

The *Music Box*

An International Journal of Mechanical Music

In this issue

*New Research
Concerning Disc Boxes*

*A Present for
Mr Jean Lassalle*

*Then & Now:
The Salomons Welte
Residence Organ pt 2*

*Zuleger's Tanzbar
The Aeolian Orchestrelle
Spotlight On ...*

The Journal of the Musical Box Society of Great Britain



NEW PUBLICATIONS FROM MBSGB

The Musical Box Society of Great Britain announces the publication of two new books
Published in September 2018

Supplement to The Disc Musical Box

Compiled and Edited by Kevin McElhone

ISBN 978-0-9557869-6-9

100pp Hard Back ISO A4 format [8.27" × 11.70"]; Profusely illustrated in colour throughout with
Additional Illustrations of Models, 89 Additional Lid Pictures;
Additions to Lists of Models, Patents, Tune Lists & Serial Numbers;
Combined Index of Images in the original book and its Supplement.

Originally published in 2012 and still available, see below for details,
The Disc Musical Box is a compendium of information about Disc Musical Boxes, their
Makers and their Music; profusely illustrated throughout with Illustrations of each Disk
Musical Box Model, and with Catalogue Scans, Lists of Models, Patents & Tune Lists.



Supplement to The Organette Book

Compiled and Edited by Kevin McElhone

ISBN 978-0-9557869-5-2

100pp Hard Back ISO A4 format [8.27" × 11.70"]; Profusely illustrated in colour throughout;
Additional Illustrations of Models; Additions to Lists of Patents, Tune Lists & Tuning Scales;
A New Section on Trade Cards; Combined Index of Images in the original book and its
Supplement.

The Organette Book is a compendium of information about Organettes, their Makers
and their Music. Originally published in 2002 but now out of print although 2nd Hand
copies are occasionally available in on-line auctions.



Other MBSGB PUBLICATIONS

Limited stocks remain available of the following MBSGB publications:

The Disc Musical Box

Compiled and Edited by Kevin McElhone

A compendium of information about the Disc Musical Boxes, their Makers and their Music.
Profusely illustrated in colour throughout; complete with a supporting DVD of Catalogue
Scans, Lists of Models Patents & Tune Lists & Additional Illustrations

Published in February 2012

Book - ISBN 978-0-9557869-4-5

DVD - ISBN 978-0-9557869-7-6

Musical Box TUNE SHEETS

and **Supplements 1 to 4**

by the late Anthony Bulleid and by his successor Tim Reed

including the accompanying

SEARCH ENGINE Version 3

Devised and compiled by the late Luuk Goldhoorn

Over 500 Cylinder Musical Box Tune Sheets Illustrated, Identified and Described
Invaluable aids to identifying the maker of a cylinder musical box.

Published in October 2000 ISBN 978-0-9505657-7-4

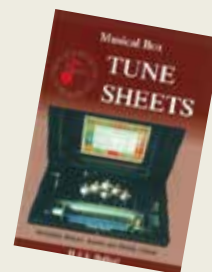
The Nicole Factor in Mechanical Music

by P Bellamy, A D Cunliffe and R Ison

A concise history of the Nicole family's involvement in and influence on the
development of the Cylinder Musical Box industry during the 19th century.

Published in August 2006 ISBN 978-0-9505657-3-6

For all MBSGB Publications, please refer to the Musical Box Society of Great Britain website for further details
including latest availability, discounted prices and information on how to order. - www.mbsgb.org.uk



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'... the organ grinder was none other than internet superstar, Patrick Mathis' **p 12**



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'... it was hailed as ... being "the only one of its kind in the world" ...' see *The Salomons Welte Residence Organ*, **p 15**



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'In my opinion, these instruments were a product of fantasy ...' Uwe Gernert, on a 40 note Tanzbar, **p 20**



'There is a magic with automata you don't find elsewhere ... what a wonderful job I have.' Laurence Fisher, **p 32**

Front Cover: Inside of a 1923 Zuleger Tanzbar. See P 20, 'Zuleger's Tanzbar.' By Uwe Gernert. Photograph by the author.

Published by The Musical Box Society of Great Britain and printed by Fourly Print.

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THE MUSICAL BOX SOCIETY of GREAT BRITAIN

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**NB: All correspondence to the Society and/or its
Officers should be addressed to:**

**The Musical Box Society of Great Britain,
c/o The Grange Musical Collection,
Palgrave, DISS, Norfolk, IP22 1AZ.**

Please support your Society by volunteering to help run it – most ‘jobs’ do not require being a Member of the Board (Committee.) We cannot stress too highly that although membership remains buoyant, the MBSGB cannot continue to operate at its current level of offering two national meetings, an AGM/Auction and four quality magazines per year without more organisational assistance. In particular it would be helpful to have a ‘local’ organiser for each potential national meeting. This need not be onerous, but just someone ‘on the ground’ who could vet potential venues and suggest activities. (Legitimately ‘inspecting’ hotels can be fun!) Also, we think we can exponentially raise the Society’s profile with more ‘expert’ exploitation of social media. Any ‘techies’ out there?

Please continue to submit your items and photographs, preferably as Word documents and JPEGs by electronic means to: editor@mbsgb.org.uk. (Alternatively hard copy may be sent via the Society’s correspondence address: MBSGB, c/o The Grange Musical Collection, Old Bury Road, Palgrave, DISS, Norfolk, IP22 1AZ.)

Articles, letters and other contributions relating to the study and appreciation of musical boxes and other mechanical musical instruments for publication in the Journal are welcome. The (Acting) 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.

Please note that the deadline for next edition is
1st April, 2019.

Copy deadlines are normally:

1st February; 1st April; 1st July & 1st October

Publication dates:

1st March; 1st May; 1st August; 1st November.

We reserve the right to amend these dates as
circumstances dictate.

Editor's Column

A new year (this being written in January), a new volume (Vol 29), a new approach even? One of the consequences of currently not having a designated Chair/President is there is no obvious person to write a 'message.' This is food for thought: why should not the members themselves express and share their thoughts on our Society, our interest and various aspects of it, through the magazine? In some respects this can be done as letters to the Editor, but over the past several years letters have been few and far between, and topics tend to be very specific.

Ignoring my own advice, and to fill the void in the meantime, here are some thoughts of mine ...

New years have a nasty habit of heralding in good resolutions – not all of them maintained. Here's a suggestion if you didn't have any, or they have lapsed: how about resolving in 2019 to tackle your 'one day' jobs – you know, that little (or not so little) list of things you will 'get around to doing one day'? What might start out as a minor chore, could develop into an absorbing project. Have you, for example, registered all your cylinder boxes? Do the cases of any of your instruments need some TLC? Have you catalogued all the music you have? If you are like me, less organised than others and needing some helpful pointers as to how to embark on a 'one day' job, there is bound to be someone in the Society who can advise. Make the most of your membership and 2019 your year of opportunity.

I have resolved this year to carry out a specific area of research which I have been promising myself to do 'one day.' In order to achieve this, I shall be calling upon one of our well-known restorers for some 'insider information'; how fortunate that I know him through the Society. Do let us know if you feel inspired to tackle one of your 'one day' projects – and how it goes.

The magazine is a voracious consumer of material, and we urge all members to consider submitting contributions of one sort or another. It might be a technical article about a restoration, a piece about an unusual instrument, an event where you saw and heard some interesting machines, or a personal account of how you became interested in mechanical music, or how you tracked down and obtained (or even missed

out on) a particular item on your 'wish-list.' As with any organisation, it is the members who make it, and their passion which keeps the interest alive. If you have an idea for a piece for the magazine, don't make it a 'one day' job – write it today!

Meanwhile, in this edition we have the follow up article on the Salomons Welte Residence Organ, an up-date on disc box research, some 'curiosities', and a somewhat international flavour with contributions from and about mechanical music enthusiasts on continental Europe.

Elsewhere, Kevin McElhone tells us it is not uncommon for someone to contact him seeking his assistance in rehoming an Orchestrelle, either for a small financial consideration, or simply 'free to a good home.' I myself heard once of one that had been lying in pieces in someone's garage, waiting for him to restore it (guess what – 'one day') until he realised he would never get around to it ... Societies like ours have a duty to try and 'save' what we can, how we can. It may not necessarily mean finding a new owner or restorer amongst our ranks, but helping publicise the availability of an instrument to the wider world. There are people 'out there' who hanker after a mechanical instrument, who nonetheless do not feel the need to join an organisation to achieve their dream. Collectively and individually, we must try and disseminate this knowledge, using every tool available (and that includes the dreaded 'information technology' and 'social media.') Please help wherever you can, in whatever small way.



*'Be different - instead of a rescue cat,
provide a home to an Orchestrelle!'*

News and Society Topics

It is now over eighteen months since the original publication in German by the Austrian Academy of Sciences of *Spielwerke aus Prag und Wien* by Dr Helmut Kowar, which generated so much interest amongst the musical box fraternity that an English version was mooted. As reported previously MBSGB, in conjunction with The Musical Box Society International, has agreed to part-fund a new edition of this work in English, which it is believed will also carry additional material and up-dates. We are very pleased to be able to report that this undertaking is now under way, and that the Austrian Academy of Sciences has received the first tranche of funding from us. Further progress reports will follow as and when we receive them.

On a completely different subject, the MBSGB has been invited to exhibit at the Bursledon Steam Brickworks' Victoriana and Steampunk Open

Day on Monday, 27th May, following its popularity last year. If anyone is interested in participating, please would they contact Alison Biden for further details. Meanwhile, we regret that we received no entries for the photo competition. This may be revisited at some point in the future since it did pique the interest of some non-members.

The Musical Box Society of Great Britain is to get a credit on a feature film currently in 'post production.' This follows a *cri de coeur* posted by the director on social media, asking if anyone knew where she could record music on a 'pianola' [sic] to use as part of the film's soundtrack. Through a network of contacts, the director and her composer were put in touch with one of our members, who hosted them for a day while they experimented with the player piano. Composer Michael Roberts was so impressed by the various mechanical musical instruments that he hopes to make a follow-up

visit. We have already heard reports that as a consequence a player piano seeking a new home has been found one through him.

As you will know, late last Summer, MBSGB published two new books, a supplement to *The Organette Book* and one to *The Disc Musical Box Book* respectively, both by Kevin McElhone. Copies of these are still available – if you have either of the original books, you will want to keep up-to-date! Although *The Organette Book*, originally published in 2000 is now out of print, occasionally second-hand copies become available (check out the Society Auction held immediately after the AGM!) Copies of *The Disc Musical Box Book* are still available and may be obtained from Kevin McElhone himself.

Finally, we regret to announce that shortly before going to press we received news of the death of long-standing member and enthusiastic supporter, Dorothy Robinson.

New members

We are delighted to welcome the following new and returning members to The Musical Box Society of Great Britain:

Re-join

Clive Houghton	Surrey
----------------	--------

New Members

Paul Baker	U.S.A.
Clive Rowe	Hampshire
Deimentas Cepe	Leicestershire
Paul J. Weighell	Surrey
Hans Schmidt	Germany
Pat Legg	Berks

Reminder: If you have not renewed your subscription for 2019, this is the last journal you can expect to receive. Please make sure you are up to date to continue benefitting from membership. You can renew on-line via the website, www.mbsgb.org.uk, by direct bank transfer (see 'Important Notice' regarding new Society bank account, and use 'subs' as reference) or by sending a cheque made out to 'MBSGB' to the Treasurer.

New members may take advantage of the special introductory rate, currently £15 (UK) for the first year of membership, after which they should renew at the standard rate. **Note:** this introductory rate will apply to former members wishing to re-join only after a lapse of five years or more.

A special annual subscription rate of £15 is offered to the under-30s.

IMPORTANT NOTICE to ALL MEMBERS

Following the change of the Society's status to an Incorporated Private Company, Limited by Guarantee, the Society's bankers, National Westminster Bank plc require a new Business bank account to be opened and the old accounts closed. Details of this new Business account, which has been in use since 1st January 2019 are as follows:

Bank:	The National Westminster Bank plc
Sort Code:	60-17-21
Account Number:	99256940
Account Title:	The Musical Box Society of Great Britain
BIC or Swift:	NWBKGB2L
IBAN:	GB39NWBK60172199256940

All members who either have Standing Order Mandates [SOM's] in favour of The Musical Box Society of Great Britain or who, for any other business reason require to transfer funds to The Society by means of bank transfer, and wish to continue doing so by those means, **must make the necessary changes to any instructions given to their bank in this respect as soon as possible and in any case by 1st June 2019; failure to do so by that date will result in payments after that date being rejected by the bank.**

Payments made by cheque or through PayPal are not affected by this change. Any issues arising from this matter should be addressed to the Society's Treasurer, David Worrall.

