the Friends of Kinloch Castle have a challenge ahead of them to convince donors to support its restoration, which will only continue to rise as costs increase, and its condition gets worse. KCFA intends to keep the orchestrion appeal separate from that for the main building and is anxious to complete its restoration as soon as possible after the planned asset transfer.

The orchestrion may yet prove to be an important asset in its more general fundraising. According to Catherine Duckworth, Secretary of KCFA, last year, during a stay on the island, a visitor was adamant that the castle was a waste of

money – that was, until she went on a castle tour and heard the orchestrion play. Such is the power of a special instrument that it completely changed her views. We know the feeling.

Footnote: it would appear that Queen Victoria did once own an orchestrion, which is now in the Deutsches Musikautomatenmuseum at Bruchsal in Germany.

Further information can be found on the internet. Our thanks go to Catherine Duckworth, Secretary of the Friends of Kinloch Castle, (KCFA) for her help in compiling this article. See: [www.kinlochcastlefriends.org](http://www.kinlochcastlefriends.org)

Other sources:  
[www.isleofrum.com/isleofrumheritag.php](http://www.isleofrum.com/isleofrumheritag.php)

<https://www.youtube.com/watch?v=nPYsROXyPCM>

<http://kinlochcastle.blogspot.co.uk/2016/12/>

Eccentric Wealth:  
*The Bulloughs of Rum*, by Alastair Scott, published by Birlinn.



*Kinloch Castle on the Isle of Rum*

# *The Imhof and Mukle Orchestrion at Kinloch Castle on the Isle of Rum*

by Nicholas Simons

*This orchestrion was built around 1900 in the factory of Imhof and Mukle in Vorenbach, near Baden in the Black Forest region of Germany. Its build number is 3220.*

The Black Forest was the centre of barrel organ building in the second half of the 19<sup>th</sup> century with numerous companies involved in the business. Imhof, and later Imhof and Mukle, were one of the larger companies involved, and they continued right into the first quarter of the 20<sup>th</sup> century, but as with most manufacturers of mechanical musical instruments they were overtaken by the developing industries of phonographs, gramophones and then radios. Imhof and Mukle even had their own retail outlet in London, and continued to sell home entertainment well beyond the death of mechanical music. The shop was in New Oxford Street, but it was closed in the late 20<sup>th</sup> century and is now a Starbucks.

It is thought that orchestrions were introduced to Britain in 1852 by Leopold Mukle, a clockmaker from the Black Forest, and he set up in business with Daniel Imhof and opened their own orchestrion factory in Vorenbach in 1874. Early instruments would have been barrel operated, but later they designed their own 'music leaf' system. Early instruments would have been converted to this new system as this gave them the ability to play any music and tunes, which could be up to 15 minutes long. A famous British orchestrion that underwent such a modification is the Tower Orchestrion, once the centrepiece of the Blackpool Tower aquarium, which was later moved to the Industrial Museum in Birmingham. Unfortunately this instrument, along with its impressive collection of mechanical music, was moved some ten years ago, when the new Think Tank Science Museum was opened, and it is currently crated and in storage, maybe never to be seen again.

Around the beginning of the 20<sup>th</sup> century, manufacturers were

experimenting with music playing systems that would liberate the instrument from playing a small repertoire of relatively short tunes provided by the barrel. Some moved to folded cards, while others moved to thin paper rolls. The latter became normal for player pianos, but Imhof developed its own 'music leaf' system. This was more durable than paper rolls, and so was less susceptible to mis-handling by inexperienced operators, and was therefore eminently suitable for instruments in public places and orchestrions. The music would have been much more expensive than paper rolls, but this would have been of no consequence to the owner of a vastly expensive orchestrion. The Imhof music leaf system used a thin manila roll housed in a wooden cassette. The roll travelled at a slow speed so long music selections or overtures could be played. If the instrument was kept in good repair, the rolls could last for ever.

Imhof's main competitor in classic orchestrions around this time was the German company of Welte, based in Freiburg on the edge of the Black Forest. They moved straight from the barrel to the paper roll, resulting in cheaper but less durable music. Imhof finally moved over to paper rolls around 1915. An excellent example of an Imhof orchestrion employing the music leaf system is housed at the British Musical Museum at Brentford, London. This was acquired from the Imhof shop in London, and it still performs regularly. Both the Brentford and Birmingham Imhof orchestrions can be heard on LP records, which can be found occasionally on a well-known internet auction site.

The later Imhof orchestrions are categorised by model name, each having,



or sharing, a specific musical scale. The scale is the brain of the instrument, and comprises the number of keys, or playing tracks, which are divided into musical notes, percussion and registers. Early instruments do not appear to stick rigidly to any of the recorded scales, and it must be assumed that each instrument was built to the purchaser's requirements, and music rolls may not be interchangeable between instruments. The Rum Orchestrion was built in 1900 and is said to have 108 tracks, with 88 of these operating musical notes and 20 operating the registers and percussion. This is much larger than any of the documented Imhof scales so this orchestrion must be one of the largest ever built. There are 264 organ pipes, covering registers imitating the sounds of flutes, clarinets, trumpets, baritones, trombones and piccolos.

Fig 1 shows the main view of the Kinloch Castle Orchestrion. Like a number of similar instruments sold to grand country houses, it was built into the fabric of the building, in this case at the end of the grand hall and partly under the adjacent staircase. History has it that it was purchased from Imhof's London showroom as a fully cased model, so that case must have been either discarded or remodelled in order

to fit it into its new home. Unusually, the operating side of the instrument is separated from the visual display of the pipes, so the operator cannot be seen by the people in the grand hall enjoying the music. The orchestrion follows the conventional arrangement of early Imhof and Mukle orchestrions where an electric motor pumps a set of large bellows to provide the wind for the speaking pipes, percussion controls and the keyframe, which is the mechanism that reads the music roll. Due to the remodelling required to install it at Kinloch, the pump and roll frame are situated at the side of the main pipe case rather than underneath it as is normal.

Fig 2 shows the pump and roll frame situated under the stairs. Also in this view can be seen the percussion frame, which will have the effect of reducing the effect of the percussion when heard from the grand hall.

Fig 3 shows a detail of the keyframe. The red manila roll is housed in a purpose-made cassette, seen to the left, and is transported across the keyframe by the main motor driving the take-up spool through a system of gears and shafts. The music roll is read by a number of lightly sprung metal keys placed above the roll and sprung downwards. When a slot appears below the key, it drops and in so doing operates a small valve at its other end. This, in turn, sends a pneumatic signal down a thin lead pipe to a second pneumatic valve which inflates a small bellows, which in turn pulls down a wire passing into the main pipe chest, being connected to a leather-faced pallet valve which then lets air into the chosen organ pipe. Of course, things are not so simple as the orchestrion contains a large number of pipe ranks, each with a different speaking voice, some flues and some reeds. The music roll has additional tracks which turn on and off the various ranks in accordance with the musical requirements.



*Fig 1 The Kinloch Castle Orchestrion*



Fig 2 The pump, key, drum and roll frame situated under the stairs

Above the keyframe can be seen a large triangular wooden manifold which contains all the windways for each track. The thin lead pipes pass from the back of this manifold across to the right to the main organ chest. Below the keyframe can be seen the top of the set of large bellows which provide all the wind. Fig 4 shows a detail of the drum frame. Of interest here is the side drum reiteration

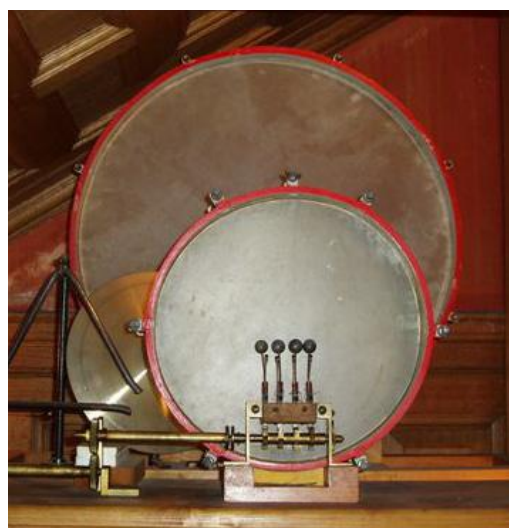


Fig 4 The drum frame

mechanism. This harks back to the days of the barrel orchestrion, and uses a continuously rotating shaft driving a second shaft fitted with four cams, one for each beater. When the side drum slot is cut in the roll this causes a small bellows to push two gears together and unite the two shafts, thus creating a roll on the drums. This is very

effective and saves three tracks on the roll if each beater were to be independently controlled. Also, with such a slow moving roll, a fast cut drum roll would cause weakness in the card. If you look carefully, you can see the two gears and white leather bellows behind that pulls the two gears together to operate the drum roll. Also seen are the bass drum, cymbal and triangle. These early Imhof and Mukle classical orchestrions contain no piano.

The workmanship in Imhof and Mukle orchestrions is always of the highest quality, using only the best materials. If well looked after, kept in the correct environment and played regularly, such machines will give their best for a hundred years and more. There is



Fig 3 Detail of the keyframe

not much point in spending tens of thousands of pounds restoring such an instrument if it is then not going to be played regularly, say, at least once a week. It will simply deteriorate again. If such a future cannot be guaranteed it would be better for it to be sold on the open market to someone who would cherish it and make it available to enthusiasts. However controversial this may sound, I believe that such instruments are better off in private hands rather than museums.



# Sacred Music on Cylinder Musical Boxes – Part 4

by David Worrall

## Some thoughts and background notes

Parts 1, 2 and 3 of this series, published in previous editions of this journal, gave its background, defined the term Sacred Music, presented statistics of its extent on cylinder musical boxes and discussed results from an analysis of Classical Sacred Music and Hymns. Here, Part 4 discusses the results obtained from a similar analysis of the third group of Sacred Music – Evangelical and Gospel Songs.

### Evangelical and Gospel Songs

This part concentrates on the third group of Sacred Music: Evangelical and Gospel Songs. This again is music set to words of metrical composition in verse and with poetical rhythm. Given

that definition it might however be asked, ‘What is the difference between an Evangelical and Gospel Song and a Hymn?’ The American writer, Breed, has described the difference as, ‘The words of a hymn are addressed to God who is, thereby the object of veneration and

SACRED AIR	COMPOSER	FIRST LINE	No.	SACRED AIR	COMPOSER	FIRST LINE	No
Safe in the Arms of Jesus	Doane	Safe in the arms of Jesus	62	Room Among the Angels	Beaverson	There is room among the Angels	3
Hold the Fort	Bliss	Ho! My comrades	54	Work for the Night is Coming	Mason	Work for the night is coming	3
Sweet By and By	Webster	There's a Land that is fairer than day	38	Eaton Square	Fischer	I love to tell the Story	2
The Gate Ajar For Me	Vail	There is a Gate that stands ajar	37	Saviour I Follow On		Saviour I follow on	2
The Great Physician	Stockton	The Great Physician now is near	35	Saviour, Like a Shepherd Lead Us	Bradbury	Saviour, like a shepherd lead us	2
Bury thy Sorrow	Bliss	Go bury thy sorrow	32	The Beacon that Lights Me Home		The beacon that lights me home	2
Jesus of Nazareth passeth by	Perkins	What means this eager anxious throng	29	We're Marching to Zion	Lowry	Come ye that love the Lord	2
Tell Me the Old, Old Story	Doane	Tell me the old, old story	29	What a Friend We Have in Jesus	Converse	What a friend we have in Jesus	2
Knocking, Knocking who Is There	Root	Knocking, knocking who is there	26	A Saviour Ever Near		A Saviour ever near	1
Jewels	Root	When He cometh, when He cometh	24	Beautiful Land of Rest	Emerson	When we reach the land of rest	1
Once for All	Bliss	Free from the Law, Oh happy condition	24	Behold Me Standing at the Door	Knapp	Behold me standing at the door	1
Oh Sing of His Mighty Love	Bradbury	O bliss of the purified, bliss of the free	20	Come Ye Disconsolate		Come ye disconsolate	1
Shall we Gather at the River	Lowry	Shall we gather at the river	16	Hallelujah! What a Saviour	Bliss	Man of sorrows! What a shame	1
Sweet Hour of Prayer	Bradbury	Sweet hour of prayer, sweet hour of prayer that calls me from a world of care	16	I Am Sweeping Through the Gate	Phillips	I am now a child of God	1
Almost Persuaded	Bliss	Almost persuaded now to believe	14	I Know Whom I Have Believed	McGranahan	I know not why God's wondrous Grace	1
The Prodigal Child	Doane	Come home, come home! You are weary at heart	13	In the Secret of His Presence	Stebbins	In the secret of His presence my soul delights to hide	1
There were Ninety and Nine	Sankey	There were ninety and nine	13	In the Shadow of His Wings	Excell	In the shadow of His wings There is rest, sweet rest	1
The Home over There	O'Kane	Oh, think of the home over there	11	It Passeth Knowledge	Sankey	It passeth Knowledge	1
There Is Life for a Look	Taylor	There is life for a look at the Crucified One	11	Joyfully, Joyfully	Kirkpatrick	Oh joyfully, joyfully, onward we go	1
Whiter than Snow	Fischer	Lord Jesus, I long to be perfectly whole	11	More to Follow	Bliss	Have you on the Lord believed! Still there's more to follow;	1
Even Me	Bradbury	Lord, I hear of showers of blessing	10	My Prayer	Bliss	More Holiness give me, more strivings within	1
Substitution	Sankey	O Christ, what burdens bowed thy head	10	O Happy Day		O happy day that fixed my choice on Thee	1
Only an Armour Bearer	Bliss	Only an armour bearer, firmly I stand	9	Oh How He Loves	Main	One there is above all others	1
The Lifeboat	Bliss	Light in the darkness (pull for the shore)	9	Oh to Be Nothing	Bliss	Oh to be nothing, nothing	1
That Will Be Heaven for Me	McGranahan	I Know not the hour	8	One There is Who Loves Thee	Doane	One there is who loves thee, waiting for thee still	1
Ring the Bells of Heaven	Root	Ring the bells of Heaven, there is joy today	7	Rest for the Weary	Dadmun	In the Christian's home in glory	1
Scatter Seeds of Kindness	Vail	Let us gather up the sunbeams	7	The Better Land		The better land	1
The Lord will Provide	Phillips	In some way or other	7	The Gospel Bells	Wesley-Martin	The gospel bells are ringing	1
Come to the Saviour	Sankey	Come to the Saviour, make no delay	5	The Hem of His Garment	Root	She only touched the hem of His garment	1
Thy Will Be Done	McGranahan	My God, my Father, while I stray	5	The Hour of Prayer	Gauntlett	My God, is any hour so sweet	1
Waiting at the River		We are waiting at the river	5	There's a Light in the Valley	Bliss	Through the valley of shadow I must go	1
What Shall the Harvest Be?	Bliss	Sowing the seed by the dawn-light fair	5	To God Be The Glory	Doane	To God be the Glory, great things He hath done	1
Stand Up for Jesus	Hull	Stand up for Jesus, Christian, stand!	4	Will Jesus Find Us?	Doane	When Jesus comes	1
Daniel's Band	Bliss	Dare to be a Daniel	3	Wonderful Words of Life	Bliss	Sing them over again to me	1
Let the Lower Lights be Burning	Bliss	Brightly beams our Father's mercy	3	Ye Must Be Born Again	Stebbins	A Ruler once came to Jesus by night	1
70 Evangelical and Gospel Songs identified							656
Unidentified Evangelical & Gospel Songs							8
TOTAL INCIDENCE of EVANGELICAL & GOSPEL SONGS							664

Table 12 Evangelical and Gospel songs

worship.’ An evangelical song ‘addresses the hearer who is, thereby, the object of exhortation’, i.e. ‘to be, or to do’ in some form or other in response to the message being conveyed in the words of the song.<sup>4</sup>

In the context of this article, such words and their music either were, or came to be associated particularly with the Christian Evangelical movement that swept America and Britain in the last quarter of the 19<sup>th</sup> century with the intent to evangelise people i.e. to win them over to the Christian Faith. Table 12 lists the sacred airs found during research which fall into this group of Sacred Music.

Some background to the items of music in Table 12 follow, for it is due to the evangelical campaigns of the late 19<sup>th</sup> century American evangelists, Sankey and Moody [Moody and Sankey if preferred] whose impact was significant and extended beyond their revival meetings to influence the music to be found today on some musical boxes.



Dwight Lyman Moody (1837–1899) was born in Northfield, Massachusetts. He moved to Boston, in 1854 to work in an uncle’s shoe store. Moody was required to attend church as part of his apprenticeship, and in April 1855 was converted to evangelical Christianity, and this laid the foundations of his career as an evangelist. Moving to Chicago, he established his own shoe sales business as well as beginning his social and evangelical work, but by 1861 he had left the former to concentrate on the latter. Although a conscientious objector at the time of the American Civil War, through his evangelistic involvement with the Young Men’s Christian Association (see note below), he paid nine visits to the battlefield. He was present among the Union soldiers after the battles of Shiloh in April 1862, Stones River in January 1863 and entered Richmond in Virginia, the Confederate Capital, with

the victorious troops of General Grant in April 1865.

*Note: Young Men’s Christian Association, commonly known as the YMCA or simply the Y, was and still is a worldwide organisation which was founded in London in 1844 but is now based in Geneva, and is dedicated to putting Christian principles into practice by developing a healthy ‘body, mind, and spirit’.*

Moody considered music a valuable tool in his evangelistic work, and when he heard Ira Sankey sing at a YMCA convention held in Indianapolis, Indiana in June 1870, he convinced Sankey that he should give up a well-paid US Government job to join him in the work of Christian Evangelism.



Ira David Sankey (1840–1908) was born in Edinburg, Pennsylvania. An evangelic convert at the age of 16, he served in the American Civil

War, after which he worked for the US Internal Revenue Service and also for the YMCA. It was Sankey performing as a Gospel singer at YMCA conventions that led to his meeting with Moody.

Together Moody and Sankey were very active in the field of Christian Evangelism, in both the USA and Britain between the 1870s and 1890s. Moody was the preacher and Sankey was the supporting vocalist and their impact was profound, but for this article it is the songs sung by Sankey at their meetings in his dramatic baritone voice that are of interest. They became so popular in later Victorian times that musical box makers at that time either felt confident enough, or were easily persuaded by requests from their sales outlets, to arrange and pin complete programmes of them for some of their cylinder musical boxes. See Fig 5 – a ten-air musical box from Paillard of Ste Croix, Switzerland, with a programme entirely of Sankey and Moody Gospel Songs.



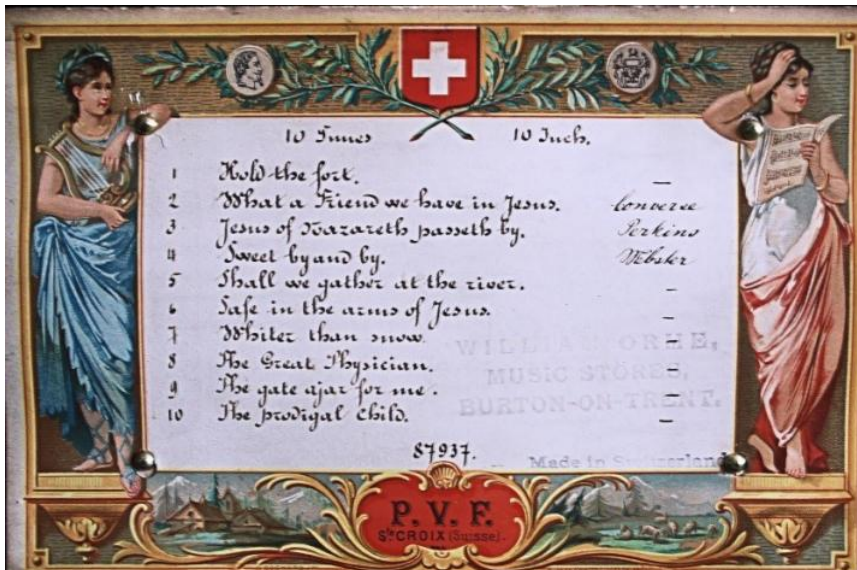


Fig 5 Tune sheet from Paillard Serial No 87937, another ten-air musical box made circa 1890. The programme is entirely 'Sankey & Moody' in content, and the composers' names added where known by the original owner

The first extended evangelical campaign by Sankey and Moody in Britain ran from 1872 to 1875, and a second between 1881 and 1884. During both visits they travelled widely, the meetings they held filling the various venues to capacity, usually between 2,000 and 4,000 people. One exceptional meeting during their first visit was the one held in May 1874 in the Kibble Palace in Glasgow Botanic Gardens. By the time they arrived there were so many people both inside and outside the Palace that Moody had to preach from the back of a horse-drawn cab. Contemporary estimates say 6,000 people were inside the Palace whilst between 15,000 and 30,000 were outside in the gardens.

With such an impact from their first visit to Britain it is not surprising that Sankey & Moody tunes began to appear on cylinder musical box programmes destined for the British market. From 1873 onwards, both Ami-Rivenc and Nicole Frères were supplying musical boxes with complete programmes of the Evangelical and Gospel songs associated with the Sankey and Moody campaigns. Other makers were not far behind. The music has been described as having 'popular, simple melodies

with rich harmonies and the words with an evangelistic message, often heavily overlaid with emotion'. To those unfamiliar with the ethos of the Christian faith and its beliefs however, much of the metaphor and allegory in the verse would, at best, be difficult to comprehend and at worst, meaningless.

Whilst Sankey himself wrote several such hymns and songs and composed and arranged music for many more, much of the verse and the music came from the pens of other 19<sup>th</sup> century American Christian evangelists. Collectively, their output came to be referred to in many circles by the sobriquet *Sankey & Moody Hymns* (or 'Moody and Sankey' if preferred), and brief notes follow on some of those whose works are most likely to be found on cylinder musical boxes.



Philipp Bliss (1838–1875) was an evangelist of the Congregational Church in Chicago. A prolific writer of words and music for

evangelical hymns and songs, including his very popular *Hold the Fort* (see Fig 5 and Table 12), Bliss was inspired to write both the words and music of this song by an incident in the American Civil War; a beleaguered garrison of Union troops were encouraged to stand their ground when in the distance they saw the white flag of the relieving column and received the semaphore message 'Hold the Fort! I am coming. Sherman.' Sankey himself records that this particular song was used frequently in their meetings during their 1872–74 campaign in Great Britain.



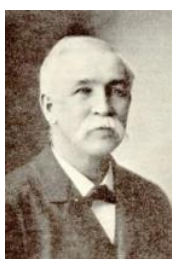
Frances (Fanny) Jane Crosby (Mrs Frances Jane van Alstyne) (1820–1915) of the Methodist Episcopal Church in the USA, was another prolific

hymn writer with over 2,000 to her credit. Blind at birth, she became Sankey's friend and music-making partner. Examples of her work found on musical boxes include *Rescue the Perishing; I am Thine, O Lord; Near the Cross* and *Safe in the Arms of Jesus*. (See Fig 5 and Table 12, and also the notes against William Doane below.)

Charles Crozat Converse (1819–1886), an attorney and composer of church songs, was born in Warren, Massachusetts, and in 1855 he studied music in Leipzig where he enjoyed the friendships of Liszt and Spohr. He set to music the words of Joseph Scriven to become the extremely popular hymn *What a Friend we have in Jesus*. Its appeal reaches beyond the bounds of its sacred beginnings, for it has been used in much more secular settings: *When this \*\*\*! war is over, Oh how happy I shall be*, sung by the soldiers of the First World War, and more recently in an advertisement for Volkswagen cars in the 1980s: *Everybody's changing places; all must move and play the game*.



William Howard Doane (1832–1915) was a composer, editor of hymn books, businessman and inventor. He composed over 2,000 tunes, many for the hymns and gospel songs written by Fanny Crosby, including *Rescue the Perishing; I am Thine, O Lord; Near the Cross* and *Safe in the Arms of Jesus*. (See Table 12.)



Thomas Edward Perkins (1831–1912) was a composer, vocalist, singing school teacher and author and editor of many books of sacred and evangelical music. Sankey once told Perkins that his musical setting of Etta Campbell's words *Jesus of Nazareth Passeth By* was his banner song for eight years. (See Table 12.)



Robert Lowry D.D. (1826–1899) was born in Philadelphia and became a Minister of Religion, composer, hymn writer and editor of hymns designed for use with younger people, one of his best-

known probably being *Shall we gather at the River* (see Fig 5 and Table 12). The words and music for this were composed spontaneously to comfort those suffering bereavement during a cholera epidemic that swept Brooklyn in New York, in an attempt to answer their question, 'Shall we meet (them) again?' Lowry records that '... seated at the organ to give vent to the pent-up emotions, the words and music of the hymn began to flow, as if by inspiration.'

Sankey himself collaborated with Philip Bliss and others, including Fanny Crosby, to compile his most enduring work, the popular *Sacred Songs and Solos*, sometimes popularly known as the *Sankey & Moody Hymn Book*. It was published in the Great Britain by Morgan & Scott some time during the 1890s. There were two editions, one containing 750 songs and another, larger edition containing 1,200 songs and standard hymns. Both can still be found in use today, and secondhand copies are sometimes available on the internet. Some sources say that a digital facsimile edition of the larger original is planned.

A feature of some surviving tune sheets on cylinder musical boxes pinned with this type of music is the set of numbers beside the tune titles (see Fig 6). Another excellent example can be found at Tune Sheet 117 in H.A.V. Bulleid's work *Musical Box Tune Sheets*.<sup>2</sup> The numbers are written in a different hand and in ink, and in both cases they refer to the number of the song as it appears in a book in the owner's possession at the time. Most probably the book in question would have been one or other of the editions of *Sacred Songs & Solos* rather than a hymn book of a main-stream church. That is certainly the case with these two examples, the book in question being the 750 edition of *Sacred Songs & Solos*. The numbers would be there for quick reference to enable the owner to find the words and music either to follow



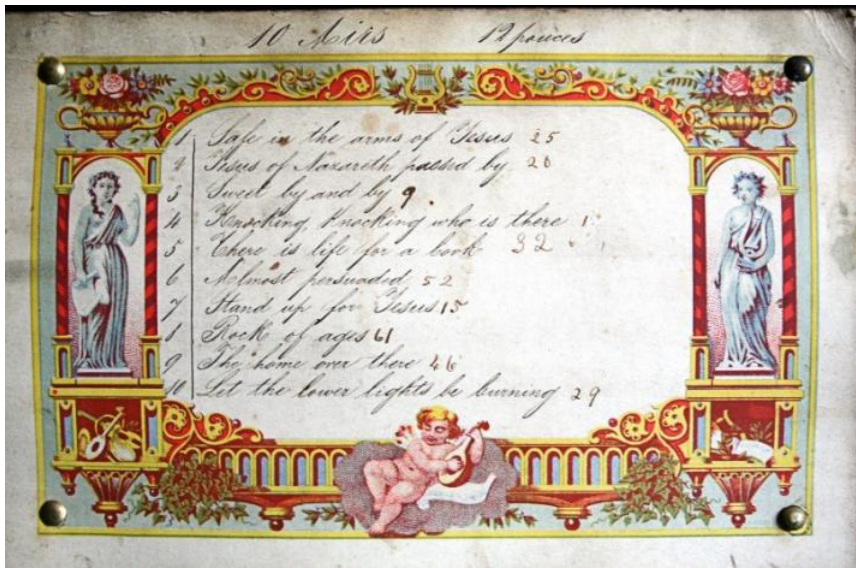


Fig 6 Tune Sheet of PVF Serial No 1079, a ten-air box, showing the numbers added by the original owner – in this case the Sacred Hymns & Solos 750 edition

them or sing along as the musical box played the tune. Modern day collectors too sometimes make similar requests for the words to sing to an item pinned on a hymn box in their collection.