The Executive Committee

January 2019

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Looking for something OR something to sell? Please contact us!!!

!!!for my private collection : allways looking for early cylinder musical boxes, singing bird boxes!!!



Minutes of the Board (Committee) Meeting of 28th September, 2018 held at the Plough & Harrow Hotel, Birmingham

Five members of the Board (Committee) were present, constituting a quorum, with David Worrall taking the Chair for the meeting. The Meeting was informed of progress in arrangements for the two proposed trips abroad in 2019. Arrangements for the Spring & Autumn 2019 Society Meetings were discussed. Venues for the Autumn meeting were to be looked into.

The reduced subscription rate for people under 30 had failed to attract any new members, although there had been some success with the reduced introductory rate for new members in general, with nine new members joining in three months.

The Treasurer reported that the application for a new bank account was proving very vexing, and taking much longer than had been hoped for. This will affect whether or not the new account can be advertised for payment of renewals of membership subscriptions. The old account to run in tandem for the time being to cover this. A suggestion that MBSGB needed an accountant for filing accounts with HMRC was discussed briefly and those present concluded that since the Society was a 'micro-entity' it was unnecessary and the costs involved would be disproportionate.

On Publications, it was reported that the Organette Book Supplement and the Disc Musical Box Book Supplement had been published and were now available, and as a matter of policy, in future the Society should finance the delivery of copies sent to reviewers.

A potential (non-member, paid for) candidate for Editor had declined the post. Alison Biden volunteered to put the magazine together in the interim but it was not an ideal situation to have too much influence concentrated in one person. Without a more permanent solution, the Society would have to rely once again on the printers to format the magazine, the costs of which are unsustainable in the long term.

Proposed: that an announcement was made at the meeting and also went in the journal highlighting to members the necessity to have more involved with running the Society, and pointing out that Committee membership was not necessarily a prerequisite.

The future of the Society's Archive was discussed as this has now increased significantly in volume. The Archivist agreed to look into disposing of all magazines from foreign societies which were available on-line, initially by offering them to MBSGB members.

It was deemed desirable to refine the **structure of the Board** following the amount of work required to change the bank accounts of the Society, in part due to the fact that Committee members were all Executive Board Directors. A wholesale review of the Constitution was desirable. An ideal number for a board was eight, to allow a quorum of five.

Under AOB it was agreed that the on-line shop was closed, and that lapsed members needed to be non-members for a minimum of five years before being re-admitted at the 'introductory' £15 rate (although they could renew earlier at the standard rate.) There was also a brief report on progress on various initiatives to promote the Society.

Advance Notice of Annual General Meeting of MBSGB

Members are cordially reminded that the Annual General Meeting of the Society will take place on Saturday, 1st June, 2019, at the Roade Village Hall, Northamptonshire. Elections to the Board (Committee) will take place at this meeting. You are invited to send nominations to the Correspondence Secretary (Nicholas Simons), by 20th April, 2019. All nominations should be received in writing, with a seconder, and be accompanied by the written consent of the nominee. Proposals for amendments to the Articles of Association (Constitution) should also be received by the same date. Amendments need one proposer and seven other supporters to be considered. To avoid disqualification through unintended delay, you are advised initially to notify the Correspondence Secretary by email, with hard copy sent to him, c/o Grange Musical Collection, Palgrave, DISS, Norfolk, IP22 1AZ. *The full text of the Articles of Association may be found on the Society website, www.mbsgb.org.uk, in the members' section. The password for this is 'nickelodeon.'* Or in hard copy on request from the Acting Business Secretary.

Nominations and proposed amendments will be published in the Summer 2019 edition of this magazine.

Stephen T.P. Kember Ltd

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DATES FOR YOUR DIARY 2019

6 April 2019	MBSGB London and Home Counties Group. Meeting at St Albans Organ Theatre. 320 Camp Road, St Albans, Hertfordshire, AL1 5PE www.stalbansorgantheatre.org.uk/ The museum is being opened exclusively for us. Please come along and support one of the few remaining collections which has a varied selection of instruments. We will start with a drink on arrival from 10.30 and will have members talks and demonstrations of instruments until 12.45. Lunch 12.45 - 13.45 will be included in the price of £12 a head. The Museum instruments will be demonstrated to us in the afternoon until about 15.45. We need to let the museum have numbers for catering by 6th March so if you intend coming please contact kevin_mcelhone@hotmail.com or telephone 01536 726759.
2 - 4 May 2019	MBSGB Spring Meeting. We will be staying at Salomons, Tunbridge Wells. Home of the world famous Welte residence organ and Style 10 Orchestrion. Visits will include the collections of Jack Henley and Nick Seymour. Please note that this is a Thursday to Saturday meeting.
12 May 2019	National Vintage Communications Fair. Warwickshire Event Centre, The Fosse, Fosse Way, Warwickshire, CV31 1XN.
18 May 2019	MBSGB Midlands Group. Meeting at the home of David O'Connor, near Horncastle, Lincolnshire. 11.00am start and please bring a packed lunch. Drinks provided. Please contact David on 01507 588530, davideoconnor@aol.com David will premiere his restored Imhof and Mukle barrel organ.
1 June 2019	MBSGB AGM & Society Auction. Roade Village Hall, NN7 2LS. Doors open 10.00. Meeting starts 11.00 prompt.
15 June 2019	MBSGB Teme Valley Winders. Eastham. Tenbury Wells. Worcs. 11.00 am start. Please contact John Phillips, 01584 781118.
26 - 29 July 2019	MBSGB Trip to Paris. In conjunction with Melody Tours, we will visit the Café des Orgues, Phono Museum, Musée des Art Forains and an extensive private collection. The trip will also include time for sightseeing and taking a dinner <i>en bateau Parisien</i> .
6 Oct 2019	The Grange Musical Collection. Annual celebration of Bob Finbow of the Cotton Museum. The Grange, Palgrave, Diss, Norfolk, IP22 1AZ.
12 -13 Oct 2019	Milton Keynes Organ Festival at the Milton Keynes Museum, McConnel Drive, Wolverton, MK12 5EL. Please contact Ernie, 01908 379748 or Calvin, 07812 482097.
7 Dec 2019	MBSGB Teme Valley Winders. Eastham, Tenbury Wells, Worcs.

PLEASE CONSULT THE SOCIETY WEBSITE FROM TIME TO TIME FOR FURTHER EVENTS, INCLUDING THE SOCIETY AUTUMN MEETING, AND WESSEX GROUP

The Aeolian Orchestrelle

There has been very little written about these instruments in the past ten or more years in the Journal, so I have been asked to give an overview particularly as several of these instruments are currently for sale and some are under threat of destruction - which would be a sad loss.

The Aeolian Orchestrelle is a roll-playing reed organ. Earlier models were vacuum operated and later ones were pressure operated. The standard models played 58-note fully chromatic rolls and some of the larger more expensive ones played 116 note rolls giving the effect of a two-manual instrument when played from the roll even though there was only one keyboard for playing manually.

When new in the mid-1890s the cheapest suction model, about the size of an upright piano was £175 – even in c.1905 this would have purchased a new car or a small house. The smallest pressure Orchestrelles cost £350 in c.1900 and the most expensive were £600 to £1,000. For the 58-note repertoire 6,952 titles were made, for 116 note I think it was 1472 - I should know I compiled the catalogues of both types nearly thirty years ago.

They had pneumatic actions so

were very quick to play any piece of music. They were made in Meriden, Connecticut, U.S.A. and although made in quantity were hand-finished. Indeed I have a photograph of an instrument with a label from the case-finishing department noting that the case had been rubbed down and coated with shellac five times. I have only found about 450 of these instruments world-wide in the past 35 years but there would have been many times this number made.

They were purchased by wealthy people, small Churches and other institutions as they could play such a variety of music from Bach, Beethoven to Victor Herbert and Sousa. Most will fit through a standard 30 inch door being 29½ inches deep, but they can easily be dismantled to go round corners; indeed I have found three in upstairs locations without the benefit of lifts!

Full details of these instruments may be found in many books, a detailed book about their restoration is available on the Mechanical Music Digest Website along with a chart that I compiled of the 27 models most likely to be found,

giving the number of stops and other details such as the dimensions. This was originally published in the MBSGB journal in the 1990s.

I get asked a number of times every year whether I can help find a new home for an Orchestrelle because the owner has passed on or is downsizing. Some are for sale, some free to good homes, some in working condition and others needing attention.

I hope one or more readers will be enthused to find out more and perhaps rescue one of these before it is too late. Do contact me to find out more. Some are currently under threat of being broken up if not re-housed by the end of March. Once they are gone, they are gone forever.

I am actually having one final batch of new upbeat rolls made for the 58-note size which will be available in late Spring 2019. They have been arranged by Stephen Simpson who arranged music for many years for Decap and other makes of Dance Organs.

Do contact me to find out more.

Kevin McElhone



Model F



Francis I Model

New Research Results Concerning Disc Musical Boxes

Gathering information on organettes and disc musical boxes is an on-going interest and process for Kevin McElhone, who would welcome any further, as yet unpublished, material on either topic. He shares here some which has come by even since the publication of the supplement to The Disc Musical Box Book.

Since the Disc Musical Box Book Supplement closed for press early in 2018 the following **additional serial numbers** have been found. This project is continuing into the future so please send in details of any boxes you come across in museums or auction houses as well as in your own collection. No details are kept of the owner of any instrument, it is simply the information about the instrument that is wanted so that patterns of production can be investigated.



Symphonion 7 5/8" machine

Capital Cuff (3)

A 45	A	Chain drive motor. Cedar Case.
C 31	C	
A 864	A	Normal motor. Cherry Case.

Criterion (1)

3881	20½ in (52.0cm)	Upright, mahogany, duplex combs. Coin-operated.
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Euphonia (2)

15468	14 in (35.5cm)	Table-top No.53 duplex combs. Mahogany with metal corner decoration.
19294	8 3/4 in (22.3cm)	Table-top single comb.
19879	11 1/16 in (29.7cm)	On ebay 13.8.18 USA.

Edelweiss / Helvetia (2)

27020	7 1/16 in (19.5cm)	Edelweiss - Table-top, single comb, sold new in Italy.
32561	7 1/16 in (19.5cm)	Helvetia - Table-top, single comb.

Harmonia (1)

1951	16¼ in (41.2cm)	Table-top, duplex combs.
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Imperial Symphonion (2)

11250	14¾ in (37.5cm)	Table-top, two combs. centre drive.
16990	14¾ in (37.5cm)	Table-top, duplex comb. Oak. Style No.143.

Kalliope (3)

81164	13¼ in (34.0cm)	Table-top, single comb.
106642	7½ in (18.0cm)	Table-top, centre drive.
129258	7½ in (18.0cm)	Table-top, centre drive Christmas tree stand.
577245	7½ in (18.0cm)	Table-top, centre drive. Manivelle

Mira and Empress (6)

7072	12 in (30.5cm)	Mira - Table-top, single comb, oak.
7766	15½ in (39.5cm)	Mira - Table-top, single comb, mahogany.
8142	15½ in (39.5cm)	Mira - Console Model unlike any other. Duplex combs. Oak
56658	9¼ in (23.7cm)	Mira - Table-top, single comb, mahogany.
70851	9¼ in (23.7cm)	Mira - Table-top, single comb, mahogany.
71419	12 in (30.5cm)	Mira - Table-top, single comb, cherry case.
75755	12 in (30.5cm)	Mira - Table-top, duplex comb, cherry case.

Monopol (1)

205	17 1/8 in (43.5cm)	Upright.
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New Century (1)

1804	18½ in (47.2cm)	Table-top No.478U. Mahogany. Plays 6000 series discs.
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Olympia (2)

2450	15½ in (40.0cm)	Table-top, oak carved case, duplex combs.
13220	8¾ in (22.2cm)	Table-top, single comb.