Those who provided the information for the original tune sheets of these musical boxes seem to have done so in a rather haphazard manner, with indiscriminate use of the title, the first line of the first verse, or the first line of the chorus as well as the use or non-use of the definite article. Should the number not already be on the tune sheet, some intuitive thinking is often necessary to find the song, even though copies of both editions of *Sacred Songs & Solos* are to hand.

Research has revealed that only five cylinder musical boxes have been registered specifically as by Moody & Sankey, and they were made by Jaccard, Mojon Manger, Nicole, Paillard and Weill & Harbourg. On one of these, Weill & Harbourg Serial No 1958, the tune sheet has portraits of Dwight Moody and Ira Sankey. The search indicated however, that a higher number of boxes of this type should exist. It also revealed that the two most frequently noted composers of such music were Bliss and Doane. See Table 12.

Anecdotes associated with the words or music of many of these evangelical songs abound, and the following examples serve to illustrate this point.

*Shall We Gather at the River* – There is the apocryphal story of the evangelical preacher who preached long and earnestly against the demon drink, enthusiastically declaring that if he had his way it should all be poured away into the river. At the end of his preaching he announced to his congregation, 'Let us now sing our closing hymn, No 68 – *Shall We Gather at the River!*' For what purpose they were to gather at the river is left to the imagination of the reader.

*There were Ninety and Nine* – The story in the Bible of the shepherd searching for his one lost sheep was the basis of a poem written by Elizabeth Clephane. The words appeared in a Scottish weekly newspaper in 1874, and on being spotted by Sankey whilst travelling by train with Moody from Glasgow to their next campaign meeting in Edinburgh, they were kept by him for later use. This came sooner rather than later for during the Edinburgh meeting that evening, Moody asked for a song in support of his preaching. Sankey recalled the words of Clephane's poem and spontaneously composed the music as he sang them to the meeting in reply to Moody's request.

*The Gate Ajar For Me* – A very poignant story is associated with this Gospel Song. A young girl, Maggie Lindsay, was seriously injured in a railway accident whilst returning home to Aberdeen from Edinburgh on 27<sup>th</sup> January 1874. Owing to a signalman's error, the express train in which she was travelling collided with a goods train that was shunting on the main line at Bo'ness Junction near Linlithgow. She died two days later from the injuries she had sustained. Amongst the items recovered from the wreckage was her hymn-book, open at the page of this song and stained with her blood.

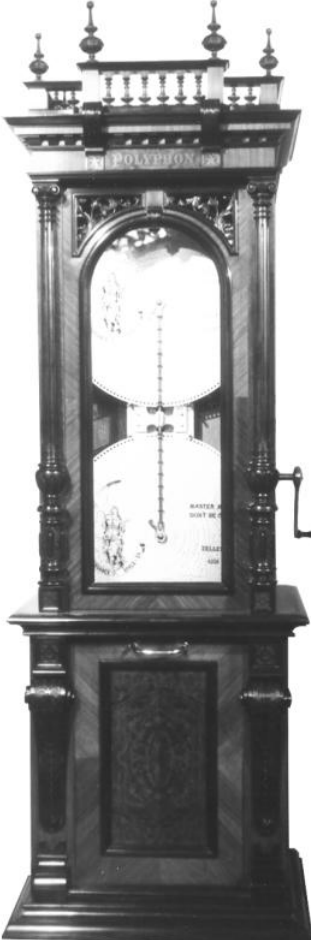
Before she passed away, she was heard repeatedly saying the words, 'Yes, for me, for me.' On being told of this, Sankey was inspired to write the words and music of another Gospel Song *For Me!* *For Me!*, but this does not appear to have attracted sufficient attention to warrant being pinned to any cylinder musical box registered to date.

One final anecdote has come down the years; copies of the 750 edition of *Sacred Songs & Solos* were sent to British troops serving in the Boer War at the end of the 19<sup>th</sup> century. It is recorded that marching soldiers when returning from any fighting and passing others marching forward to the fight, would shout 'Four-nine-four boys!' to which they received the response 'Four further on!' Reference to the *Sacred Songs & Solos* 750 edition reveals that the title of No 494 is *God Be With You Till We Meet Again*, and four further on, No 498, the first line

of which reads, 'A few more Marchings Weary, then we'll gather home.'

*Credits and further reading.*

1. Most of the statistical information in this article has been obtained from the Arthur D. Cunliffe's 'Register of Cylinder Musical Boxes' (the Register), and is used with the kind permission of the Registrar. It illustrates how powerful and useful the Register is now as a source of information when writing articles of this nature. Those readers who own cylinder musical boxes who have not registered them with the Registrar are encouraged to do so and thereby extend the value of this powerful research tool.
2. 'Musical Box Tune Sheets' by H.A.V. Bulleid and Supplements published by MBSGB in 2000.
3. 'The Musical Box' by Arthur W J G Orde-Hume, published in 1995 by Schiffer Publishing Ltd. of Atglen, Pennsylvania USA.
4. 'Abide With Me - The World of Victorian Hymns' by Ian Bradley, published in 1997 by SCM Press ISBN 0 334-02703-9
5. The internet web sites 'Hymnary.org' and Wikipedia have been used to cross-check and verify tune titles and words appearing on musical box tune sheets, and the brief biographic notes and anecdotes on Evangelical and Gospel Songs and their composers and authors.



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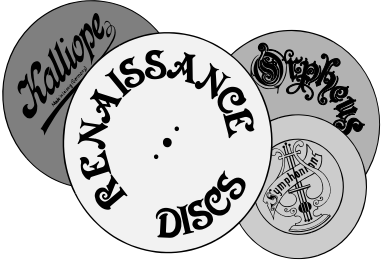
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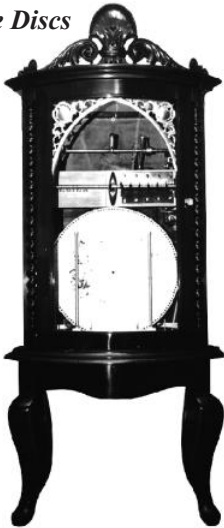
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# *Dr Eisenbarth's Automated Musical Clock in Hann, Münden*

by Mark Singleton and Sven Heinmann

In the Göttingen district of Lower Saxony in Germany, perched on the banks of the fast-flowing rivers Werra and Fulda, sits the most picturesque medieval town of Hann. Münden. At this point both watercourses amalgamate to become the river Wesser.



*Medieval Hann, Münden*

This Y formation provided a good trading post and a relatively safe harbour back in the days of yore, and in order to fortify the town, a channel appears to have been dug joining the Werra and Fulda, creating a triangular inland island, with access limited to a heavily fortified bridge.

Steeped in history, and first mentioned in AD 802 in the deeds of Fulda Abbey, this stunningly beautiful town retains much of its medieval atmosphere, where visitors today may find up to 700 well-preserved timber-framed buildings, some of them over 600 years old.

Naturally such a culturally rich area had its fair share of important sons and colourful characters. But here we are looking at just one: Dr Eisenbarth, and in particular the musical clock that rings out every day in his memory.

So who was Dr Eisenbarth? One could be forgiven for thinking he is the imaginary product of 'Die Brüder Grimm', such is the romanticism and folklore aspect of his life story, not only translated into many children's books, but

also a song written in 1800 and popular to this day: *Ich bin der Doktor Eisenbarth* (I am Doctor Eisenbarth). This is a sprightly little piece that rests well on the ears. For those in the Society who attended the Autumn 2014 meeting in Durham, our very own fellow member Roy Evett demonstrated a Karl Griesbaum whistling automaton of Eisenbarth performing the piece.

However, folklore aside, we actually find a real urban legend, one Johann Andreas Eisenbarth (27<sup>th</sup> March 1663 – 11<sup>th</sup> November 1727). Originally from Oberviechtach in Bavaria, he later settled at Hann. His home is recognised with a heritage plaque, and indeed his monumental grave sits at the side of the Aegidien church.

He was an oculist who specialised in certain aspects of early surgery, dentistry, and the treatment of bone fractures, although he held no medical doctorate, or any other such qualifications. Both his grandfather and father were surgeons, and it is believed much of Eisenbarth's medical knowledge

was learned from his brother-in-law.

Despite this, he was considered a skilled surgeon, and was bestowed with privileges by members of various German royalty. His renown was probably due not only to his effective treatment of fungal

infections, but also his biggest contribution to medical science in pioneering surgery to remove cataracts successfully.



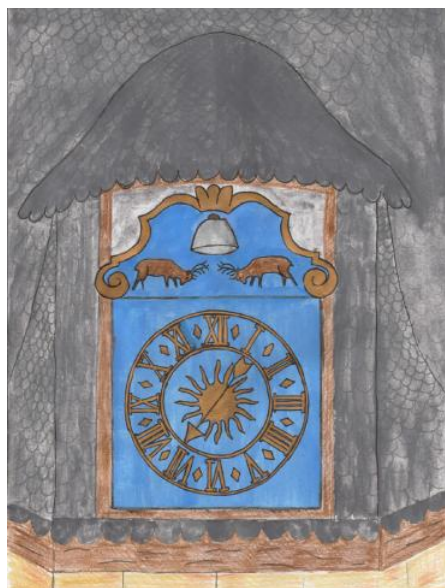
*Commemorative statue of Dr Eisenbarth on his former house*

Dr Eisenbarth made much of his living as a travelling surgeon, and his journeys took him throughout Germany. He usually travelled with a large entourage of up to 120 people. This group included entertainers, harlequins, musicians performing in a carnival-like atmosphere, while Eisenbarth plied his trade. The spectacle drew large crowds, and the loud music and revelry was a marketing ploy not only to bring out the people, but to help drown out the cries of pain from his patients, undergoing anything from tooth extraction to amputation with no aesthetic apart from a shot or two of Schnapps.

So what about the clock? The beginning, or at least what we know of it, dates from way before his time. It was first recorded as operational in the year 1464, when it was located between two strong and heavily fortified high towers situated at the entrance to the bridge, the only land access to the town.

In the chronicles of Münden from 1751, Elard Biscamp, a historian, wrote about the clock, described its gear train and how, on the hour, two stags would emerge and butt each other, probably as a message to those outside not to mess with the townsfolk as they would certainly resist.

Records show that the clock appears to have been rebuilt, and a strike train was added with the founder's name and date cast into the bell; 'Melghior Moerinck anno 1598.'



*With special thanks to Leo Heinmann aged 9 for this artist's impression of the original clock with automata.*

Made of forged iron and brass, and held together with steel wedges, it was later in the 17<sup>th</sup> century converted to an anchor escapement, and fitted with a two-second impulse pendulum with a spherical five-inch steel ball bob. Five years after the bell was founded, work



*The magnificent Rathaus in Hann*

started on the new north-facing Town Hall (Rathaus) in 1603, completed in 1605. The central gable was apparently designed to house an automaton musical clock.

But interestingly, none was fitted. Following a visit to Münden by George II and a meeting in the Town Hall, it was decided in 1729 that the clock on the bridge should be moved to the Town Hall. The deer had been rutting for nigh on 300 years and were now too tired to continue their fight.

So once again the clock was rebuilt and re-housed in the newly restored civic building. The great bell and hammer were visible above a third floor, protected by a wooden roof, the whole interfering with the architectural detail. Another 105 years would pass before mention of the clock was made once again in 1834. It was fitted with wooden cylinders and a wire-weight suspension. But there was still no music. The clock required winding every day, a most laborious task, and short of willing volunteers (same old story) it was decided 150 years later to commission a totally

new clock. In 1980, after almost 400 years, the Rathaus got its musical clock. This latest incarnation is indeed musical, and it has an automaton.

Immediately after striking noon, to anyone observing there is an apprehensive X factor-style delay of around half a minute, and then as if by magic the doors below the dial open, and the music *Ich bin der Doktor Eisenbarth* starts on a carillon of 18

exposed bells, while from behind each door emerges Dr Eisenbarth to the right and a seated patient to the left. As they meet in the middle the patient, looking terrified, wriggles



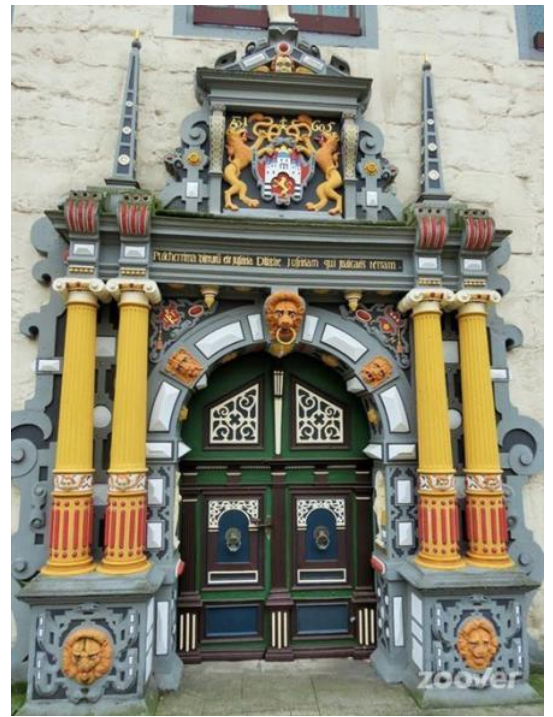
in vain as Dr Eisenbarth marches forward with an ominous pair of giant forceps and proceeds to pull a massive, bloody tooth. The automaton is augmented with a further four articulated figures, one trying to restrain the patient, one a juggler tossing hoops, one a flag bearer behind the doctor and finally an acrobat.

It is a very colourful and beautifully crafted feat of engineering. Built much in the tradition of earlier animated civic clocks, the Eisenbarth example and Hann, Münden itself is as worthy a trip as anywhere on this planet. Currently the cellar of the Rathaus is the home of the Eisenbarth brewery, complemented by a restaurant serving simple traditional German

across the entire German industry almost 300 years later.

Many details were recorded from Biscamp's memory, but the dates of moving and certain upgrades must be correct as they were detailed in a later chronicle of 1885 by Georg Fischer, who had documented much of the history of both Town Hall renovation and clock move from financial records and surviving bills.

Finally special thanks go to young Leo Heinmann, aged nine, who can be seen here working on his artist's impression of the original



*The elaborate architectural detail from the early 17<sup>th</sup> century, oft replicated in upright disc boxes*



*The clock and a close-up of the automaton.*

food. Great medicine indeed! Go to YouTube and visit the MBSGB Channel, or type the following link into your browser: <https://youtu.be/CZMbSngC2fo>

Of further interest is the elaborate Eingangsportal, or Grand Doorway, dating back to the early part of the 17<sup>th</sup> Century. Close inspection demonstrates the architectural features that can be found on upright disc musical boxes from

medieval clock with rutting stag automata. Leo has developed a passion for musical cuckoo clocks, and you can view his collection here: <https://www.youtube.com/watch?v=EhPgdxCPpQQ&feature=youtu.be>



*Young Leo Heinmann working on his artist's impression of the original medieval automaton clock*

# *The Lillington Church Organ*

## **(A disaster narrowly averted)**

by Gordon Bartlet

My story begins when I was demonstrating the Dorset County Museum's barrel organ to an interested group of visitors (see *The Music Box* Vol 27 Nos 6 and 7). I was approached by Mr Gordon Le Pard, an archaeologist and specialist in historic churches, who asked if I knew about the combined 'barrel and finger' organ at Lillington Church two miles south of Sherborne.

Lillington is a hamlet which I must have passed many times, but it is situated down a narrow winding lane off the main road. I was invited to visit this tiny church, and I was surprised to find a truly wonderful organ by Theodore Bates of London with a barrel mechanism behind a hinged panel above the keyboard. I learnt that the organ was installed in 1996 by Mr John Budgen of Warminster, the same organ builder who had repaired the pipes plus other items on the Dorset Museum's barrel organ.

Mr Budgen had located the organ at the request of the Lillington church authorities to replace their life-expired harmonium. It seems that the barrel equipment was fairly incidental as it is now very rarely used despite remaining in excellent condition. The previous owner was the late Mr Bernard Bibby who had moved to Winchester from Surrey, where he had owned several organs.



*The Lillington Organ*

Mr Budgen fortunately found the organ's pediment complete with a pile of wood in the attic, being too tall for Mr Bibby's house. It once again graces the organ at Lillington. With the maker's name appearing as 'Bates & Son 6 Ludgate Hill' on the organ ('T C Bates & Son 6 Ludgate Hill' on the barrel), the usual reference books (A W G Ord-Hume and Boston & Langwill) indicate that the organ may be dated to between 1847 and 1859. The barrel plays 44 chromatic notes, with a further ten notes beyond the barrel at the treble end of the keyboard. There are

four stops, and wind is currently supplied by an electric blower, although the hand plus foot pedal feeders still operate.

There is currently only a single barrel with eight sacred airs, although the organ's tunesheet refers to a second barrel.

Research into the origins of this organ have not been conclusive. By the tunes on the barrel, which shows no signs of having been re-pinned, it was clearly meant for church use. A study of Boston & Langwill fails to identify its original home, although there is strong evidence that it may have been at Horton Church, Northamptonshire. The 1967 and 1970 editions of B & L differ on this point and more research is necessary.

Dorset's Architectural Heritage Week was organised for September 2017, involving public access to many buildings of historic interest. Lillington Church was to be on Friday 8<sup>th</sup> September. As I had expressed an interest in the Lillington Organ, and I had previously had the pleasure of playing it, I was asked to give a demonstration. I thought it wise to familiarise myself prior to the event, so on the previous Monday I went to the church for some practice. This is where the near disaster came about.





*The broken end of the crankshaft*

The organ performed perfectly until I decided to give the Old 100<sup>th</sup>, one

of my favourites, one more turn, whereupon the winding handle came away in my hand, taking with it the end of the crankshaft. A hurried repair was essential, with three days to assess the problem, complete the work, and get everything recommissioned. The crankshaft reduces to ¼" diameter at the outer end, which was where the break had occurred, with the handle screwed on with a thread of 28 tpi (threads per inch). There was evidence that there had been, at one time, a much coarser thread. It was decided to thread a length of ¼" brass rod to a more appropriate 18 tpi and to counter-bore both the crankshaft and winding handle with a female thread to suit. Half the threaded rod was secured into the crankshaft with soft solder. A projection was provided for the handle to work against to ensure that it would not become tight on the threads and refuse to release when turned anti-



*The crankshaft after repair*  
clockwise. Luckily equipment and materials were at hand and all was done successfully before the public demonstration. The broken and the repaired crankshaft end are shown in the accompanying photographs.



*Details of the barrel. The scorch mark in the top right corner might have been from a candle set up for locating the correct tune in the darkened church.*

At the public event all went well and I was surprised and delighted to meet my friend Norman Dicker, who had heard about the demonstration via the MOOS website. There are plans for another Dorset Architectural Heritage Week in 2018 and I hope that the Lillington Organ will be called upon to perform again. Precise dates are not yet fixed, but these should be available via the internet. Hopefully anyone wishing to hear a really nice toned barrel organ will have the chance to enjoy the sounds of a remarkable survivor.

# *This, That and t'Other No 22*

by Arthur Cunliffe

*Few people know that the story of Robinson Crusoe became the subject of an opéra comique written by Offenbach in 1867. In the opera, Robinson Crusoe runs away to sea only to be shipwrecked. His fiancée and two servants set out to find him, but they also fall into hardship. All ends well when Robinson Crusoe and the others are rescued from drunken pirates by Man Friday. The opera seems to have had limited success and unsurprisingly is never heard today.*

Only Brémond and Nicole seem to have pinned Robinson Crusoe on their boxes. Brémond has three examples, serial numbers 10322, 10372 and 37206. Why the large gap between numbers is unexplained. Nicole on the other hand featured the work on at least eight of their boxes all with serial numbers in the 40,000 range. They are: - 41634, 41670, 42081, 42530, 42531, 42565, 43341 and 47210. These results are exactly what one would expect, indicating that the boxes were made just after 1867 whilst the opera was still being publicly performed.

When boxes have a hook and eye catch to the lid of a plain fruitwood case, one expects the musical movement contained therein to be key wound and an early example. This is not always the case as there are a few examples of lever wind movements that are fitted to these plain fruitwood cases. There are even a few that are fitted to cases with slots for exposed controls, which is totally out of period for any lever wind movement. I can only assume that the box has been re-housed some time during its life, or a manufacturer was using up his old stock of cases. The rule of thumb remains the same that cases with exposed controls are the earliest examples. Those having a drop flap to hide the controls come next, while finally boxes with the winding lever housed within the left hand side of the case continue right up to the end of musical box production.

There was a dealer of yesteryear who sometimes fitted movements into better quality cases just to enhance their appearance and increase their value. These boxes must still be out in the world somewhere, and will cause problems to the serious researcher when they resurface. There once was a time when empty cases were quite commonly found in antique shops. They were nearly always sold as slipper boxes.

What dealers did with musical boxes at one time beggars belief. I found one which had a key wind Paillard movement within. It had been adapted to a lever wind and then put in an ornate case that had a different serial number underneath. Not only that, but it had a new lever fitted on which was stamped Ducommun Girod. It ended up as a modified movement fitted into a wrong case with different serial numbers, and there was no way of knowing how to sort out the problem. My advice is always to examine carefully any box that is offered for sale as there are still cobbled together examples in existence.

Hidden drum and bell boxes seem to come in the mid period of manufacture, with later bell boxes having the bells in view being the final format. The Register has 171 examples of hidden drum and bell boxes with 1,302 bells in view. Out of a total of 11,716 boxes registered, 1,473 have bells.

I believe that drum and bell boxes have a better balance between the music and the bells simply because the bells are housed below the comb in what is effectively their own compartment. They enhance the music without competing with it, as is often the case with later examples. The fact that the case is deeper also provides a better sounding board for the bells.

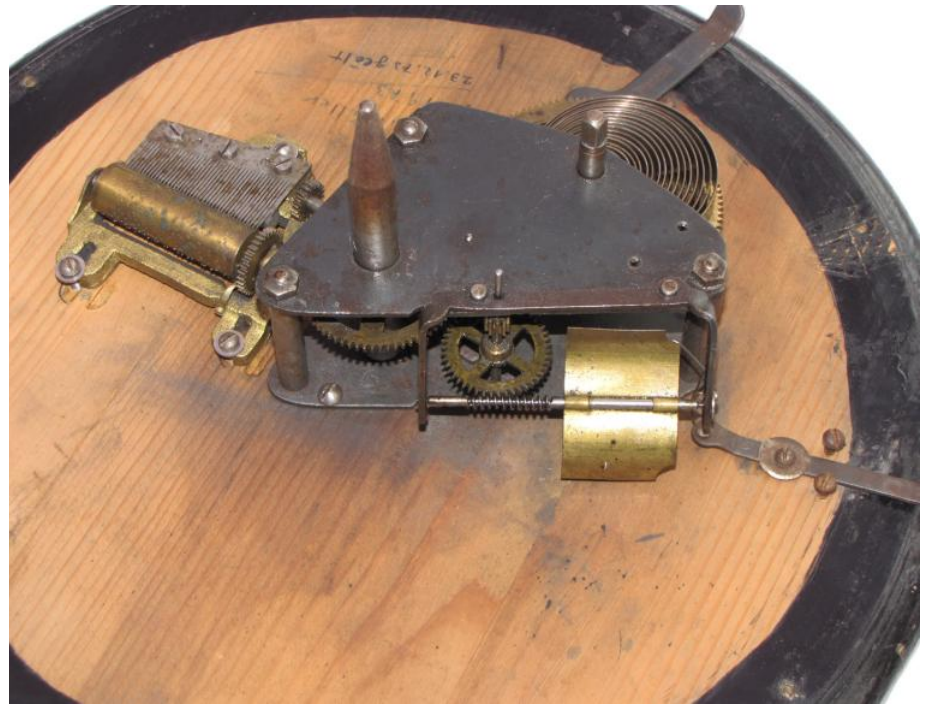
Exposed bells, unless carefully adjusted for volume, can overpower the sound of any comb. I am sure that we have all seen later three-bell boxes with un-tuned bells that virtually drown out the music. The late Anthony Bulleid had a liking for bell boxes, but he too admitted that those with hidden bells were generally better both musically and in construction than later boxes.

Not all musical boxes were large and impressive. Novelty items were made in





*Fig 1 Eckhardt's trade mark*



*Fig 2 This shows the musical movement and clockwork for a rotating the tree*

great numbers with musical stands for Christmas trees being among them. The manufacturer Eckardt was one maker who made many such stands. They seem to be less common now than they once were, and finding one nowadays can be difficult. I have not seen one advertised for over a year now, but having said that, I have no doubt six will turn up next week.

Fig 1 shows the trade mark of Eckardt. They made many of the stands for Christmas trees. Fig 2 shows the musical movement and the clockwork for rotating the tree. The lever disengages the music so that it is possible to have the tree rotating silently. The spring is only just up to the job, especially when a large tree is selected. Fig 3 shows just how substantial the cup for locating the tree had to be in order to hold it securely. These Christmas tree stands are well worth looking out for, but always clear out the pine needles that might have fallen into the clockwork.



*Fig 3 This shows just how substantial the cup for locating the tree had to be so as to hold it securely*

# *Register News No 97*

By Arthur Cunliffe

I am pleased to report that the Register is making steady progress at the start of this new year, and that there have been no setbacks or problems. Information is coming in mainly from America and Great Britain with just a little from mainland Europe. There are some countries where musical boxes seem not to exist at all, or if they do, no one seems to want to be bothered with them.