Polyphon (22)

894	9½ in (24.3cm)	Table-top 71G with 6 bells.
1128	9½ in (24.3cm)	Table-top 71G with 6 bells.
1228	2½ in (56.0cm)	Table-top folding model 49c - Emerald - with 16 Bells.
1948	8½ in (20.6cm)	Table-top, single comb.
2019	24½ in (62.5cm)	Upright Mikado model.
4751	15½ in (39.5cm)	Table-top, duplex combs. Black case like model 45D.
9991	15½ in (39.5cm)	Table-top, coin-operated, single comb.
11770	19 ⅝ in (50.0cm)	Upright.
14437	6½ in (16.4cm)	Table-top, single comb.
19266	8½ in (20.6cm)	Table-top, single comb.
20146	9½ in (24.3cm)	Table-top.
28668	6½ in (16.4cm)	Table-top, single comb.
31370	11 in (28.0cm)	Table-top, late model, plain case.
62652	15½ in (39.5cm)	Table-top, single comb.
68966	6 ½ in (16.4cm)	Green children's tinplate manivelle
71336	15½ in (39.5cm)	Table-top, single comb.
75282	8½ in (20.6cm)	Table-top, manivelle.
108668	6 ½ in (16.4cm)	Table-top, manivelle. Flower transfer on outside lid.
120170	15½ in (39.50cm)	Table-top. Fieldings Auction 06.2018 - no comb details.
120242	15½ in (39.5cm)	Table-top, comb and a third.
121797	15½ in (39.5cm)	Table-top, comb and a third.
157314	8½ in (20.6cm)	Table-top with 6 Bells.
165976	11 in (28.0cm)	Table-top, serpentine case.

Princess (1)

9320032	11 in (28.0cm)	Table-top mahogany, single comb. Sold Wurdlitzer 121 East Fourth St. Cincinnati.
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Regina (43)

3306	15½ in (39.5cm)	Table-top, duplex, long bedplate, Polyphon style mechanism.
10354	11 in (28.0cm)	Table-top, mahogany, single comb.
14142	15½ in (39.5cm)	Table-top, duplex long bedplate, oak. Original stand Model 14533

15619	11 in (28.0cm)	Table-top, oak, single comb, top wind, plain case.
18443	15½ in (39.5cm)	Table-top, duplex combs, Rococo carved case.
19650	15½ in (39.5cm)	Table-top, duplex combs.
21978	27 in (68.4cm)	Table-top, duplex, folding-lid, mahogany.
25153	15½ in (39.5cm)	Table-top, single comb, black case, Polyphon D45 style.
25584	11 in (28.0cm)	Table-top, single comb, top wind, plain case.
26761	15½ in (39.5cm)	Table-top, duplex combs, oak. No.11
27592	15½ in (39.5cm)	Table-top, duplex combs, oak. Style 11?
31132	27 in (68.4cm)	Table-top, duplex, folding, mahogany, plus original base unit.
31191	27 in (68.4cm)	Table-top, duplex, folding-lid, mahogany.
32404	27 in (68.4cm)	Autochanger, mahogany. Style 24.
34148	15½ in (39.50cm)	Table-top, duplex combs.
38250	15½ in (39.5cm)	Table-top, oak, single comb.
39196	15½ in (39.5cm)	Table-top, oak, combs not known.
46561	27 in (68.4cm)	Autochanger, mahogany.
48720	15½ in (39.5cm)	Table-top, duplex, long bedplate, mahogany. Bone inlay to lid.
49387	15½ in (39.5cm)	Table-top, duplex, single bedplate, mahogany. Internal top-wind.
50307	15½ in (39.50cm)	Style No.35 Corona Autochanger. 1900. Bow-fronted, mahogany.
53758	15½ in (39.5cm)	Table-top, mahogany, duplex combs.
55794	15½ in (39.50cm)	Table-top, duplex combs, mahogany. Sold C.J.Heppe, Philadelphia.
56143	15½ in (39.5cm)	Table-top, duplex long bedplate, mahogany.
57944	15½ in (39.5cm)	Table-top, duplex combs, mahogany.
61190	8½ in (20.6cm)	Table-top, mahogany, single comb. Plain bedplate.
62492	12¼ in (31.2cm)	Table-top, duplex combs. Mahogany No.16.
63074	12¼ in (31.2cm)	Table-top, duplex combs. Mahogany No.16.
63121	11 in (28.cm)	Table-top, duplex combs.
64569	15½ in (39.5cm)	Table-top, mahogany, single comb.
64625	8½ in (20.6cm)	Table-top, mahogany, single comb. Plain bedplate.

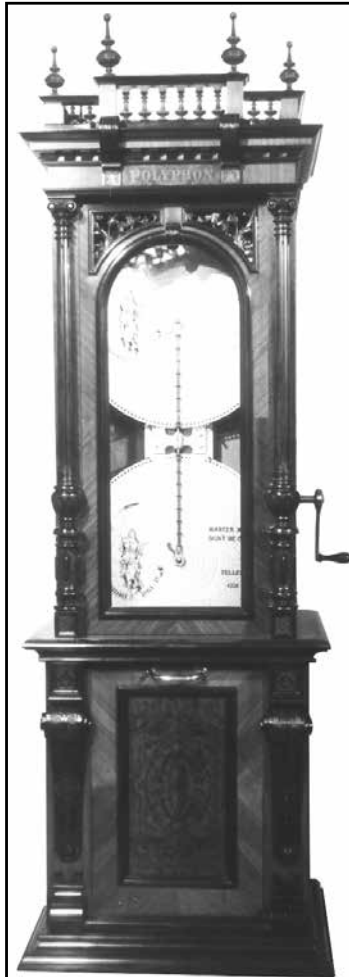


Stella 25 ¾



Regina and Porter 15 1/2" discs sold at auction

65035	27 in (68.4cm)	Corona No.34, mahogany, auto-changer.	161311	10 5/8 in (27.1cm)	Table-top, coin-operated.
67737	12 1/4 in (31.2cm)	Table-top, single combs, mahogany. Sold Sherman Clay, San Francisco.	161706	11 7/8 in (30.0cm)	Table-top, two split combs, walnut.
78196	15 1/2 in (39.5cm)	Table-top, mahogany, duplex combs. Serpentine case. Sold Grinnell Bros, Detroit, 7.3.1905.	161909	10 5/8 in (27.1cm)	Table-top, two split combs standing on small drawer unit.
88532	11 in (28cm)	Table-top, single comb.	199112	5 3/4 in (14.6cm)	Table-top, single comb. Centre driven serrated edge discs.
1500533	15 1/2 in (39.5cm)	Table-top Reginaphone, mahogany serpentine case, duplex Combs. Sold Bins Music Store N.Y. 13.12.1907. Stantons Auct 11.2018 gave this size.	239097	11 7/8 in (30.0cm)	Table-top.
1500850	12 1/4 in (31.2cm)	Table-top Reginaphone, mahogany serpentine case, duplex Combs.	253607	7 7/8 in (19.4cm)	Table-top No.10N.
1600035	12 1/4 in (31.2cm)	Duplex, mahogany serpentine case.	254286	7 7/8 in (19.4cm)	Table-top.
2170064	15 1/2 in (39.5cm)	with Bells, duplex, oak.	262766	8 1/4 in (21.0cm)	Table-top, two diametric combs.
2600105	20 3/4 in (52.8cm)	No.26 Short bedplate, galleried lid, mahogany.	263938	8 1/4 in (21.0cm)	Table-top, two diametric combs.
3500074	15 1/2 in (39.5cm)	Autochanger No.35. Mahogany.	273424	5 3/4 in (14.6cm)	Table-top. Centre drive covered comb.
3900292	20 3/4 in (52.8cm)	Table-top, duplex, No.39, oak serpentine case. Short Bedplate.	280650	11 7/8 in (30.0cm)	Upright wall clock.
5001649	15 1/2 in (39.5cm)	Duplex, mahogany serpentine case.	283999	13 5/8 in (34.7cm)	Table-top.
Stella (2)			290472	13 5/8 in (34.7cm)	Table-top, four split combs
85123	17 1/4 in (43.5cm)	Console model.	314336	11 7/8 in (30.0cm)	Table-top.
5676	17 1/4 in (43.5cm)	Upright floor-standing model, mahogany.	377023	4 1/2 in (11.5cm)	Mantelpiece musical clock.
Symphonion (28)			388406	14 3/4 in (37.5cm)	Table-top.
35363	11 7/8 in (30.0cm)	Table-top, duplex, Rococo case.	389839	7 7/8 in (19.4cm)	Table-top No.10.
58193	5 3/4 in (14.6cm)	Table-top No.28. Clockwork, two combs.	428103	11 7/8 in (30.0cm)	Upright clock, wall-hanging model.
103113	11 7/8 in (30.0cm)	Table-top, two split combs. Round drive hole for disc.	436143	10 5/8 in (27.1cm)	Table-top No.6N S/Harmonie combs.
138293	11 7/8 in (30.0cm)	Table-top, two split combs.	494396	13 1/4 in (33.5cm)	Table-top, edge drive, with 10 Bells No.121.
			513765	13 1/4 in (33.5cm)	Table-top, single comb, edge drive.
			554987	5 3/4 in (14.6cm)	Table-top, centre drive.
			765768	4 1/2 in (11.5cm)	Table-top, manivelle.
			879759	11 7/8 in (30.0cm)	Table-top, two split combs, Rococo case.
			Troubadour (1)		
			8190	11 7/8 in (29.5cm)	Table-top single comb with 8 Bells. [mechanism 7.2018 no case]



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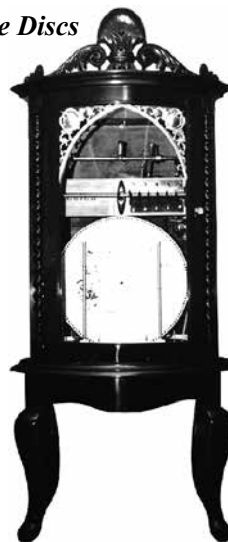
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Forty Thousand and Counting

a Mechanical Organ Plays Baroque Music

I subscribe to the view that mechanical music is not a thing of the past to be consigned to museums, but has a place in current culture/ entertainment. As a consequence I am always on the look out for evidence to support this view, and examples of how it is pushing its perceived boundaries. As the person responsible for reviewing the periodicals of 'sister' societies, I have long been aware that there appears to be a more thriving interest in mechanical organs in France, for example, than in Britain, possibly due partly to the practice of using them as an accompaniment to solo street singers – again, somewhat of a uniquely French cultural tradition.

My curiosity was piqued during my recent annual Winter 'retreat' to the French Alps, by the publicity for the customary fortnightly free concert offered to the general public in my resort village. With little more than a cryptic 'Come and listen to Baroque music played on the mechanical organ, which dates back to the last century', I was duly hooked. As the venue is a Baroque church, and the organiser, until recently, was an avid Baroque music fan, Baroque music is somewhat standard fare as a concert theme here - but on a mechanical organ ...?

I failed to scrutinise the tiny image accompanying the announcement, so was astounded when the quartet appeared on 'stage' to recognise the organ 'grinder' as none other than internet super-star Patrick Mathis.

As the publicity states, it is the idea of integrating the mechanical organ which dates back to the last (20th) century – the English translation is slightly ambiguous - and is the brain child of M Mathis and his colleagues in 'Quatuor Barbaroque.' This name for the group is a neat play on words: the French for a mechanical organ is 'orgue de barbarie.' Patrick's organ is complemented by a double bass, bandoneon and cimbalom. (This instrument, if you don't already know, is a type of chordophone composed of a large, trapezoidal box with metal strings stretched across its top, which is played by striking the strings with little batons.)

Before commencing their performance, their spokesperson delivered a short explanation (in French – though it was gratifying to see many Brits in the audience) about the group and the instruments, including warning the audience that there would be a short break every so often to allow Patrick to change the cardboard book programming his organ. Each book was estimated to contain about 40,000 notes!

The programme was broken up into three principal sections. After an introductory section of Baroque music, the second section consisted primarily of works by French composer Rameau, and the third featured work by J S Bach.

Although I know people who are huge fans, Baroque music is not a favourite of mine, and it was an eye-opener as to how 'different' (indeed modern or 'popular') some of the pieces sounded when the predominant instruments were the organ and bandoneon, and a lot more attractive to my ear than the traditional rendition. Other pieces, however, suffered as the bandoneon seemed to overwhelm the other instruments, although this may have been a function of the venue's acoustics.

The audience packing the church was most appreciative, and demanded an encore. They were not disappointed, although they may have been surprised to hear a very different type of music – Patrick Mathis's version of Michael Jackson's 'Smooth Criminal', augmented (rather pleasingly) by an accompaniment from his fellow musicians. The YouTube video of this has been featured at MBSGB meetings; at time of writing this, it has received over 2.6 million 'hits' on the internet.