I have little doubt that in the early days the vast majority of boxes were exported to Great Britain and America, with relatively few being sold in their own country, Switzerland. The political uncertainty in Europe at the time must have had a bearing on the number of boxes being despatched as manufacturers were looking for stable markets. If the railways had not developed at that time there might have been even fewer markets.

By a strange coincidence the Bremond Box that began the Register was originally purchased in Geneva and brought back to Britain after the purchaser had completed a lengthy stay there.

The main countries that imported musical boxes in the Victorian era other than Britain and America were Australia, New Zealand, India and the Far East. Few boxes made their way to Spain, South Africa, Egypt and Turkey, though I am sure some boxes went there originally.

The Register is able to find and list any box made by a specific maker provided that a serial number has been given. It has become obvious

that any box with a serial number above 50,000 is likely to have come from the major manufacturers of the time like Nicole, Bremond, Paillard, Mermod and Rivenc.

Towards the end of their manufacturing days many makers found new ways of extolling their wares, which we would now describe as modern marketing techniques. Names like Mandoline Expressive Extra, Harp Harmonique Piccolo were often advertised, but might not really have lived up to their implied descriptions. One cannot really give a true meaning to 'Extra' or 'Harmonique'.

Looking at a Nicole box number 40530, I notice that when the box was first registered over 50 years ago, it had a tune sheet which listed all the 6-airs. That box turned up recently at auction, and their latest pictures showed that the tune sheet had disappeared. Fortunately, when the box was first registered all those years ago the tunes had been written down and filed away safely. In the mean time the tune sheet had vanished. If any member has been fortunate enough to purchase this box, please contact me and I can send you a copy of the original registration together with a list of the tunes. Although this is not as good as having the original tune sheet, a good reproduction card with the original tunes will be better than nothing. It also shows just how important it is to keep all this sort of information well into the future as no one knows how many existing boxes will suffer a similar fate. Small children, when left unsupervised, can also wreak havoc with tune sheets.

Without the help from members, the photographic part of the Register could not continue, as I am always short of new and interesting material. Again, I appeal to all of you to send me photographs of your boxes, especially those with unusual details. Please send details of any box you have via an email. My email address is [adcunliffe@btinternet.com](mailto:adcunliffe@btinternet.com). It would be helpful if you would add a note to your email indicating that you give permission for any of your photos to be used in an article. Normally, unless you request it, no attribution will be made to you personally owning the box, thus safeguarding your property and personal details. Also, this should take care of the any copyright matters.

To elucidate further, in recent times it has become a lot easier to access information on boxes which, in turn, has made it more difficult to keep information safe and uncorrupted. I believe the modern expression is hacking.

Modern digital cameras have made it easier for everyone to share photographs, but they have their downside as well. More people are becoming increasingly aware that they have the copyright to these photographs. I would like to make a very serious appeal for anyone who is sending me photos to give me or the MBSGB their permission to use them. A simple message via email I am sure would suffice.

Without this sort of help it is becoming more and more difficult to keep the Register going. It would be a sad day if protocol and new techniques prevented the sharing



of interesting information via the Journal.

Finally, can I ask all members wishing to send me details or photographs of their boxes to send them by email and not through the ordinary post. I am running out of space to keep documents and large numbers of photographs, whereas I can keep computer files with no bother at all. How times change.

Pictured in this edition is the tune sheet of an ordinary 8-air Mermod box. It is unusual in that I bought it in Cheltenham. I came across it again in Southport, from where I believe it then went to Liverpool. It stayed out of circulation for many years before turning up again for sale in Cheltenham. Yes I did have



*The tune sheet of an 8-air Mermod box.*

second thoughts and bought it back again. I don't know how many members have bought the same box twice.

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# Collector's Showcase

by Mark Singleton

Over 20 years ago I visited a fellow member of the MBSGB who kindly showed me his 25¼ inch Sublime Harmony Symphonion. What a sound, I was blown away by its big dry bass notes it could have been a double bass. The treble was reminiscent of the liquid piano on Saint-Saëns' *Aquarium* from *Carnival of the Animals*. You could have sworn there were two machines playing a duet. Despite having a Penny Slot, the machine was bought new by Cecil Hugh Lowther, better known as Lord Lonsdale of boxing promotion fame, and this machine resided at the family seat at Lowther Castle near Penrith in Cumbria.

Some time after Lord Lowther's death, the family sold the contents of the castle due to financial hardship. The contents were dispersed by auction in 1947. The

machine was subsequently acquired by the postmaster of nearby Shap village for the princely sum of £21, and there it resided for the next 16 years, when it resurfaced and was offered for sale by his widow, Mrs Willis who agreed to part with it for £50 to a Mr Leonard Bailey of Hampshire, who paid using a crossed cheque, dated 7<sup>th</sup> March 1963.

Unfortunately the payment could not be made as Mrs Willis did not have a bank account, and so she on the 15<sup>th</sup> returned the cheque to the new owner. It was accompanied by a rather worried letter explaining how she lived on a weekly widow's pension of £2-18-6d, and humbly requested a new open cheque to be sent, as her local grocer had agreed to cash it on her behalf. Obviously being a gent, Mr Bailey happily issued a replacement.

The years passed and Mr Bailey wished to move to the South Coast to spend his last days, and so he parted with this virtually unused machine. Alas, I was told it was unlikely ever to be sold, and so I pushed it to the back of my mind. Fast forward to 2015 and I placed a Wanted ad for such a model in the classifieds of our journal. Out of the blue the phone rang, and I instantly recognised the voice who greeted me with 'Do you still want to buy my machine, Mark?' '... Good Golly Yes!' Complete with its ephemeral archive, and with the original returned cheque to prove its provenance.

Hear her sing the *Maidens Prayer* here:  
[https://youtu.be/unmACMX\\_R7U](https://youtu.be/unmACMX_R7U)

Please note that the closing date for submissions to the Summer edition of the journal is **16<sup>th</sup> March** so as to send it out in good time with the AGM information.



*The 25¼" Sublime Harmony Symphonion*





## *The President's Message No 19*

We had to replace our dishwasher recently as the old one literally fell to pieces. The replacement is a lot more state of the art than its predecessor. Technology is not my forte, as you may know, but once I had got the machine to display in the English language, instead of the factory default German, it only took about another hour to programme it to wash. What has all this to do with the Musical Box Society? Much like the dishwasher, once everything is set up and running, it ticks over nicely. The dishwasher operates so quietly one wonders if it is actually doing anything, but the resultant clean dishes at the end of the cycle prove it does. Similarly when there is apparently not much to report upon in my messages, things are still going on the background, delivering results.

Many of our members probably visit our website infrequently after their initial curiosity, yet this is an area where there has been some of that quiet, in the background, activity. More video recordings of mechanical music have been linked to it, and the Webmaster, John Farmer, has been carrying out on-going improvements to its appearance and organisation. This is where you, our members, can join in and assist; we need more photographs to publicise our Society. In particular, we need more in portrait orientation, more of people engaged with mechanical instruments and obviously enjoying themselves, and more of younger folk taking an interest. If they are children please make sure you



*President of the MBSGB  
Alison Biden*

have their parents' consent before sending photographs which include them.

Which brings me nicely on to how pleasing it was to see the grandsons of one of our stalwarts at a local meeting in December. Admittedly they had been dragooned to provide some of the musical entertainment, which they performed extremely well, but as we all know, mechanical instruments are contagious, and it was good to watch them afterwards having fun, pedalling like crazy on one of the player pianos. The experience proved so enjoyable that one of them has asked his grandad to teach him how to repair boxes. There was a collective sigh of relief all round that the expertise will be passed on to another generation. And after years of trying to interest a great niece of mine in musical boxes to no avail, I was delighted when on a Christmas visit she at last asked to hear them. Never give up – one day your efforts will pay off.

Talking of Christmas, how many of you caught *The Repair Shop*, the BBC programme on Boxing Day? Stephen Kember appeared alongside a coin-operated 19 5/8" Polyphon in need of some attention; see <http://www.bbc.co.uk/programmes/p05q0xl4>). I happened upon it quite by chance. Once again I have to reiterate: if you would like to be notified of things coming up which may be of interest, where possible we can do this by email if you give us your permission. The Data Protection Act has been recently tightened up and people have expressly to permit their emails to be used – the assumption that permission is implied simply through joining the Society is not allowed. Please let the Subscriptions Secretary, aka Data Protection Officer, know to update your records if you don't want to miss out in future.

An event you won't want to miss out on is a day at the St Albans Museum on 7<sup>th</sup> April. More details are in Dates for your Diary and on the website. The charge of £12 per person includes a snack lunch. Another unmissable event is the opening of Jonny Ling's Museum on 19<sup>th</sup> May, with the second Diss Organ Festival on 20<sup>th</sup> May. We hope that once again MBSGB will be well represented. Please let us know if you are willing to help with the Society's proposed display. There will be no Winchester Organ Festival this year.

Last, but not least, things will only keep ticking over nicely if the machine is in good working order.

Like my old dishwasher, some of the Committee are feeling the effects of wear and tear and the need for new replacement parts. The next issue will preview the

AGM and elections for Officer (Director) posts, but it is not too soon to be thinking about them now. So if you value your Society and you can spare it some time,

please let a member of Committee know.

Alison Biden

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## Letters to the Editor

Sir,

I must congratulate David Worrall on his detailed examination of Sacred Air musical box programmes. I have often wondered why some collectors have difficulty in understanding the terms 'hymn' and 'oratorio', and have long resorted to 'sacred airs' when describing programmes with a mixture of hymns and oratorio excerpts or other tunes of a religious nature. It is a fact that, in this non-church-going age, hymn boxes are nonetheless popular with collectors because of the extraordinary skill with which the original arrangers often managed to pin tunes so unsuitable for a musical box.

Just to add a further complication to nomenclature, may I point out that a hymn, such as *O Come all ye Faithful*, is a hymn not a carol. A carol is, or was, originally

a dance tune, often of a secular nature, and certainly not confined to Christmas. The Cowley Carol Book contains carols for Easter and Ascensiontide, for example. As a simple guide to the difference, a glance at the programme for a King's College Festival of Nine Lessons and Carols shows a clear distinction between hymns and carols, and it is evident that hymns are suitable for congregational singing, whereas as carols are best sung by trained choirs.

David makes the good point that hymns became increasingly popular in the 19<sup>th</sup> century, and this continued into the early 20<sup>th</sup>. Producers of popular gramophone records in the Edwardian era found that hymns were among their best sellers. But the problem of mis-titling that we sometimes see in musical boxes could have more unfortunate results.

There survives in the EMI Archive Trust at Hayes a memorandum from December 1908, concerning quality control problems at Zonophone, the gramophone company's budget label. This, the writer notes, 'makes for a certain distrust in Zonophone products, where the bulk of popular records may be classified as either hymns or comic songs ... A Zonophone concert was being given, at a mission service, in a non-conformist church about ten days ago in Essex. The operator announced the well-known Moodey & Sankey hymn *I Surrender All*.' That was what the label said, but when the needle was placed in the groove, the congregation got Billy Williams singing *John, go and put your Trousers on*.

Christopher Proudfoot

Sir,

On the 2<sup>nd</sup> December I had the pleasure to attend the Teme Valley Winders meeting hosted by John Phillips amongst his wonderful collection of mechanical music instruments. As a keen collector it is always great to see examples of musical boxes and other mechanical instruments brought along by other members, which otherwise you only ever see in books. As with my last visit I thoroughly enjoyed the day and I would like to take the opportunity to say thank you to

John Phillips and his wife for the warm welcome and entertainment. During the day we were superbly entertained by two very talented boys, Josh and Charlie, who played a selection of well-known tunes on their violins. What struck me the most was their enthusiasm when they were invited to play a selection of Christmas music on the reproducing piano. Through the simple act of operating the foot pedals they could be part of a performance, watching the holes appearing on the roll

of music as the end sound was generated through mechanical means. Watching them enjoy the experience of playing this instrument brought back memories of my first encounter with mechanical music when I was very young, listening to my great uncle's 19 5/8" Polyphon. Being handed a coin to place in the slot made the end performance personal to me. In fact whilst I was admiring a 19 5/8" Polyphon at the Teme Valley Winders John Phillips came up to me with a penny so I could hear the



instrument play, which as you can imagine I enjoyed!

Attracting younger people to have an interest in our hobbies is on the top of many societies' wish lists and one that comes with many exciting possibilities. Part of my collection includes four hand turned street/ busker organs and when my dad and I play them in public we try to encourage younger people to have a go. Through the simple act of turning a handle they can watch the music roll pass through the key frame or watch the wooden barrel rotate against the keys. I for one have always been drawn to mechanical items and even now I enjoy watching the motor on the 19 5/8" polyphon which forms part of my collection.

So what am I trying to say? Well in the last publication the committee put forward the idea of producing a range of more up-to-date music to be played on a 15.5 movement. I for one believe this is a fantastic idea which will not only increase the range of music played in our collections but also help to attract both younger members and others.

Now I will admit that I enjoy playing period music on my instruments as I'm a Victorian at heart and all my collection play the latest hits from the 19<sup>th</sup> century, but if musical boxes remained the only way of providing music in

the modern house would they not play the latest music? Some time ago I visited the MBSGB display at Winchester and could see first hand the interest the public had listening to the collection on display.