The overall verdict? Both a well-received, entertaining, and thought-provoking performance, and a refreshingly original experience which challenged the traditional view of the mechanical organ's place in music. Patrick Mathis should be applauded for his innovative approaches to making the mechanical organ more accessible to a wider audience generally.

For further information, see:

<https://www.barbaroque.net/> and <https://www.youtube.com/watch?v=fnb7EqfykF4>



Patrick Mathis' organ ready for the concert.



The stage is set ...



This That and T'Other No 26 by Arthur Cunliffe

I am always short of pictures that illustrate a particular box. If you have any pictures of cylinder boxes known to you I would be pleased to see them, preferably as an attachment to an email. My email address is always quoted in every journal and contacting me by this method is much preferred. I am presuming that these pictures will be available for use in the journal with your agreement, but if requested a copyright notice with your name will be noted under the picture.

In early January I had 10,214 pictures on my files so you can imagine that finding just one box can be time consuming especially when it is not clearly identified. The best way to do that is to give me the serial number.

In the few cases where identical serial numbers come up, I insert another number in brackets which give a clue as to the date when the box was first registered. Thus, box 1234 (1/01/03) would mean the box was noted January 1st 2003, whilst 1234 (23/12/18) would mean the second box with this number came along on the 23rd December, 2018.

Out of all the thousands of musical boxes made you may think that out of those that have survived there would be little chance of two coming along with the same serial number. It is amazing how often this does happen. Fortunately, in most cases more information is available to distinguish the boxes. Where I am unable to be 100% sure I play safe and take the easy way out by not registering either box.

I wonder sometimes the criteria used by manufactures when deciding what tunes to select for their next batch of boxes. The latest popular song or melody would be an obvious choice. After that I think melodies from an opera

would be selected provided they were still popular with the general public. I would imagine that special orders would be rare and be very expensive for any customer due to all the setup costs. Using the Register all this information can be gathered by checking survival rates of boxes. At the moment the largest number playing the same programme is 19. The maker is Nicole but they are not necessarily in serial number sequence. Of course there are plenty of individual boxes which are "stand alone" but presumably were part of a batch of similar boxes originally.

I never cease to be amazed at the variety of tunes pinned on musical boxes. Some are mentioned in the briefest manner whilst others are listed in detail. This can happen on the same box and one wonders why someone has decided to list a particular tune briefly whilst the next tune is given in lengthy detail.

Unusual tunes seen lately are:-

Heel and toe we always go. Spenser

Mistress Jinks wife of Captain Jinks

O you circus dog

Down the shadowed lane she goes

It is even stranger when the next tune is listed as:-

Tidings of comfort and joy. Song.

Who decided to list a hymn next to a music hall song? Now I am never surprised no matter what turn up as there seems to be no rhyme or reason to what tune is chosen for any box or why they chose it.

Arthur Cunliffe



Editor's note: This would seem an appropriate place to publish a couple of photographs of a musical box curiosity. These are details from a cylinder musical box offered for sale by Nancy Fratti at the 2018 MBSI Convention mart in Detroit, USA. The box was unattributed. Note the unusual square-headed comb screws, each with a different number of engraved dots, like a domino tile, presumably to indicate its unique position on the comb. This type of screw was more commonly used on sectional comb movements, underneath the bedplate, and so would not be seen unless the movement was taken out of the case. (With thanks to Alan Godier for additional information.)



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Then & Now: The Salomons' Welte

Residence Organ pt 2

In The Music Box Vol 28, No 8 we reprinted an article from 1986 by Graham Whitehead about the Salomons Welte Residence Organ, anticipating its restoration. Here we conclude with what has happened during the intervening 23 years.

Since the death of the second baronet in 1925 the estate has had a chequered history, chronicled in fragmented and scattered sources, some of them confusingly contradictory. It was presented to Kent County Council in 1937, with the proviso that it be used in an educational, scientific, medical or museum capacity, and at some point it was used as a teacher training centre. From 1948 to 1971 it was used as a convalescent home by the NHS. It then became a conference and training centre for the South East Thames Regional Health Authority until 1993 when the Salomons Centre was set up as a trading agency of the authority. In 1996 Salomons Centre was divested to Canterbury Christ Church College, later Canterbury Christ Church University College. In 2008/9 the Royal Academy of Music and Canterbury Christ Church University produced 'Welte Restored', a CD of 15 tunes played automatically on the orchestrion and organ, and about half of them manually by various students of the Royal Academy of Music. In 2012 or 2013 the Salomons Estate, along with the Science Theatre and organ, was bought by Markerstudy, a private financial group with interests in insurance and leisure, in whose ownership it still is today.

At the time of his writing, Graham Whitehead was optimistically

looking forward to some sort of 'rescue' for this organ, following decades of neglect. Hope came in the form of the Sir David Salomons Society, founded in 1981 to promote the lives and achievements of the two Sir David Salomons, and to secure the preservation of the estate buildings and artefacts associated with the family. It also specifically aimed to restore the Welte Pipe Organ. Notwithstanding the fact that this charitable organisation was wound up in 2001, financial support for the organ's restoration was obtained from the National Lottery Heritage Fund, and the organ restoration carried out by Manders of London. As the unusual mechanical side was outside Manders' scope and more akin to that found in fair organs, Andrew Pilmer & Co was drafted in to restore the self-playing element.

John Manders describes part of the challenge: 'While being used to pneumatic organs, what we were faced with was far more sophisticated than organ builders normally encounter. The tubing is of much smaller diameter and the whole mechanism is miniaturised almost beyond what one might think possible. [When we first saw the organ in 1986] ... the ravages of time had caused the fine rubber tubes connecting the player mechanisms to the organ

to become stretched and brittle looking much like wholewheat spaghetti.'ⁱ To further complicated the puzzle, according to John Mander, sometime after being first assessed and the restoration being undertaken, an organ builder had removed the playing mechanism and keys and connected the electrically operated Echo Organ to a midi player. It was impossible to tell which hole on the dissimilar respective rolls did what, presenting quite a challenge to the restorers. All the soundboards, chests and mechanisms were restored, and entirely new pneumatic tubing was installed. This latter required a tremendous amount of ingenuity and intuition. The original electric blower, which generated pressure for the pipes and vacuum for the mechanism, appeared as a heap of scrap metal, 'rusting almost beyond repair'ⁱⁱ but was restored and fitted with a more modern motor. John Mander reassures us that every attempt was made to carry out a faithful restoration without resorting to changes or improvements to the original, although some modifications made at the time of the original installation had to remain permanently disconnected, as their purpose and workings could not be ascertained. It is thought unlikely that the organ had been played since 1925, although Graham Whitehead believed Reginald

Dixon may have played it around 1941, and it was a revelation when it was finally reassembled after restoration as it would not have been heard in living memory.

When seen described simply as a 'Welte Philharmonic organ', the question arises as to why it is considered unique – are there not other examples (albeit rare) of these organs elsewhere in the world? The 'Welte Philharmonic organ' was conceived as a cross between a self-playing orchestrion and manually played organ, and a number of different styles were produced within the more general category. Writing in 2006, Durward Center of Maryland, USA, who has studied the subject extensively and restored a number of Welte instruments, estimated that there were fourteen Philharmonic organs extant, specifying that he was referring only to German-built machines without electro-pneumatic action.^{iii iv} In his experience, each and every machine is different.

The significance of the Salomons organ is tremendous. When first constructed it was hailed as the largest pipe organ to be built in England, and then achieved the status of being the 'only one' of its kind in the world. Although rare, other examples of Welte Philharmonic organs are extant, so why is this one unique? Thanks to Sir David's requirements that it should still be able to play the

large collection of rolls from the Orchestrion No 10 which he owned and subsequently had removed, this organ was built to play both these and Welte Philharmonic rolls. This involved installing two different mechanisms, with a complicated switching system. The only other known example was at the Welte & Söhne factory in Freiburg, destroyed by Allied bombing in WWII.

It can also be played manually, and this is the main method of playing it these days, with an 'organist in residence' assigned to it. No doubt the facility for members of the public to be able to hear it would have been a condition of the lottery grant. Kenneth Pont is a distinguished organist with an excellent musical pedigree, and it is regrettable that the public appetite for organ recitals is not keener than it is. The owners are somewhat challenged by how to make the most of their exceptional asset, partly perhaps because they may see it as an idiosyncratic manual organ rather than recognising its special place in the mechanical music pantheon. Its main purpose these days is to provide music at special functions through the good offices of Mr Pont at the console, with demonstrations of its automatic operation being secondary.

All the rolls for this instrument were recut by Thomas Jansen; the copies are the ones used

in performances whilst the originals are retained in storage. The Philharmonic rolls include recordings of the prominent recitalists of the day, some of them unique to this instrument. Amongst them are some well-known to modern music-lovers, others less so. An overlooked value of the rolls is the opportunity they afford for study of performance practice. As with reproducing piano rolls and pianists, these organ rolls capture the performance of the original organist, and distinct performance styles can be discerned, for example, the 'strict, metronomic performance style of Bonnet (playing Bach) ... unlike the free, scampering rubato of Hollins.'^v Welte's marketing strategy was to sell its instruments as having the greatest performers playing for you in your own home.

It would be tempting to digress and write more about Welte, their organs and orchestrions, all of which were built for serious music-lovers to enjoy and appreciate, as opposed to being for mere 'entertainment' or dance music. Beyond the scope of this article, those interested in learning more will find a wealth of information on the internet, as well as the more 'traditional' publication channels.

Those keen to hear this unique instrument should come to the MBSGB's 2019 Spring meeting – see enclosed flyer for details.

ⁱ John Mander as quoted in an article attributed to 'www.salmons.org.uk' now thought to be defunct

ⁱⁱ John Mander, 'Welte Restored', Royal Academy of Music/Canterbury Christ Church University, 2009

ⁱⁱⁱ *Welte Orchestrions, The Age of Opulence*, by Durward Center, published in *Mechanical Music*, the journal of the Musical Box Society International, Vol 52, No 5, September/October, 2006

^{iv} Some residence organs in USA were built there and retro-fitted with Welte actions.

^v William McVicker, Royal Academy of Music, 'Welte Restored', as above.

A Present for Mr. Jean Lassalle

by Niko Wiegman

Jean-Louis Lassalle (fig.1) made his debut as opera singer in Meyerbeer's *Les Huguenots* in Liège (Belgium) in 1868, to become one of the most famous baritones of the 19th century. After a long and brilliant career with performances at all the great opera houses, he left the stage in 1901 to devote himself to teaching, and in 1903 became a professor at the Conservatoire de Paris.¹



fig.1, Jean-Louis Lassalle, Lyon 1847 – Paris 1909.

Jean Lassalle sang in the Czech National Theatre in Prague (fig.2) in the years 1886 and 87, participating in no fewer than 11 performances in six different operas.² His first role was as *William Tell* on the 2nd of March 1886. He performed *Faust* in 1887, first on May 24, with *Don Giovanni* on May 30. His last scheduled role was in Émile Paladilhe's *Patrie!* opera on June 7. What better than to give this celebrated baritone a musical box as a souvenir of his singing in the National Theatre? Not just any musical box but one specially made



fig.2, National Theatre Prague.

for him by the best maker in Prague, Gustav Řebíček!

Both tunes³ are songs for a baritone and listed on a silvered engraved tunesheet (fig.3) together with a depiction of the National Theatre in which Lassalle sang. The first is the folk song; “Vrat mi, mila, ten dar.” (Give me, my dear, that gift), from the Slovácko region which is part of Moravia. It's about a unsuccessful relationship; ‘he’ wants back the gift (a ring with a precious stone), ‘she’ wants to throw it into the Dunaj

(Danube) River. The second air, “Ó zjev se u okénka”, is the aria/serenade with guitar “Deh vieni alla finestra” (Come, come to the window) from Mozart's *Don Giovanni*.

But disaster struck which is why Jean Lassalle a few days later made a final appearance on the Prague stage. A big problem in the 19th century was theatre fires. Some fires happened after hours when theatres were closed, but fires also occurred when people were in the building, on stage, or seated in the auditorium.



fig.3, Silvered engraved tunesheet.



fig.4, *Paris Opera Comique Theatre fire, 25th of May 1887.*

Fires with people present were the most worrisome as lives were endangered and people were often injured or killed. The Opera Comique Theatre in Paris, with which Jean Lassalle was associated, was not spared. On the 25th May, 1887, during the first act of *Mignon* with an audience of about 1,600 people, one of the wings caught fire from a gas jet. The entire stage was immediately enveloped in flames and probably because the iron curtain was not lowered, the fire spread to the whole house (fig.4) killing somewhere between 70 to 100 people. On the 10th of June, Lassalle together with two colleague singers and the conductor Adolf Čech, gave a special concert in favour of the fire victims. Jean Lassalle was the predominant performer, and mainly sang arias from several well known opera's such as *Don Giovanni* - but he also included the folk song from the musical box.

The box itself (fig.5) is only 23 x 12 cm, but it is the most luxurious one I know of for this more often seen 2-air, 10cm cylinder movement. Not the plain simple case in which



fig.5, *Case with pyramid shaped lid and presentation plate on top.*

this type is normally housed, but a finely veneered one with inlay stringing and on the corners small pillars, white interior and even a key compartment (fig.6). The case lock, its plate and the hinges are all engraved and silvered, as is the winding key - nothing but the best for Mr. Lassalle.

The presentation plate (fig.7) on top of the pyramid shaped lid reads: "A Mr. Jean Lassalle un hommage d'admiration et de reconnaissance dédiée par L. Hainz à Prague." (To Mr. Jean Lassalle a tribute of admiration and recognition dedicated by L. Hainz in Prague.)



fig.6, *Inside with white interior and key compartment.*



fig.7, Presentation plate.

Ludvík Hainz was a member of the board of directors of the National Theatre, but also one of the most well known clockmakers in Prague. The company L. Hainz, established by his father in 1836, still exists and is the one that maintains the astronomical clock of Prague's Old Town Square.

The bedplate is stamped with serial number 51041 and gamme number 4342 which is also on the lowest tooth tuning weight. According to Bulleid and also Goldhoorn that number corresponds with a date in the 1870s, but that does not match with when Lassalle was in Prague. Also the National Theatre in Prague depicted on the tunesheet was still a building site in 1877 and was opened for the first time on the 11th June 1881. But during finishing work in August, here also fire broke out and the building was finally inaugurated on the 18th November, 1883.

The recently formed Austrian society EIOU (Erster Interessenverband Oesterreichischer Uhrenspielwerkfreunde)⁴ gives for serial number 51064 a date of 1894/95, but that also cannot be correct, if only because Ludvík Hainz died in 1893. However the latest tune played is from the Strauss opera *Der Zigeunerbaron* which had its premiere in 1885, and that is a better indication that the date of 1887 for the Lassalle movement is correct.

Gustav Řebíček must have encountered trouble with the fabrication of the comb since it is made out of two parts. The treble half abuts neatly that of the bass, but the trade mark stamp is also in the middle and those halves do not match (fig.8). To overcome that ugly sight Řebíček placed a separate plate on top of the comb to cover the problem. That plate is also stamped with Gustav Řebíček's trade mark but curiously with the one he used on his later movements.⁵ This 2-part fabricated comb gives the impression of a rushed job - it would not be the first time a present was bought at the last moment.

All this makes no difference to the end result, a pleasant to listen to musical box with good tone and nicely arranged tunes.⁶ It seems Jean Lassalle was also pleased with it judging by the fact he performed the folk song at the charity concert.



fig.8, Two part comb and cover plate with Gustav Řebíček trade mark stamp.

¹ <http://forgottenoperasingers.blogspot.com>

² <http://archiv.narodni-divadlo.cz/Default.aspx?jz=cs>

³ Thanks to Patrik Pařízek for help with the tunes.

⁴ <http://www.eiou.at/index.html>

⁵ Luuk Goldhoorn, *Die Österreichische Spielwerkmanufaktur im 19 Jahrhundert*.

⁶ <https://youtu.be/VTDGu3yMiNA>

Zuleger's Tanzbar¹

by Uwe Gernert

Dear Friends of Mechanical Music!

What you may read in the following pages, was first written for the Encyclopedia of the Belgian Association of MechaMusica vzm (MechaMusica.be). I made contact with that association by a small advertisement which I stumbled over on the MechaMusica-website. I contacted their webmaster Björn Isebaert for further information and he was very helpful and friendly to me. He asked for an article on small mechanical music instruments after he visited my website, and for his help with buying a Belgian Magic Organa I promised to deliver what you can read now. This article was read by

a French colleague, Jean Nimal, who asked to translate it for their magazine *Musiques Mécaniques Vivantes* and it was published in French in issue No. 99. Shortly after that version was published, Ralf Smolne, President of the *Gesellschaft für selbstspielende Musikinstrumente* asked me if there would be any German translation and I finally had to translate it into German. I'm quite happy that I don't need to translate it again when Nicholas Simons asked for an English version - I did it in English from the beginning because this was the easiest way to translate it to *vlaams* [Flemish.] You may call it "recycling" but I'm quite sure now nearly everybody is able to read it in their mother tongue.

Biographical note

My name is Uwe Gernert and I was borne in Cologne, where I lived till my secondary graduation. Afterwards I studied educational and political sciences and history at Hamburg University. I have been with the German Forces quite a while and so I spent more than one year working in the USA. Afterwards I moved to Bavaria and after my time with the forces finished I stayed in that region, where I worked for a software corporation at Augsburg. After another job as a consultant at Mu I now work as a software-support-specialist in the same city.

I live far away from the big cities in a very small village in the Allgaeu region in an old farmhouse where I have space enough to collect "items", may it be tractors, motorcycles, antique typewriters, clocks or musical instruments - especially mechanical musical instruments. It all began in 1991 when I bought the first Aeolian pianola with some 80 rolls. I was so fascinated about the mechanically produced music that I decided to have more instruments of that kind. O.K., not as big as the pianola again because I made the experience it's not the kind of instrument you have to have two or three of, especially when living on the first floor in a small flat as I did when I began to collect instruments. So in the beginning those collectibles were small instruments like Symphonions, Mignon organs and gramophones. I did not buy my first real organ until three years ago. This was a 26-note, roll operated Baus in Bacigalupo style.

My partner plays music for herself so we have a small collection of violins, violas and brass instruments also. I found some old and very old instruments, especially accordions and bandoneons in German and French flea-markets.

Since she also found it very attractive to play the organ (and "the management" always used my one) I bought a second instrument identical to the Baus organ which came with lots of rolls. The former owner gave it to me heavy-heartedly because for him in his age it was no longer possible to move that heavy instrument in and out of his car. After two instruments it doesn't matter any more how many one has - that's what I found out before with my typewriters, tractors and so on. So now we have six organs, some tanzbars and some other mechanical instruments on top. An end is not in sight and I still enjoy finding nice pieces and restoring them. I want to encourage everybody with a bit of understanding of mechanics to look after their instruments by themselves, it's not rocket-science and you get to know a lot of stuff. (You probably wouldn't need to know all that, but remember: You are a collector!). Have fun! If You want to contact me just visit my website and use the contact page:

www.antiques.bayern

If you read the newspaper as a PDF-file on your computer you may possibly follow my links in that article – so this is real multimedia: Click and listen to the instruments!

¹ 'Tanzbar' is the English spelling. In German it is rendered as 'Tanzbaer' or 'Tanzbär.'

The “Tanzbar” made by Zuleger at Leipzig

The beginning:

Evolution of the Accordion

First of all, we must, willy-nilly briefly deal with a short history of the accordion. This first requires the understanding that of course no one invented the “accordion” from scratch, but different lines of development of the instrument have led to a form which around 1870 originated in an instrument for which we still use the term “accordion” today.

So what are the basic characteristics of an accordion?

First, it is characterised by the fact that with the push of only one button a harmonious chord is generated, because this push will operate several reeds simultaneously.

That brings us to the second characteristic: accordions are instruments which produce their tone through reeds, mostly made from steel.

The third characteristic of an accordion is that these reeds will get their air to play from the pressure of (howsoever arranged) bellows.

Thus we have arrived at characteristic four: The bellows of the instrument is operated manually. This makes it possible to influence the dynamic of the tune played by the player himself.

In 1821 Haeckel in Vienna and shortly after him Buschmann in Germany independently invented mouthblown instruments with reeds. Buschmann in 1822 added a bellows and a button keyboard to this instrument. That instrument he called “Handaeoline”.



An early concertina

1829 Demian added some more chords to the bass of his instrument and patented it as “Accordion”. This invention probably was the first to unite all of the four features mentioned above. At the same time an Englishman named Wheatstone invented the “Concertina”, probably a button accordion, because it didn’t have a piano keyboard (which logically is not important for a “real” accordion because buttons would do the same job). But a piano-like keyboard is a lot easier to use on a chromatic

instrument when the player is able to play by notation (and maybe is used to the piano keyboard). The Bayan (as a chromatic instrument) and all diatonic instruments got along throughout the time of their production without a keyboard, the Styrian, or as another example, the bandoneon, came and still come with buttons.

Obviously, if the instrument is not chromatic, there is no need for a keyboard. From 1830 onwards the Belgian Charles Buffet and the



Early Hohner chromatic button accordion

French Forneau & Busson produced accordions that had a range of 10 to 12 treble voices and two bass buttons. Busson then developed that further; he added a keyboard and called this instrument "Organ accordion". So around 1850 the accordion was in possession for the first time of a chromatic musical scale containing each tone. 1859 that instrument developed further to a three-octave keyboard with upper voices. Both the Wheatstone Concertina from 1844 and the Organ Accordion were tuned to one scale, they were not diatonic and only available in one key - without registration no surprise.

The factory manufacture of accordions began in the 1860s, with many of the former big brand names still known today. So, for example, Hohner in 1857 began to produce bass reeds made from steel in their factory at Trossingen. Sopranis followed 1872 in Castelfidardo and Dallape 1876 in Stradella. Of course, the development of the accordion continued and also its refinement; the first mechanical instrument was probably the "Autophon", which was patented in 1880 in New York and worked with a mechanical sensing of cardboard strips.

Small Intermezzo: As shown, the accordion always has been a chromatic instrument. This is opposed by the diatonic instruments which produce different sounds on pull or push of the bellows. We recall the bandoneon, a large square type of concertina that was developed by Heinrich Band in the 1840s and the also today (again) popular "Styrian". These instruments had and continue to have a good



Diatonic accordion

success because it's possible to learn them without knowing notation (the notation is done by a "*Wäscheleinengriffschrift*" and for me by far more complicated than usual notation), but obviously those instruments are not suitable for mechanisation because of their diatonic character.

From organ building you might know the intonation of otherwise like pipes "on the beat", i.e. the simultaneous sounding of two pipes of which one is tuned a little deeper, the other slightly higher than the ground tone. This of

course can be accomplished for reed instruments too. The first accordion maker who did so was the Parisian accordion maker Leterne in 1854 who patented a reed instrument with a second set of reeds slightly tuned different from the first set. That was the birth of the "Musette" accordion.

Dear readers, if you followed me up to that point it's enough of accordion theory, let's turn to Tanzbars. In fact all of that theoretical knowledge on reeds and wind can be applied on dance organs too (more or less).



Three different Tanzbars

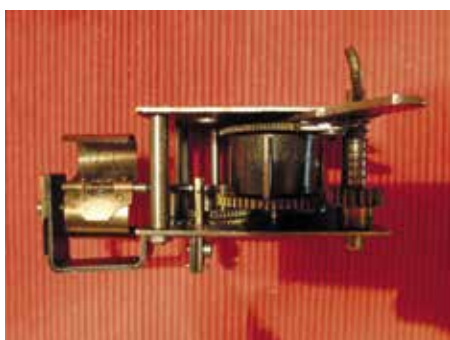


The wascheleine – see text

The mechanised accordion: Alfred Zulegers “Tanzbaer”

To mechanise those instruments was thanks firstly to Anton Zuleger (1849–1918), builder of brass instruments from Graslitz in Saxony. Zuleger founded his firm for building musical instruments at Leipzig in 1872. In 1907 he decided to resign and his successor was his son Alfred Zuleger. In the years between 1903 and 1906 Alfred held several patents on mechanical musical instruments - in 1904 a patent was given for a mechanical accordion. In 1905 the trademark “Tanzbaer” for this type of instrument was registered and this was one of the most successfully products of Zuleger.