If we could display a Polyphon playing some up-to-date music just think of the possibilities it could open. Whilst I love the songs from Leslie Stuart's 'Floradora' and often play them on my instruments I cannot assume anyone else would recognise the tunes. Indeed when I was at school none of my friends had a clue what I was talking about, especially when I started to sing the words of *Tell Me Pretty Maiden*. If we had a selection of modern songs not only would people recognise them but they may ask questions on how they work and where to buy one!

I plan in 2018 to start giving talks on mechanical music and have already stated my own personal 'museum' on facebook. This started as a way to display my collection amongst my family and friends but in recent months complete strangers have been joining who enjoy watching my videos and reading about the instruments. Of course for security I don't allow anyone to know the location of my collection but it shows the power of the internet to connect interested people and all age groups.

Many say the younger generation are not interested; they are, and we just need to make sure we can capture their interest and imagination. It doesn't mean that playing our favourite old tunes has finished, far from it. If anything if you can inspire someone with new music they may well look back to the past for inspiration and enjoyment. Some say the cost of buying a musical box puts off people but in a way this is up to us. When I bought my 43b single comb Polyphon six years ago I had no way to buy the instrument in one payment but the owner not only allowed me to pay in instalments, but he also said I could take the instrument home so I could enjoy it. So I could play the instrument right away instead of waiting and losing interest.

As I have said I am very much for playing period music on my instruments but I can see the great benefit in playing new, up-to-date music. And of course the benefit isn't just attracting young members but all age groups! After all I'm 30 years old but if you saw me walking down the street would you instantly think I was only interested in modern technology as many people do? Have a conversation with the younger generation and you might be surprised!

Thomas Macey

Sir,

With reference to the interesting contribution by Dr Helmut Kowar (Vol 28 No4 pp127-131) I would draw members attention to Arthur Ord-Hume's contribution in *The Music Box* of Spring 1994 Vol 16 No 5) which states that the Treaty of Vienna established the neutrality

and independence of Switzerland in 1815. In Ord-Hume's words 'The Treaty enforced strict trading embargoes and clearly stated that the products of the Swiss were to be denied access to the Austrian market.'

Consequently the Austrian music box makers 'must go to

extraordinary lengths to make musical movements which were visibly different.' This protected the Austrians against any suggestion that they might have 'imported parts or even the whole movements. And that would be illegal and could result in heavy penalties.'

Alan Robb (Member 343)

Sir,

Would it be possible to write an article with pictures about this box in your magazine?

The box is highly unusual due to the fact that it was especially made for the Arab market. (See the tunesheet below.) Not only that, the two stamps on the tunesheet show that it was actually imported into Morocco and well into the Spanish protectorate part of it. (Ceuta and Melilla?). It needs a full restoration and unfortunately the main left comb (with the hole in it) is not the original comb but a replacement to sell the box to an unaware buyer! My question is whether other similar boxes are known, and whether it would be possible to find or remanufacture a correct comb. The other combs of course

also need restoration and replacement of some teeth. At the top left of the tune sheet is written by hand the number 25429, which is also written on the bottom of the box.

I will end by wishing you a very musical 2018.

With kind regards

Hugo Modderman

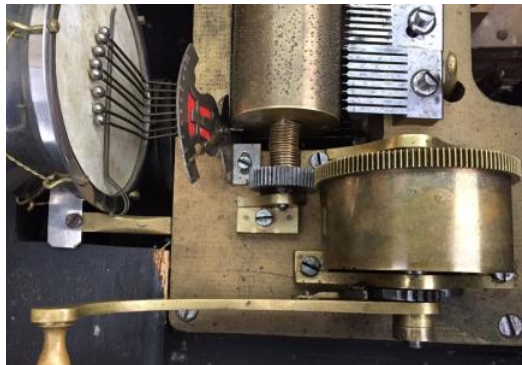
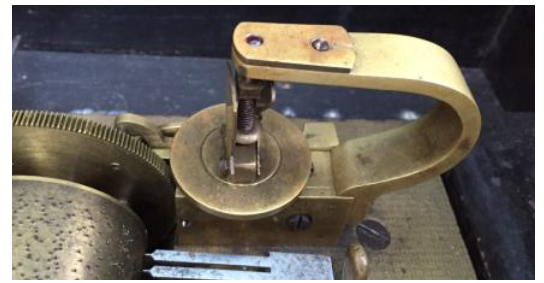
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<b><i>DATES FOR YOUR DIARY 2018</i></b>	
17 <sup>th</sup> March 2018	Workshop arranged by the North West Player Piano Association. Does your Player Piano need restoring and how to do it? At 'Pipes in the Peaks', Dovedale Garage, Thorpe, Ashbourne, DE6 2AT. <b>MBSGB members welcome.</b> Details from Nicholas Simons, 01332 760576, njasmbs@btinternet.com
7 <sup>th</sup> April 2018	<b>MBSGB London and Home Counties Group.</b> St Albans Organ Museum. We are having an exclusive opening of the museum and we hope that as many members of MBSGB as possible will come along to St Albans Organ Museum, 320 Camp Road, St Albans, Hertfordshire AL1 5PE <a href="http://www.stalbansorgantheatre.org.uk/">www.stalbansorgantheatre.org.uk/</a> The museum is being opened exclusively for us, so please come along and support one of the few remaining collections which has a varied selection of instruments to listen to. We will start with a drink on arrival from 10.30am and will have selected members' talks and demonstrations of instruments until 12.45. Lunch 12.45 to 1.45pm will be included in the price of £12 a head. The museum's instruments will be demonstrated to us in the afternoon until about 3.45pm. We need to let the museum have numbers for catering by 7 <sup>th</sup> March, so if you intend coming please contact kevin_mcelhone@hotmail.com or telephone 01536 726759, or Bob Ducat-Brown on 01438 712585 or robert.ducat-brown@talktalk.net
7 <sup>th</sup> April 2018	<b>MBSGB Midlands Group.</b> Meeting at the home of Ian Barnes, near Ashby de la Zouch. Ian's collection includes many automata, both antique and modern. Arrive from 11 am and please bring a packed lunch and something from your own collection to demonstrate. Please contact Ian directly for booking in and the address. 01530 815658, ian.barnes202@btinternet.com
13 <sup>th</sup> to 15 <sup>th</sup> April 2018	<b>MBSGB Spring Weekend 2018</b> will take place at the superbly refurbished Petwood Hotel in Woodhall Spa, Lincs. We begin on Friday afternoon with a special performance at the Burtey Fen collection, which is housed in a purpose-built concert hall. Starting in Pinchbeck we then drive on to the hotel for dinner. Saturday begins with a visit to the Bubble Car Museum before we drive to the Hagworthingham Collection, which has expanded significantly since the last MBSGB visit. Amongst many other instruments is a Red Welte Steinway Grand, Hupfeld Helios with original accordion on top, a Seybold Bistro model and 1910 Ruth Concert Fair Organ 36a, original and unrestored. The weekend concludes with talks, etc, on Sunday morning. See flyer for full details.
21 <sup>st</sup> April 2018	MOOS AGM. Cornwall. Hosted by a new private collection of organs, particularly those by David Leach. For details go to <a href="http://www.moos.org.uk">www.moos.org.uk</a>
28 <sup>th</sup> April 2018	MBSGB member Steve Greatrex is having a player piano meeting. Steve has a wide ranging collection including a large Steinway Model B Duo-Art grand. Please contact Steve on 01752 767936 (Plymouth) if you are interested in joining the meeting.
13 <sup>th</sup> May 2018	National Vintage Communications Fair. <b>Warwickshire Exhibition Centre,</b> The Fosse, Fosse Way, Leamington Spa, Warwickshire CV31 1XN
19 <sup>th</sup> May 2018	Grand reopening of the <b>Grange Musical Collection</b> , now including the Cotton Collection. The Grange, Old Bury Road, Palgrave, Diss, Norfolk IP22 1AZ. 01379 783350

## ***DATES FOR YOUR DIARY 2018 (continued)***

20 <sup>th</sup> May 2018	The <b>Diss Organ Festival</b> . A large festival around this picturesque town, including organs of all sizes, and featuring <b>a presentation by the MBSGB</b> .
2 <sup>nd</sup> June 2018	<b>MBSGB AGM</b> . Details to follow.
16 <sup>th</sup> June 2018	<b>MBSGB Teme Valley Winders</b> . Eastham, Tenbury Wells, Worcs. 11 am start Contact John Philips 01584781118
1 <sup>st</sup> December 2018	<b>MBSGB Teme Valley Winders</b> Christmas Meeting. Eastham, Tenbury Wells, Worcs. 11 am start. Contact John Philips 01584781118

### **New Members of the MBSGB – January 2018**

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

3274	Andrew Auger	Lincolnshire
3275	Clay Witt	USA
3276	Mr & Mrs J Townley	Northamptonshire
3277	Norman Batholomew	Warwickshire
3278	Edward Pither	Warwickshire

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 Worcestershire.

*Thank you to all those who responded to the 'Custom Disc' survey in the Winter 2017 edition of the magazine. A report back on this will be forthcoming in the next edition.*

**IMPORTANT REMINDER:** *The next edition (Summer 2018) of the magazine will carry details of the forthcoming AGM, including nominations for Officer (Director) posts and the Committee. Please ensure your nominations, and proposals for amendments to the Articles of Association are received in good time by the Committee, and by 21<sup>st</sup> April at the very latest. All nominations should be in writing, and carry the signature of the nominee, the proposer and seconder. Where possible, please make submissions in the first instance by email to the Correspondence Secretary at [njasmbs@btinternet.com](mailto:njasmbs@btinternet.com), and send hard copy confirmation to: The AGM, MBSGB, c/o The Grange Musical Collection, Palgrave, Diss, Norfolk, IP22 1AZ. Be sure to mark your envelope 'AGM' to avoid delays. Proposals for amendments to the Articles of Association should also be submitted in the same way by the proposer, and supported by the signature of at least seven additional members.*





## THE MUSICAL BOX SOCIETY of GREAT BRITAIN

Précis Minutes of the Executive Committee Meetings held on 19<sup>th</sup> July 2017 and 23<sup>rd</sup> November 2017 at Barton Seagrave, Northamptonshire.

**Present:** Alison Biden (Chair), John Farmer, Nicholas Simons, David O'Connor, Kevin McElhone, John Moorhouse, Keith Reedman (19<sup>th</sup> July only), Mark Singleton (19<sup>th</sup> July only) and David Worrall (Recording Secretary).

**Apologies:** John Ward, Mark Singleton (or 23<sup>rd</sup> November), Keith Reedman (23<sup>rd</sup> November).

The business discussed is as set out hereunder:

**Society Governance:** Officer appointments for 2018–2019; present holders of appointments key to the wellbeing and efficient running of the Society had advised that they would not be seeking reappointment at the 2018 AGM. Arrangements were discussed and agreed for Society members to be made fully aware of the need to find volunteers for the following appointments:

President/Chair, Treasurer/Subscriptions Secretary, Editor and Webmaster.

**MBSGB Property:** The EC noted the decision of the 2017 AGM that it was not in the Society's interests to pursue further the matter of the Stroud Bequest Items held by Mr Bellamy at this point in time.

**Society Meetings:** Arrangements for 2018 National Meetings reviewed and next actions for these agreed.

**Local Group Meetings:** Details of meetings of the Midlands Group, the London & Home Counties Group, Teme Valley Winders and the Wessex Group were noted to be advertised as necessary in *The Music Box*.

**Society Website:** current situation reviewed and next stages of work authorised.

**Musical Boxes of Vienna and Prague:** ongoing discussions with MBSI and the Austrian Academy of Sciences for the publishing of an English language version of this book.

**Diss Organ Festivals 2017 & 2018:** The 2017 event being considered successful, MBSGB has been invited to attend the 2018 Festival on 20<sup>th</sup> May 2018.

**2017 Midland Model Engineering Exhibition:** MBSGB attendance at the 2017 Exhibition was reviewed and outline arrangements for the 2018 event were discussed.

**MBSGB Display Banner:** Purchase authorised and now available for use at Society events and stands.

**Membership Incentives:** The need to develop ideas and strategies to stimulate new membership was discussed.

**The Arthur D Cunliffe Register of Cylinder Musical Boxes (The Register):** The wish expressed by Arthur Cunliffe that this should be the property of MBSGB in the future was noted and acknowledged with thanks.

**MBSGB Trip to Les Gets Organ Festival 2018:** The possibility of this being arranged to be researched.

**Disbursement of Society Funds:** Means of achieving this were discussed – item ongoing.

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# *Teme Valley Winders*

## *Christmas Meeting – December 2017*

The showery weather didn't prevent some 33 Winders joining John and Hilda Phillips for the Christmas meeting. There were a number of new Winders, including Pam and Roy Evett's son, Terry, and his wife Maxine and their two boys Joshua and Charlie, and Don Cluley and his wife. Mark Rozelaar also joined us, having not been to a meeting for a few years.

Doug Pell opened the proceedings with his usual display of clockwork tin toys, starting with a 1937 German Technofix train which runs to and fro on its track whilst emitting sparks from its funnel. Next was a 1920s style bus-boy who runs along pushing a case on wheels and then jumps on and coasts. These were followed by more modern Chinese copies of a random motion 3-wheel vehicle and a zebra pulling a cart in a very erratic manner. Jack Lowther then presented his recently acquired 42-key barrel street organ, thought to be from around 1850, and



*Jack Lowther with his street organ*

possibly English. It has 80 pipes and four stops, but has a number of problems following previous attempts to repair it. Jack hopes to spend the next year or so stripping and repairing it. He is also trying to identify the maker from the

inlays on the cabinet, but these were often purchased from a specialist rather than made by the organ builder. Jack played three tunes which were recognisable if not perfectly musical.