The Tanzbar was produced at Leipzig between 1905 and the early 1930s. The most common instrument had 28 notes, usually with double reeds per note, on both blow and suck, giving a total of 112 reeds per instrument. The roll was



A Tanzbar spring motor



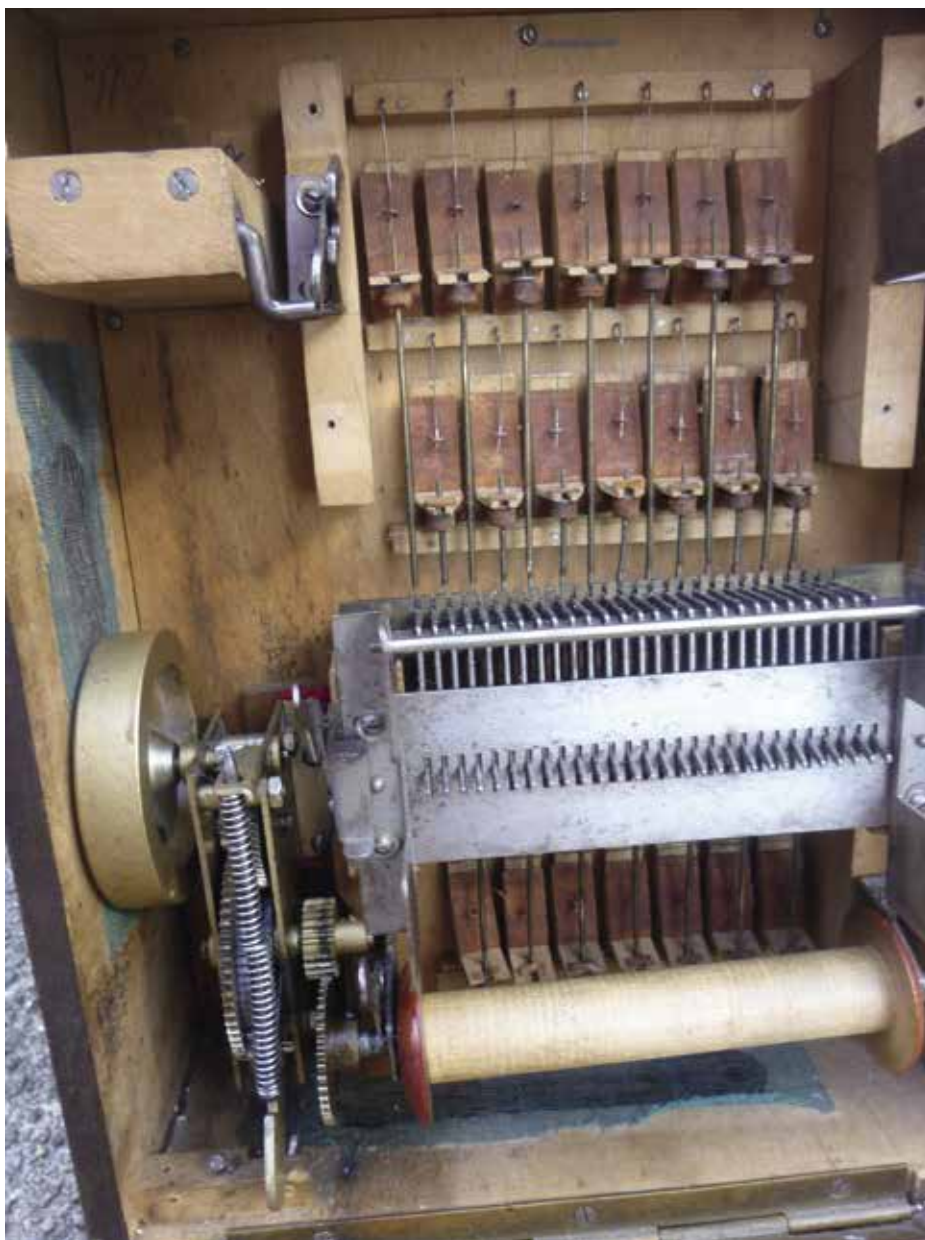
A Tanzbar from 1907

driven by a flywheel motor operated by hand, apart from the very early models which used a spring motor. The common instruments were exported worldwide. There was a total of at least three different sizes and more than 15 different styles of that instrument available, beginning from the first square-formed instruments (which in

fact look like a bandoneon) over hexagonal bodies up to different sizes of rectangular instruments. That most common model has duplex reeds, i.e. two for each note for both push and pull, giving a total of 112. The two reeds per note in those models are an octave apart. A smaller amount of Tanzbars was produced with a 16-note-



A Tanzbar from 1919



Internal view of 1919 Tanzbar

mechanism with the same principles. For me those instruments sound quite feeble because of the single rank of reeds for push and pull, giving a total of 32 reeds and there are nearly no instruments (nor rolls to play) left. I categorize those as toys for kids. The only hexagonal instrument was of the 16-note type and is searched for because of the body of the instrument, surely not for the music it produces.

In some blogs I read about a 40-note Tanzbar also. In my opinion these instruments were a product

of fantasy and I doubted their existence. But there always is the chance of deeper research: In an older blog on mechanical instruments I found an article by a British collector well known by your members, Nicholas Simons, who stated that the instrument does exist.

<http://www.mmdigest.com/Archives/Digests/201012/2010.12.04.04.html>

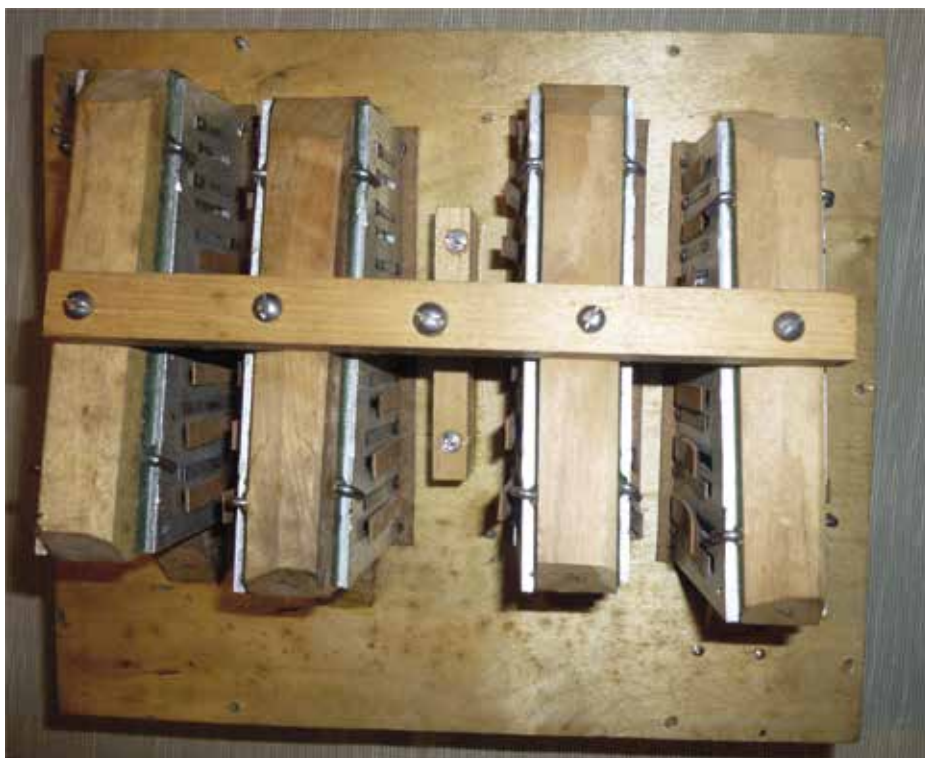
The experience of playing the Tanzbar Nicholas describes in that blog is 100% the same as mine – read about that later on.

For further information on the 40-note I had to contact that gentleman but hadn't any idea how to so I decided to send a request to the Musical Box Society of Great and less than two hours after my request, Nicholas Simons himself answered that request because (as you know) he in person is the Correspondence Secretary of the MBSGB!

According to his own researches there are at least six of those left. And shortly after the first contact I made with Nicholas he gave the proof of existence: He's got one of the instruments himself and sent me some photos shown here by his kind permission.

Here's a statement of Nicholas on the known 40-note-instruments: "I think there are only six, but of course, more will always turn up. I know that the Canadian dealer was selling one, and my friend in Canada (who sold me a few rolls) has one. I also received a set of photos from, I think, a Dutch collector which showed two. [...] I have not yet restored mine. As you can see, the pallets need a bit of work and the rewind shaft is missing. I will also need to recut the rolls onto fresh card as the old ones are damaged."

Since the instrument was not yet restored, Nicholas couldn't tell me how difficult it is to take up the struggle with 12 more notes to be played as opposed to the 28-note instrument. I personally think (and he didn't speak against it) that playing that big one will be hard work, because the whole drive mechanism is not bigger than in the smaller instruments and even those are not easy to handle.



Internal view of 1919 Tanzbar

The most popular were the Tanzbars with 28 notes. In common all of those instruments used a mechanical sensing for the punched tape, driven by the flywheel motor mentioned above. The motor is driven by a ratchet the player has to push on the right-hand side of the instrument which transports the roll over the sensors. As a perforation in the roll is sensed, the mechanism of the Tanzbar opens the pallet for the valve to shut the reed chamber and the tone is produced. Air for the reeds is produced conventionally by the bellows. So the player indeed can play in different velocities and has the possibility to play with a certain dynamic.

I got three of the 28-note-instruments. All in common is that the announcements of the producer to play that instrument instantly without having any idea of notes is very (to be polite) optimistic. It is quite difficult to play at a constant speed and with reference to waltz,

march or tango and their special rhythm without a lot of experience and training. Also the valve shutters have to be serviced continuously to come up with a clear and good sound. But this for sure is as usual for historical instruments: Training and servicing is part of the game.

The oldest of my instruments is dated near the beginning of the production. It is characterized by its square form and the bellows divided in two parts which makes it look alike a bandoneon. These early instruments are driven by a spring motor as shown. All valves of the action are made from wood and the pallets are closed by felt glued to them. I like to play that one because it is quite light and very handsome – this one you can play standing up with no more effort than playing the other models sitting down.

http://www.antiques.bayern/hoch_hindenburg.mp3

The second one to introduce is “a big one”: It is a rectangular

instrument with a very heavy and big case, the bellows is about two times as big as the one in the first one. This comes along with the flywheel motor and this Tanzbar of mine was played up to destruction – the motor's bearings were worn up to a point it wasn't playable any more. I luckily found a used motor from Alois Blüml at Grassau who built new instruments on the specifications of Zuleger some 10 or 20 years ago. There are still two or three of those new build instruments available from him. The price of those is more than for an original, but sure those are nowadays state of the art.

http://www.antiques.bayern/la_mere.mp3

The third one in fact is younger than the two instruments described above (I think about 1920 to 1925). It comes with brass pallets instead of wooden ones and a few more parts look a lot more “industrial” than on the elder instruments. But still the quality of the Tanzbaer is enormous: The voices are still fastened on zinc plates and are built manually, it's sound is still as good as on the elder instruments. The only problem with those brass valves is that the felt glued to those pallets won't stand some hundred years. The felt loosens and if You have to glue them up on the pallets again and don't want to disassemble the whole mechanism it is quite some “artwork” – at least less artwork than to knock down the mechanism in whole and reassemble it again.

This one is smaller than the last instrument described; it also doesn't sound as loud as the bigger one in respect.

It also comes with the flywheel motor which was in proper condition on that one and could be used as it was.

http://www.antiques.bayern/tanzbaer_2_donna_clara.mp3

Number four is a 16-note Tanzbar very similar to that one just described. I don't like that too much, because it really sounds feeble with only 32 reeds – I can't believe Zuleger sold that one in large amounts.

If you look at all of my photos you'll maybe miss a part you've seen on other photos of Tanzbars: the valves in the upper half of all Tanzbars were covered by a steel plate because you have to manipulate the rolls right in front of the mechanism and you may possibly risk interfering with it. For practical purposes when adjusting those pallets I decided to leave them away.

Some words to technique, operating the motor and on behalf of the rolls:

On all Tanzbars the perforations in the rolls operate by a direct key action, with mechanical keys sprung against the card roll and directly linked to the pallets by hard steel wire. The accurate adjustment of the whole mechanism is of paramount importance for the function of the instrument and playability of every Tanzbar. The pallets should be tightened not too much, on most of the instruments I ever played the restorers or rebuilders did too much of their job: the Tanzbar tends to loosen the leather nuts which close the pallets after a certain amount of rolls (ca. 30 to 40 played rolls will give that



Tanzbar flywheel motors

effect). Those pallets will open for their tone instead of involving the rest of the mechanism and produce a constant tone. If the owner tries to get rid of the problem by tightening those leather nuts too strongly, the Tanzbar will be unplayable because the forces to transport the rolls by the motor become too big. Remember that the player itself has to keep the motor in action. As soon as the mechanical forces become too big, the melody will cease and the player's right hand begins to hurt (in fact it does already after the third song on a good adjusted instrument without training). I don't want to mention the forces on the roll - you'll read about that already.