*The audience*

Dennis Evett then took the stage with his box labelled 'Minister of Musical Nonsense' in which he had brought, in his own words, some 'musical tat'. He then amused us with a variety of musical toys and novelties including a singing Popeye, a jumping clown and a musical statue similar to that of Valéry Giscard d'Estaing shown at the previous meeting. His final item was not so 'tatty', being a musical cigar box with Chinese



*Musical cigar box*

decoration, similar to one in John Phillips' collection. John then followed up with his dancing singing ostrich, a small musical carriage clock, and a musical diorama with Santa, tree and toys.

John Moorhouse gave a brief report on the Society's stand at the Midlands Model Engineering Exhibition in October 2017, and encouraged members to take part in other appropriate events so as to increase awareness of mechanical music and MBSGB. He then showed his latest project, which is based on an item on the Antiques Roadshow – it is a violin-shaped watch case in red enamelled silver which he hopes to



*Violin-shaped watch case*

further decorate with hand-painted enamel decoration. However, it won't contain a watch, but probably will contain a small animated bird. Keith Reedman then introduced us to a cuddly polar bear, which waves its legs and sings in English with a distinctly Chinese accent.

John Farmer was next on the stage and explained that he had taken a liking to Mandolin cylinder boxes, having shown a super-mandolin at a previous meeting. This time



he presented a box described by Anthony Bulleid as a Super-Mandolin-Piccolo cylinder box. It plays four tunes on 148 teeth, and has 14 groups of up to seven teeth tuned to the same pitch. These groups were concentrated towards the treble end, hence the Piccolo title. It probably dates from around 1865 and is typical of boxes from l'Epée. He next presented a recently acquired modern Serinette in the form of a book, made by Walter Dahler, a Society member from Switzerland.



*Serinette in the form of a book*

It was bought from the Daphne Ladell collection, and shows exquisite woodworking as well as excellent miniature organ building. John Phillips then played a number of new 15½" discs on his Polyphon duplex table top player. The discs, which were for sale, had been acquired from Kevin McElhone, who was unable to attend.

Bob Dyke entertained us with his Nicole Frères six-tune cylinder box, serial 19903, which was met



*The Musicano*

with praise. John Farmer took the stage again and presented another item from Daphne's collection, a Musicano which consists of a musical movement similar to the Japanese 'pling-plongs, although it was made in Switzerland,

but instead of using card strips to play the music it uses aluminium panels with threaded perforations in which small steel pins can be screwed to produce the note pattern. There are three panels which can be joined together to produce a longer tune. John played a rendition of *The Holly and the Ivy*.



*John Harrold plays Christmas tunes on a Pell 31 street organ*

Steve Greatrex took the hot seat in front of the Weber Duo-Art to pedal some rolls by the late John Farrell, namely *King Chanticleer*, *Blue Turning Grey Over You* and *Black Beauty*. This was followed by



*The entertainers rewarded by John Phillips*

John Harrold playing a Christmas medley on JP's Pell 31 street organ. JP then brought out a Christmas piano roll for the Weber and invited Joshua and Charlie to take turns pedalling, which they thoroughly enjoyed. Eric Hartley then played is a tune on his Tanzbär *Dancing Bear* roll playing accordion, which was no mean feat.

The finale to the day was an excellent violin concert from Joshua and Charlie, who played several tunes individually, including music by Vivaldi, and finished with a duet. They were rewarded for their efforts when John Phillips presented them with a strip playing musical movement.

Hilda and her helpers provided refreshment and cakes on arrival, during the lunch break, and in the mid-afternoon. It was an excellent day as usual. The next meeting of the Winders will be the Summer meeting on 16<sup>th</sup> June 2018 starting at 11 am as usual – please bring your own packed lunch. Please let John Phillips know on 01584 781118 nearer the day if you want to attend.

**John Farmer**

# Wessex Group Meeting – 21<sup>st</sup> October 2017

There were two Brians in attendance at this meeting – Brian Chapman and Storm ‘Brian’. Despite the latter liberally dispensing random showers, we managed to unload and load our items without too much disruption. Although the theme was ‘New Music’ (hint: all music was new once), the day consisted somewhat of a pot pourri of instruments and airs. Among the musical boxes featured were two Nicole boxes each with twelve airs, demonstrating contrasting methods of presenting so many airs. Presented by Terry Longhurst, the first, with 99 teeth, had an 18” cylinder, and a reduced gap between tunes. The cylinder was just under 2.5” in diameter, and the tunes played for slightly longer than usual. Five of them were parts of the *Royal Irish Quadrille*, which appeared to consist of five traditional Irish tunes which the composer, Jullien, had labelled ‘Royal’ and recycled as a quadrille. (Hence the ‘new’ music – from old.) The second, an Oratorio box, had 128 teeth and a shorter cylinder, and achieved the twelve airs by the ‘two per turn’ method. The final one we listened to was, appropriately, *The Hailstone Chorus*.

Gordon Bartlet demonstrated an instrument he had brought along in a home-made wooden case, looking every bit as though it contained a sewing machine but actually containing a fifteen-note Tanzbar. He had bought it about eight years ago in Bristol, and after giving us a very good performance of *My Blue Heaven*, on what he described as a newish roll, went on to describe the workings in great detail. Tanzbars were made in Leipzig, and while some were



*The Tanzbar in its custom-made case*

made to have barrels for the musical programme, others take paper rolls. They work on both suction and pressure, and, according to Gordon, speaking from experience, are not easy to play. Despite this, he gave us some admirable renditions of music on both old and new rolls, including the somewhat premature *Silent Night* – although we were to hear this again later on another instrument. Gordon had the



*Interior view of the Tanzbar*

instrument in his collection very much as a novelty.

This gave rise to discussion as to who liked to play their pieces purely for pleasure on any occasion, and those who tended to play them in company, whether visiting at home or out demonstrating. It seems that fewer members will play their instruments spontaneously.

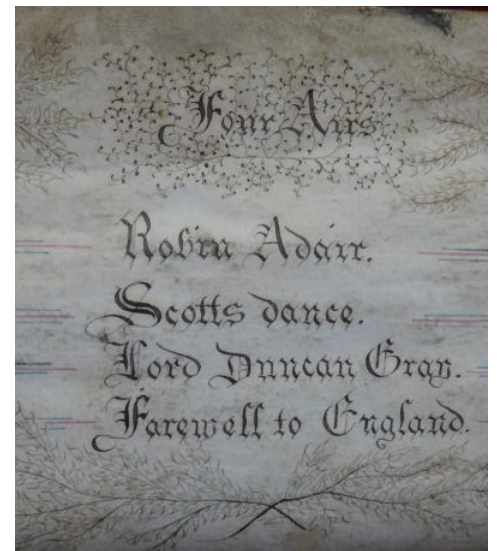
Brian Chapman had brought along a small cylinder box of unknown make, which played four airs very nicely. An unusual feature was the tune sheet, which looked home-made and had been executed in exceptionally fine pen-and-ink. Also demonstrated, as they were new to either her collection or the audience, were Alison’s Kalliope Christmas tree stand with six bells, the Komet bought at the Society’s 2017 auction, and her 1878 Gebrüder Brüder barrel organ, which members were invited to turn at their leisure during the lunch break.

After lunch we were treated to two more cylinder boxes, presented by Tony Waddell. The first was little of a mystery, as the virtually illegible tune sheet was in a style associated with Lecoultré, but no similar one can be found in the Tune Sheet book collection. It was suggested that the number 1018, which Tony thought was the serial number, might be the gamme number, especially as the box was not an early key-wind type. The one tune he had been able to identify was a quadrille from Verdi’s *Falstaff*. The other box he demonstrated was a Nicole Frères, serial number 28669, keywind with 110 teeth, playing four airs on a 5¾” cylinder.





*Unknown four-air box with a home-made(?) tune sheet*



*Detail of the unknown home-made(?) tune sheet, executed in fine pen and ink*

The penultimate item in the programme was a selection of discs played on a 15½" table top Polyphon as examples of old original discs, and newly manufactured ones, some produced by Renaissance and some by Hens Tooth Discs. This led into quite a lengthy discussion anticipating the Winter journal, and whether there was any interest in 'new' music being commissioned for this size of disc, and the complexities of producing them. The day concluded with a final cylinder box demonstrated by Terry Longhurst.

**Alison Biden**

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*The Kalliope Christmas tree stand*

# An Amsterdam Outing

Setting off at the end of last September, we arrived by car to meet Linda and the coach. This proved rather easier than expected, and we set off through the Tunnel for Amsterdam. With Linda's organisation, 17 of us headed out on what turned out to be a most memorable tour.

Dinner was prepared for us in advance at the Bakkersmolen Windmill, so called because the owner had been fruitlessly looking around for a windmill to buy, and then decided to give up and just build one instead. Replete, we continued from Belgium into Holland and the excellent hotel that Linda had found for the two nights of our stay near Rotterdam.



*Bakkersmolen Windmill*

Rested, the first full day dawned and we set out for the Perlee Organ Workshop and Museum, which turned out to be a real gem. A range of instruments were played, from hand-turned 1870s to the



*The Perlee Museum*

trailed organs which are still a familiar sight on the streets of Amsterdam, as we later saw. The museum is long and narrow with a workshop at the end where the Perlee family still operate and cut music.

The real star attraction for most of us was an organ which didn't look much to impress, but it certainly did. This organ had been smuggled out of Cuba, which is not a country I would have associated with street organs.

After an encore, and having been plied with coffee and cakes, notably enjoyed by Roger Brooks, we said our farewells and simply walked across the street to the Pianola Museum. This is now owned by the City but is under threat, seeking support from all concerned to try to keep it open. This was a complete contrast to the Perlee visit. The museum, to be honest, needs some updating, but we were nevertheless well entertained and saw the enormous library of



*Leon Perlee demonstrating an early Perlee organ*

rolls there. Various pianolas and reproducing pianos could be seen, including a Red Welte Steinway identical to the instrument we have here in Hagworthingham. It was however rather dusty and neglected, with I suspect the expression not working as well as it should.

We then spent some time in wandering around and exploring Amsterdam, after which we set off for dinner on the waterside before returning to our hotel.



*The Pianola Museum*

On the second day we had only one target, the Museum Speelklok in Utrecht, which I have wanted to visit for years. This is a well-organised and well-presented display of a wide range of mechanical musical instruments and some automata, the Rabbit in a Cabbage being our favourite.



*The rabbit survived better than the cabbage*





*The workshop at Speelklok*



*An early musical key fob at Speelklok*

Whilst the Hupfeld Phonoliszt Violina was clearly a major attraction, quoted as the eighth Wonder of the World, and it played very well, for me the winner was the Double Ruth, which looked entirely original and by any measure an impressive instrument. It was demonstrated to us, but I failed to obtain an encore.

We were very well looked after on a day when the Museum was opened especially for us, even including their workshop. Completing the second day we then returned to our hotel for our last night.

On our last day we set off on quite a long drive, deep into France. Whilst I had previously been to the Ferme des Orgues, it seemed that most

people had not. As we approached and were parked in what seemed to be a farmyard, everyone was amazed when we entered. Our lady host was well practised and really should be performing on a stage somewhere. Her infectious enthusiasm was impressive as the many and various instruments were played. Seybold instruments were well to the fore along with a Mortier dance organ, and my favourite, a Belgian Café Piano.

As we took the Eurotunnel home we reflected on a really excellent trip, expertly organised by Linda despite her not being in the best of health.

We have an idea to visit Les Gets Organ Festival on 20<sup>th</sup> July 2018, so please see the next issue of *The Music Box* for full details, providing we manage to get it all organised.

**David O'Connor**



*An early autochanger which seemingly threw the played record into a box without much ceremony*



*Volunteers at la Ferme des Orgues*



*Entertainment at la Ferme des Orgues*



# *The Cotton Mechanical Music Museum moves to The Grange Musical Collection*

The well-known organ enthusiast and collector of mechanical music, Jonny Ling first opened his Collection to the public in 1992.

His love of mechanical music grew from the time when, as a young boy, he played the J C Bishop barrel organ for his grandmother in North Lopham Church, and his visits to the Bressingham Steam Museum. He acquired his first instrument at the age of fourteen, and having trained with Diss organ builders, W A Boggis, he has since been building organs, restoring and collecting mechanical music, at The Grange.



*Jonny Ling*

Under the guidance of the late Robert Finbow he became a trustee of the Museum of Mechanical Music at Cotton. Following its closure, the major exhibits at the Cotton Museum are being relocated over the next two years to the Grange Musical Collection.

The combined collection promises to be the largest and most diverse of self-playing musical instruments in the UK. It will include Cafe, Theatre, Dutch Street, Chamber and Fairground organs, piano orchestrions, musical boxes, polyphons, barrel pianos and more.

Email: [museum54@yahoo.co.uk](mailto:museum54@yahoo.co.uk) and facebook.

The opening time of the Collection in 2018 will be Saturday 19<sup>th</sup> May, 11 am to 7 pm, prior to the Diss Organ Festival, and on the first Sunday of every month from June to December between 12 noon and 5 pm. Private tours will also be available by arrangement.

Contact details:  
The Grange Musical Collection,  
Palgrave,  
Diss,  
Norfolk,  
IP22 1AZ.

Tel: 01379  
783350,

Mob:  
07708890728.