If you loosen those leather nuts to the point that you will hear every tone just slightly and tighten them up again to the point the pallets are closed so that you can just hear the tone and afterwards close every nut by turning it a quarter of a round clockwise up to the point you don't hear the tone, you're on the right

way. You have to pull and push the bellows (usually on pushing you will have to adjust the nut again, because pushing will open the pallet more than the vacuum you bring to force when pulling). Close all of the keys by using a strip of the tape the rolls are made from and use an instrument like a small screwdriver to turn the nuts. Try several times, push and pull, tighten the nuts till you don't hear any more tones but not over that point.

After some time of experience with that procedure you will be able to tick those pallets with your screwdriver to judge if they close enough or not. You always will need the piece of rollpaper or cardboard to close all of the pallets to do the job.

From my point of view and as Nicholas Simon also states there is another challenge playing those ones: the manual steering of the motor's speed. The drive lever is operated by the player's right hand. The lever drives either the spring of the spring wound motor



1923 16-note Tanzbar with roll

or an inertia flywheel via a pawl and ratchet, and that mechanism is geared down to drive the take-up spool. Sounds funny, but you have to give the impulse to the ratchet without any relationship to the music you're playing, it's nothing than giving speed to that mechanism on a constant basis. Because the roll on the take-up spool gets thicker throughout the song, you have to "feel" that speed by the beat of the song you're playing.

Most players are gaining speed when the roll is spooled to the take-up spool because they try to keep the motor on constant speed. If You try to relate the drive-hand to the beat it's possible that a foxtrot becomes a waltz (and vice versa). I tried to train that for obvious reasons - i never made it, it only happens accidentally. Always operate the lever over its full travel, releasing quickly to re-engage. Most of the ratchets "hang" today by wear: Help them when restoring the instrument to give their full

way again, using a very soft spring on the long bow of the ratchet. It will bring the ratchet to the zero-position very quick and you won't have to work too hard maintaining your speed.

The rolls

I for myself destroyed several of the old rolls completely. New rolls (they were available at different sources and maybe are still e.g. Alois Blueml at Grassau, Germany: www.drehorgelwerkstatt.de) don't have the problem because of the new highly durable material they are made of but the old carton-style rolls were shellacked for strength and will be brittle when playing them. I unroll those ones and have a very close look at them. If there are no strips of paper between the different tracks I never would use them. Also frayed sides of the rolls are a no-go, the forces on the roll when playing it are enormous and there is no chance to look inside while playing it - keep off those rolls and find somebody to repunch

them - see above for possible addresses. Repair is more than difficult if not impossible.

For playing the Tanzbar instruments, the above-mentioned Nicholas Simon (who surely has some experience playing them in public) stated the same in 2010: "Always use rolls that are in perfect condition. Slightly weak rolls can suddenly self-destruct as any minor problems cannot be seen by the operator, as the roll is invisible to the player. Old rolls are usually brittle due to being originally shellacked for strength and after being left rolled up for years, will crack across the card when unrolled to play. I use only recut rolls." And another statement I can sign for: "It is easiest to play the Tanzbar sitting down, with its weight taken on your knee. Only when you really know what you are doing, and if you have no heart and lung problems, should you attempt to play it standing up!" And another tip from the same source: "Learn the roll, i.e., the beat, the speed, and the expression. Your pumping of the bellows must be sympathetic to all of these. The more force you apply to the bellows, the louder the music. Change direction of pumping only on a distinct bar line, or similar beat position, and never during a note. Never run out of travel on the bellows, so change direction before a long phrase starts, otherwise you will run out of wind and the music will die."

There is nothing more to comment on those facts.

Editor's Note: *If you feel inspired by this article and are interested in obtaining a Tanzbar, a 28 note one is advertised for sale in the Classified Advertisements section on page 40!*

Register News No 101

by Arthur Cunliffe

It is very seldom that a single piece of paper adds significantly to our knowledge about a musical box manufacturer, but one has turned up recently from an unexpected source. The paper is a receipt from B.A. Bremond and it was found in a box located in America. The receipt may have been signed by Bremond himself and it listed the serial numbers of two boxes.

The receipt has a heading which shows a picture of his works and the medals awarded to his firm. There was also a banner proclaiming "By Special Appointment to H.R.H. the Prince of Wales and Prize Medal Paris Exhibition 1867." The address given is Place des Alpes Geneva. (See figure 1.)



fig.2

delivered "free of all expenses". The box also had a device for altering the tempo of the music. (See figure 2)

This must have been the time when they had started using a new device for selecting the airs. How long it was in use, one can only guess! A close look at the change/ repeat lever mechanism shows that the lever moves some device on the end of the cylinder rather than the usual cam on the great wheel.

Figure 3 shows the tune sheet for Bremond 18216 and lists the 5 airs. Boxes playing 5 airs are not common and why that box was made that way is a mystery. I do not believe 5 air boxes were produced in great numbers as only relatively few other examples have been found to date. Surely boxes with 6 or 8 airs would have been much more attractive to potential purchasers.

An interesting aspect of this box is that at one time an owner had written operating instructions in the French

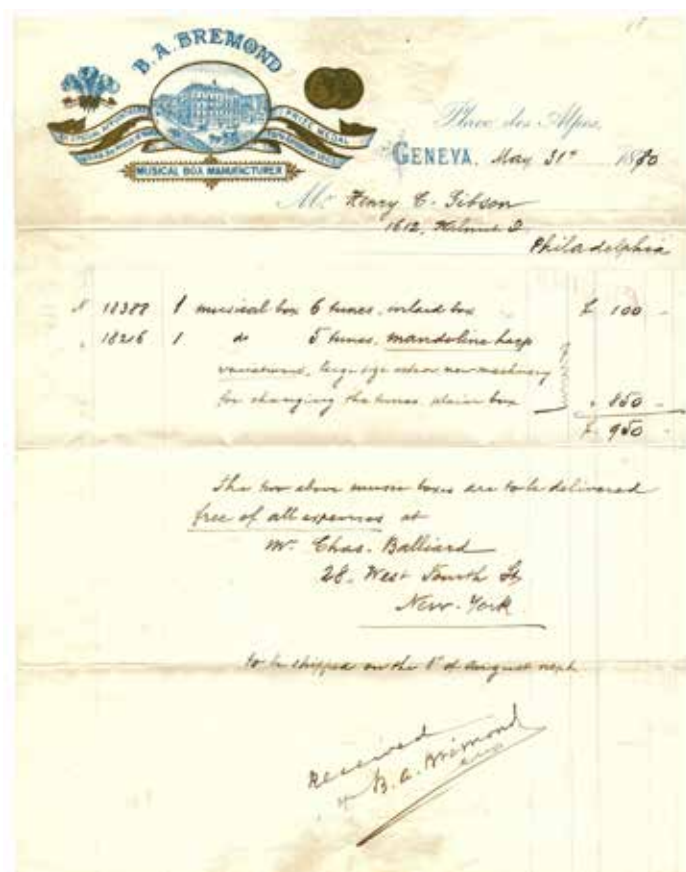


fig.1

The two boxes with serial numbers 18388 and 18246 are 172 numbers apart but they were both shipped to America on August 1st 1882. The first box is described as: 1 musical box with 6 tunes, Inlaid box. The second was listed as "1 musical box with 5 tunes, mandolin harp large size extra with new machinery for changing the tunes." It was interesting to note that the boxes had to be



fig.3

language. These instructions had an official Bremond oval trade label stuck on. They are obviously very old and I presume the work of an early owner. (See figure 4)

When checking on this particular box I was reminded just how much we have all gained from the work of the late Anthony Bulleid. His charts and dating graphs are remarkably accurate only being out by a year or so. I am also reminded that Anthony did use the Register and checked all facts carefully. I always knew something could be wrong if a telephone message came through commencing "Bullied here. Are you sure that -----" as nine times out of ten he would have found a silly mistake or a typing error. We all ignore Anthony's work at our peril!

The recent death of Luuk Goldhoorn is a terrible loss to us all. His collection of smaller boxes and objects of virtue was almost beyond belief. Thanks to Luuk's collection

and unstinting help I have managed to add some examples of smaller boxes and snuff boxes to the Register. Unfortunately many smaller movements were never given a serial number and it has been impossible to register those movements. Although the Register does keep record of boxes of deceased members their names are never kept or recorded for the sake of privacy.

The Register now has in excess of 12,132 boxes noted and more information is coming in slowly. If I am lucky I can register four or five boxes a day depending how much information I have to hand. The Register information is now kept on two computers just to be sure that if one computer fails there is a backup. There are two dedicated members who keep regular copies which are downloaded to them from time to time so all



fig.4

should be well. Please help by sending me information if you are able but a serial number for any box is essential.

Arthur Cunliffe

A Cardboard Disc Playing Musical Box by Kevin McElhone

Before the production of disc musical boxes really got going many musical box makers produced models which did the job, based on the original patent idea, but were soon superseded by a much better engineered solution such as Symphonion's single punch projections changing to double-projections which were soon improved again to the Polyphon type which is widely known today.

One such early model of Polyphon played 8 5/8 inch (22.0cm) diameter discs made of high-density presspahn cardboard. They have punchings round the edge of these fragile discs which look as if the discs were driven by a peripheral drive gear of some kind. In reality the discs are driven from the centre on all examples found so far, so it does not matter that many of the edge drive holes are missing as in



View of mechanism of the cardboard disc playing machine



Another view of the mechanism.



the photographs here. So far less than ten of this rare model have been found but all of them drive the disc using the extra holes punched in the centre of the disc near the pivot hole.

When *The Disc Musical Box Book* was published in 2012, the highest number of disc title was 143, it is now 146. All are titles in German, French and English. The discs found so far include these number / titles (see table opposite) and I would very much like to hear details of any more discs that have survived.

The mechanism is unlike any other found as it appears to use levers to pluck the combs. The disc holds the levers down, rather like an Ariston or similar organette would do, and when there is a hole the spring-loaded lever jumps up and plucks the tooth of the comb. The dampers look like they are made possibly of brass and are above the teeth, rather like some of the early 15½ inch (39.5cm) models which also had dampers above the combs.

The mechanism is clockwork, wound with a lever, and is of the 'instant-stop' type so that as soon as you put the control

to 'off' the disc stops rotating. To remove a disc a lever on the side of the case is moved to lower the metal keys below the casework allowing the hold-down bar to be swivelled out of the way and the disc to be removed. Once the disc is loaded the hold-down bar is swivelled back into place and the keys are raised to read the cardboard music.

Of course, when no disc is loaded the keys need to be in the lowered position to enable the hold-down bar to be swivelled back to the centre of the playing area. The keys are then put into the raised position thereby not straining any of the sprung mechanism. This also locks the hold-down bar in place so it cannot be opened to install another disc. Thus there are a few different things to remember when playing music on this model. The case of this particular example was soft like a sponge from woodworm damage but has been injected with glue and other wood-strengthening compounds to stabilise the case. As there is no lid covering this musical box the mechanism is always open to dust of course.



External view of whole machine, with cardboard disc.

With thanks to Jean-Marc Lebout for providing information from the excellent magazine No.71 of the French Society for which he is Editor and to Ralf Smolne, GFSSM, Germany, for some of the disc titles. If any readers have one of this model the author would like to hear from you to compare specifications and perhaps add some more tunes to the tune list and serial numbers of instruments to the database.