**Alan Smith**



# Midlands Model Engineering Exhibition

## New Membership Initiative

For four days from 19<sup>th</sup> to 22<sup>nd</sup> October the Society had a stand at the Midlands Model Engineering Exhibition. John Farmer and John Phillips planned the layout and they also generously loaned the large majority of the exhibits and provided durable labels for each item. Roy Evett also provided some instruments, and components which might be of interest to engineers. The layout design was based upon exhibiting a wide range of mechanical music and automata items. Security was maintained by bringing items forward when required to demonstrate them. Overnight security was provided by the organisers and was effective. All four days were very busy and our stand was very popular, providing a continuous stream of education and entertainment. A gift of £70 was made to the Society by the organisers for our attendance as well as giving free one day passes for all the stewards.

Copies of the MBSGB Journal were given away on the stand, and many membership leaflets were taken thereby sowing seeds and raising awareness about our Society. Some will hopefully mature into applications.

Manning included Nicholas Simons, Kath Turner, Roy Evett, Denis Evett and Eric Hartley and all enjoyed the many contacts. On the second day John Farmer and John Moorhouse gave a one hour talk on mechanical music, automata and singing birds including issues on repair and restoration aimed at this model-making audience.

You may remember that the President's message in the Autumn 2017 issue mentioned that some



*Denis sharing his expertise*



*Roy in teaching mode*



*Roy, Eric and Denis ready for action*



*Nicholas, John P and John M*

members were also involved in the Diss Organ Festival in May 2017, playing organs and mounting a display of mechanical music. That event attracted some 8,000 visitors to the festival of whom around 2,000 passed through the indoor display, and showed a great deal of interest.

Societies like ours are all under pressure to stem declining membership numbers and attract new member applications. We therefore need to take opportunities such as these on a more frequent basis if we are to reverse the trend. Talks on two days of this popular Midlands event are planned next year, on different days aiming to catch a different cohort. The talk is now on Powerpoint and so it can be made available to members who may wish to use it at other events. If a suitable opportunity comes along near you, why not get involved and play your part in educating the general public about mechanical music? Ask a member of the committee if you need help or advice.

We also need to be more alert to other means such as inviting more guests to our meetings and, following Kath's current practice: she gives in excess of 40 talks to various groups in a typical year.

There is no doubt that personal contact is very effective for introducing new members and that once a visit has been made to one of our meetings the reactions are often positive. We also know that members retain their membership for long periods.

**John Moorhouse**

# News from other Societies

## **AMICA Bulletin Vol 54 No 4 Sep/Oct 2017**

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

Editor Glenn Thomas introduces readers to an internet site, 'Dismuke', which plays great



fidelity versions of original band recordings from the 1920s and 30s. This is joined by some lengthy notes from the proprietor of the site. It's nothing to do with mechanical music – but many people who enjoy our interest enjoy big bands too.

Matthew Jaro turns his talents to writing nine pages of part 1 of *Music Roll Perforating Machines*. This is followed by an item about Richard M Jones, who, according to the author, Frank Himself, likely grew up playing the piano, possibly while underage, at the infamous houses of ill-repute in the Storyville District of New Orleans. He went on to become a great jazz and blues composer, and he features on a number of piano rolls. Frank also interposes an anecdote of how he, Frank, met Louis Armstrong one hot July night in 1967 or 68. Frank follows this with a two-page item about Options for MIDI file playback. The theme is taken up by Terry Smythe, explaining that Frank Himself's scans of rolls are generously being made available to all AMICA members on the AMICA website. This is followed by a reprint from *The Music Box* of Paul Mellor's article on rusty discs. There is a preview of this year's convention in June in South Dakota – any MBSGB members thinking of going will have to forgo the MBSGB AGM as it is the same weekend. This edition concludes with some reprints from

early bulletins, and reports from the Boston Area, Heart of America, Lady Liberty, Southern California, and Texas chapters.

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## ***Journal, Magazine of the North West Player Piano Association, Christmas 2017***

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

We are advised by the Editor on our opening this edition, that it harks back to the good old days when the bulletin was almost exclusively about player pianos and piano rolls. The magazine opens with the regular Nickel Notes of Matthew Jaro, this time focusing on 'The Implementation of a MIDI system for the Seeburg H Orchestrion'. After six pages on this topic we move onto a write-up of the Piano Roll Conference at Cornell University submitted by Peter Phillips. Cornell houses the Westfield Center for Historical Keyboard Studies. The conference came about because a PhD candidate at the university met Rex Lawson at an event in Wales, and they decided upon the Cornell conference, to be entitled 'Ghosts in the Machine'. Rex gave a two-and-half hour recital with his pianola, brought all the way from London by him and Denis Hall, and pushed up against a Steinway D concert grand. The programme sounds mouth-watering, and anybody who has had the pleasure of hearing Rex perform will be duly envious. Peter relates in detail the rest of the conference's proceedings, but his conclusion is a little mixed: he was disappointed that not more time was spent on reproducing rolls, but overall he is up-beat: 'This conference showed that there is now an increased interest in piano rolls of all types, and many of those who attended will have formed valuable

links with other like-minded people.' The next twelve pages are all submitted by Frank Himpsel, although as five separate articles, all on the subject of jazz, blues and ragtime rolls, as made by different artists. This is appropriately followed by Genn Thomas' Tribute to the Piano Roll King, J Lawrence Cook. Next we have an article about the Kibbey Music Roll Manufacturing Company. There are reports from the Chicago, Founding, Lady Liberty, MidWest, Southern California, and Texas Chapters.

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## ***Non-English Language Journals***

### ***L'Antico Organetto, No 92, August 2017***

(See also [www.ammi-mm.it](http://www.ammi-mm.it))

The opening article of this



edition is about the Autopianista, developed by Giovanni Racca, which only seems to exist as a prototype. Although described as a mechanical musical instrument, it was effectively Racca's version of a push-up piano player. This is followed by a brief report about a conference held under the auspices of the Italian Research Council of the Institute of Industrial Technologies and Automation, on certain aspects of the interface between modern technology and mechanical music, at which AMMI participated. AMMI's experimental laboratory arm, AMMILAB, was invited also to take part in a Makers' Fair in China. Intriguingly there is a reference to another participant, from London, who makes music



from strange mechanisms, but who is not named. The next item is the first of two parts about an electro-pneumatic device discovered on the premises of the company SPRAE, which the author, Serafino Corno, concluded had been invented by Don Angelo Barbieri. There is then a report of the first European meeting on auto piano rolls, hosted by the Department of Musicology and Cultural Heritage of Cremona (University of Pavia.) This edition of the magazine concludes with some memories written for AMMI President, Franco Severi, by the late Vincenzo Sgaramella.

***Musiques Mécaniques Vivantes***  
***No 104 4<sup>th</sup> Quarter 2017***  
 (See also [www.aaimm.org](http://www.aaimm.org))

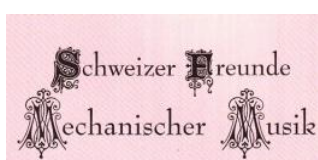


This edition previews an exhibition at the Paris Museum of Fairground Arts, scheduled for 26<sup>th</sup> December until 7<sup>th</sup> January. This is followed by yet another performance of the Marie Tournel group, this time in Alsace. A brief item from Jean-Marc Lebout shares with us some old photographs of a mechanical piano on a trailer pulled by a horse. 2017 marked the 40<sup>th</sup> anniversary of the Pianocorder. This is a long article, although given the scope, somewhat brief, about the evolution of the automatised playing of the piano, starting with Alexandre Debain, culminating with the Pianocorder, and taking in en route the PianoDisc. The next article is also a plea for information from members as to the whereabouts of any surviving instruments made by the Florein family. This was active in the Cloudekerque-Branche-lez-Dunkerque area in the early 1900s making automatic pianos and organs operated by barrel and

perforated card. Jean-Marc Lebout then shares with us some material from the Baptiste-Antoine Brémont archive, over several pages. After a disc review by Jérôme Collomb of 'Pianola Party', there is a report on the musical festival in Les Gets, held on 15<sup>th</sup> and 16<sup>th</sup> July, with the theme of the five senses.

***Schweizerischer Verein der Freunde***  
***No 129, August 2017***  
 (See also [www.sfm.ch](http://www.sfm.ch))

This edition opens with a review



of the year 2016 by President Andre Ginesta. This is followed by the report on the SFMM annual general meeting held on 29<sup>th</sup> April, 2017, and a brief account of the special visits associated with this event. This is followed by a brief report of the A Ruth exhibition held in Walldkirch's Elztalmuseum last summer. Next is a feature about the organ builder Theo Heiniger, whose creations deliver a distinctive sound at many an organ gathering. Peter and Jacqueline Both supply the next instalment in the series 'Madness or Passionate Fascination'. Other items in this edition include a review by Andre Ginesta of Helmut Kowar's book, Spielwerke aus Prag und Wien, a report on the opening of a new museum, a feature about an 1890 Belgian barrel piano built by the firm of Jos. Fudvoye, and an interview with Kurt and Ursula Matter at their wonderful museum.

***Schweizerischer Verein der Freunde***  
***No 130 December 2017***  
 (See also [www.sfm.ch](http://www.sfm.ch))

This edition contains a report on the Swiss Society's members'

trip to the Waadtländer Jura (Ste Croix & L'Auberson), by train. Understandably this involved a visit to CIMA, Dr Wyss's workshop, François Junod's automata factory, and the Musée Baud. In their series about 'Madness or Passionate Fascination' Peter and Jacqueline Both write about the Welte-Flügel (grand piano). There is a write-up about an organ gathering in August 2017, a large event, at which both new and old organs were playing. This is followed by a long and detailed feature by Raphael Lüthi and Edi Niederberger about a nine-piece monkey automaton orchestra, a barrel organ attributed to Alexandre Theroude, dating to between 1850–60, once in the Roy Mickleburgh collection and restored by Raphael. It is now in the Wunderwelt der Mechanischer Musik, Basel. The series on special instruments features this time 'a mysterious music player'. The accompanying images show that not only is it an item of mystery, but also rather exquisite and beautiful. In the form of a miniature replica of an elaborate chest of drawers, it is in fact a bird box. The final item in this edition is a visit to the museum of Urs Bertschinger, the Klang-Maschinen Museum (sound machines: *Klang* sounds so much more descriptive!) in Dürnten. This is no small collection, and has a wide range of instruments, from Polyphons to a Welte Cottage orchestrion, Ruth barrel organ, Edison Dictaphone, dance organs and cylinder boxes.

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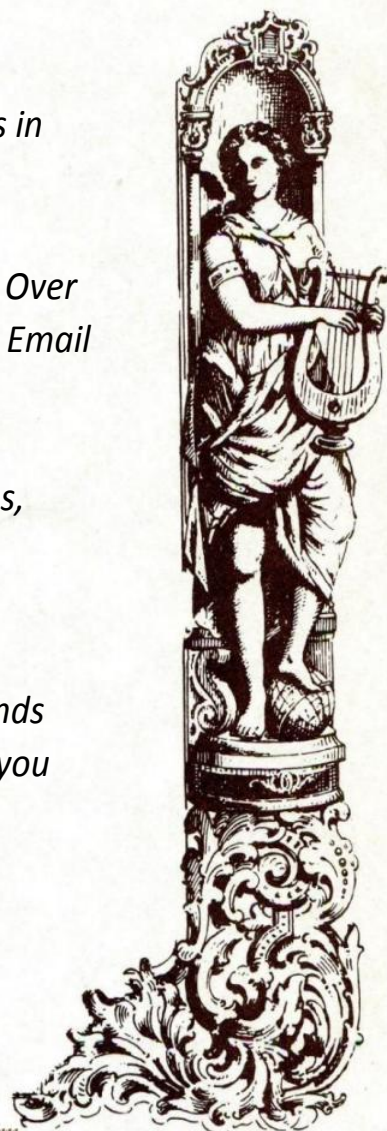
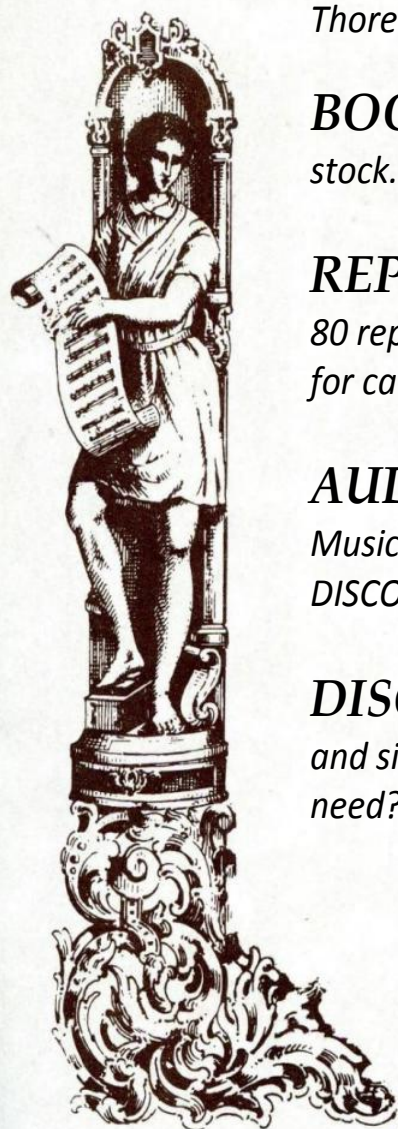
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