Kevin McElhone

Editor: *Not that you need reminding – Kevin McElhone is the author of The Disc Musical Box Book, published by the MBSGB in 2012, and its supplement, published 2018. These are an invaluable reference for those interested in disc machines; copies of both/either can be obtained from the author.*

Early Polyphon Cardboard-Discs, Diameter 22 cm

1	Prussian National Hymn	
2	Austrian National Hymn	
6	Thee and Thous Waltz from "The Beat"	
7	Kiss Waltz	Arditi
9	Ouverture of "The Merry Women of Windsor"	Nicolai
11	Mignonne dans le berceau de vigne	
12	Silence lies over the sea. Song	
13	The Cloister Bells. Nocturne	Lefebure-Wely
15	Flower-Polka	Ziehrer
16	The Blue Danube Waltz	Strauss
24	The First Dream of Love, Polka-Mazurka	Dellinger
25	Die schoene Polin	Millocker
26	Devil's March	Suppe
28	The Merry Coppersmith	Peter
30	The Bluebells of Scotland	
33	The Mandolinata. Spanish song	
35	Walz out of "The Bells of Corneville"	Metra
37	Southern Roses, Waltz	Strauss
48	Dreaming Waltz out of "The Field Preacher"	Millocker
49	The Wave, Waltz	Metra
59	Danube-Waves, waltz (Waves of the Danube)	Ivanovici
62	Silent Night	
65	Ach wie so truegerisch, Air of "Rigoletto"	Verdi
68	Je Vous en prie! (I Beg You!) Polka	Strauss
69	Corn Flowers. German song	Stevens
70	O, the azure Lake, valse	Millocker
88	Entry into Paris. German military march	
92	The Jolly Student, March	Fahrbach
97	The Mother-in-Law March	
101	Tyrolese Dance, The Daughter of the Regiment	Donizetti
105	German Popular Song	
118	The Trumpet of the Regiment, Polka	Ascher
121	The Favourite, pas Redouble	Donizetti
122	O Tannenbaum, "The fir-tree" Christmas-song	
126	Charlotte Waltz from "Gasparone"	Millocker
130	Singers' Joy, polka	Strauss
131	"The Ambassador" Walz	Kremser
135	The Trumpeter of Sakkingen	Nessler
136	Morning Papers Waltz	Strauss
141	Champagne-gallop	Lumbye
142	Madame Angot Polka	Lecocq
145	O Sanctissima. Christmas song	
146	The Magic Flute. Air of the Sarastro	Mozart
149	"The Magic Flute" duet to	Mozart
150	"The Little solitary rose in the dale" Song	Hermes

Spotlight on...

New occasional feature! In this and forthcoming editions we propose meeting people from the mechanical music community.

In this issue, we talk to Laurence Fisher

Many members and non-members alike will have known of Laurence Fisher from his days of directing Mechanical Music sales at both Christies and Bonhams. Starting at Philips in 1996, via Roseberys, Christies and Bonhams, he most recently headed sales at C&T. Not many specialists can say they have worked at five auction houses handling the same niche-subject objects.

Dedicated auctions all started in the early 1970s. London, especially, was the traditional and predictably successful centre for Mechanical Music auctions for many years. Today, not one auction house within the M25 hosts dedicated Mechanical Music sales.

So where did Laurence go?

"I felt the sudden cold wind of change in Bonhams," says Laurence, recalling January 2013. "So I resigned, setting up with Gavin Douglas in Portobello Rd 'Douglas-Fisher Antique Automata.'" This was a great success but despite the shift from auction to retail Laurence still dealt with the same people and met some great new minds who "either wanted to learn or already really understood the subject."

Tragically Gavin Douglas passed away suddenly in early 2016.

"That was a big shock," says Laurence, "so after some thought I decided to move sideways back towards auction sales and advising. I had more experience in that."

Having first been involved in Mechanical Music sales 22 years ago at Philips, Laurence was back aboard a familiar vessel, and worked with C&T, producing two sales a year. However, auction-market life had changed considerably during his three-year absence. After four sales, having demonstrated that interest no longer justified the enormous amount of work that goes into each sale, he decided to stop.

"Nothing would delight me more than doing auctions again and when the market comes back, I'll be back. Ultimately, it needs the full support of viewers and buyers in person - a room full of people makes all the difference."

Such is the length of time in his career in this subject, doing something completely different was not an option.

"I had been restoring and cleaning up musical boxes and automata for some time. In about 2007, I started quietly advertising in the US and got quite a bit coming over. That's why most of the lots in my sales worked as I would set up a bench in the corner of my office during cataloguing and get to work sorting out this, that and the other; to coin a familiar phrase."

Since the very last auction Laurence did at C&T in June, 2018, his company, Laurence Fisher Consultancy is now up and running, with a website, premises - and waiting list. Singing bird boxes, cages and golden-age automata (1870-1910) are Laurence's main work. From a bag of rusting bits and pieces, through to a mint example missing one screw, Laurence handles a wide spectrum.

"Bellows, bird re-builds and re-feathers, re-stringing, linkages and cams, these are the usual problems handled here. Advice, probate jobs, valuations and so-on. I am strictly speaking self-taught, although the meeting of very important people in this field (some of them no longer with us) has really helped and I learn something new every single day." One such was Laurence's late father, who was a telescope and mirror maker. "A very clever man. I'd spend ages at the bench just watching him on the lathe ... I lived in a huge detached workshop."

Laurence produces a tortoiseshell case from a Bontems singing bird box.

"This is a good example of what I do." Referring to the before picture, he continues, "I developed a method of repairing tortoiseshell so it's pretty much invisible."

Looking carefully, no original crack can be seen.

"Sometimes, I have to change a crack into a natural anomaly in the shell, which can look quite nice, especially

on a mottled example.”

So why specifically automata and singing birds and not musical boxes? He is honest in his response. *“The degree of work to sort out a comb, pins, dampers etc, requires a mind I’ve yet to own.”* His impressive workshop is part new-build and part WW2 air raid shelter. As he explains, *“no change in temperature, no vibration and historical.”* Inside the layout is precise.

“Most of these machines are pre-war, including my hand tools. I trust them more. But I have to make sure the chuck key is out of that Zyto lathe before turning it on - it doesn’t

have an emergency stop!”

Approaching 40 years old, Laurence exhibits the working history and passion of someone nearer 70.

“There is a magic with automata you don’t find elsewhere. And no two objects are the same, regardless of fault. What a wonderful job I have!”

Editor: See the Laurence Fisher Consultancy advertisement for his contact and website details, as well as examples from his extensive and comprehensive portfolio of work to date.

Goodbye ‘King of Pianos’

In *The Music Box* Vol 27 No 8 (Winter 2016) I wrote about a visit to an extraordinary French gentleman whose passion was barrel pianos. Despite his exceptional talent for finding, restoring and preserving these instruments, he was virtually unknown outside the francophone mechanical musical instrument world, and his death at the end of last year has gone unremarked internationally. I print here two

photographs and a translation of his friend’s email so kindly informing me of his decease. The mechanical music world will be the poorer for the loss of his expertise.

From Philippe Beau (with whom he made many discoveries and collaborated in research):

I wish to inform you of the death of my friend Marcel Mino, on 28th November, 2018, at the of 82 years.

You had dedicated a very nice article about him in your magazine a while ago. I am attaching a photo of Marcel in front of a Buisson Rond automatic piano and one where we are together in front of another, a Jules ‘Little Jazz Band’ model.

If you would like to make a tribute to him, please know that for my part I have lost a dear friend and long-standing ‘accomplice.’



Midlands Group Meeting

October 2018

Around a dozen members assembled at the Daventry home of Doug and Val Pell on 20th October for the Autumn meeting of the MBSGB Midlands Group. Doug had divided his collection into its various categories and these were spread around the house. The larger instruments were in the sitting room whereas the smaller disc machines and singing birds were in the dining room. Doug is well known as a tin toy collector and a wide range of antique and modern toys were displayed in the breakfast room. The more hazardous steam and hot air engines were being operated in the summer house.

Ian Barnes is a collector of modern automata and he brought along a large selection of these which he demonstrated. He had one musical toy which was an early Sankyo card strip player which was built into a model of a player piano where the strip passed the roll access hatch when it played, giving the appearance of a piano roll. Another relatively modern toy piano was



brought by Nicholas Simons. This was the Tomy player piano, playing from plastic discs and battery operated. Kevin McElhone had brought a very rare small table Polyphon, where, unusually, the discs played were made of thin card. This played surprisingly well.

The main attraction at Doug's house is, of course, the garden railway. This is a 7 1/4" gauge steam railway that circles the entire

garden and has its station built into the garage. Doug and Val's son Adrian was present to help operate the steam locomotive. Visitors are permitted to drive the battery locomotive but not the steam one, for sensible reasons of safety. The weather was still behaving itself after our long hot summer so there was much jollity in the garden, where lunch was had.

After much music and mirth we had to pull ourselves away from the mechanical and musical delights on show, and set off homewards. Thanks were given to Doug and Val for opening their home to us and for demonstrating the collections.

The next meeting of the Midlands Group will be held at the home of David O'Connor in Lincolnshire. David's collection has recently been enlarged by the addition of a rather special Imhof barrel organ, so I hope as many of you as possible will attend, and even make a weekend of it in the area. There are many other attractions.

Nicholas Simons.



Teme Valley Winders

Christmas Meeting – December 2018



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Detail of cylinder box, showing stamped name 'Aznavour', thought to be an agent.

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Nicholas Simons.



Nicole overture box



Zilatone

News from Other Societies

Periodicals published in English:

Mechanical Music, Vol 64 No 4, July/ August, 2018

(see also www.mbsi.org)

The first feature of this edition, no fewer than twelve pages long, is one in Matt

Jaro's 'Nickel Notes' regular

series. The subject is collector Paul Ciania and true to form, Matt describes how Paul became interested in mechanical music before describing his collection. This consists of several very large instruments, almost by way of an extended catalogue, each with its own history: a Reprodico Piano-Pipe Organ, Steinway XR Duo Art piano, a Mills Violano, Seeburg Style G Orchestrion, an Aeolian Concertola, a Hupfeld Phonolitz ... and more. Of trivial note, it took an estimated 40 hours to re-string the bow on the Phonolitz. Clay Witt then entertainingly but comprehensively writes about how he identified the tunes on a Nicole box acquired from eBay, with the aid of phot-enhancing features on his computer, the internet, and an enquiry to the MBSGB's A D Cunliffe Musical Box Register. In the periodic series 'The Hunt' Jamie Brewer describes his search for a Style 27 folding top Regina. An interesting tale, with a twist at the end. Jamie had long wanted this specific machine, and when it became available had to complete a number of complicated transactions in order to obtain it. Subsequently it needed some attention, the original factory finish then became a matter of interest, and after pursuing a line of research, it was found to have originally been in a Style 28 case! There are a number of pages previewing the 2018 MBSI convention in Detroit, before chapter reports from The Golden Gate, National Capital, Northwest International, and Southern California chapters. The contents conclude with a depressing number of 'In memoriam.'



The AMICA Bulletin, Vol 55 no 5, September/October 2018

(see also www.amica.org)

After the routine introductory columns, this edition continues with a profile of collectors Bill and Stacey Nunn in the regular series Nickel Notes by Matt Jaro. Bill and his wife Stacey run a school of horsemanship in Minnesota, USA, and have amassed an impressive collection of large instruments and sponsoring new musical arrangements for them. This is followed by a seven-page technical item entitled 'Span-limiting Straps on the Ampico B Reservoir', by Bill Koenigsberg. Some historical correspondence on Wurlitzer musical arranging is featured next, before we have another in the occasional series 'Meet the Younger Generation.' The subject this time is Deven Pierce of Washington state, who first became interested by exposure to player pianos. An intriguing little piece about Music Roll Titles at End of Production convincingly argues that Wurlitzer saw the writing on the wall of the end of music roll production. Thirteen pages are dedicated to Association business reports, followed by an account of the 2018 AMICA convention in South Dakota. This edition concludes with several Chapter reports and a number of tributes, including, significantly, some to former AMICA President, John A Motto-Ros, Sr.



Reed Organ Society Quarterly Bulletin Vol XXXVI, No 1, 2018

(see also www.reedsoc.org)

Ironcially for a subject as historical as reed organs, this magazine opens with two items concerning use of the interent – the first draws attention to the Facebook forum, 'Reed Organ Tech', while the second draws attention to the fact that



the Woodville, New Zealand Reed Organ Museum is now featured on Trip Advisor. The next item is less cheerful: an account of a fire in March 2018 in the former Weaver Piano and Organ works in York, Pennsylvania. The buildings were being redeveloped for residential use, but the fire damage was so severe the remains had to be demolished, and an icon of York's industrial heritage was lost. An old photograph offered for sale on eBay featuring an Estey organ in use in a Japanese prisoner of war camp, led editor Charles Robinson to discover the remarkable story of Phil Crenshaw, the oldest surviving chaplain assistant from WWII. (Somewhat removed from our interest of mechanical music, but interesting nonetheless.) Joop Rodenburg then relates the discovery of an unusual Blatchford Reed Organ in Canada, and the research it led him onto. A sequel to an item from 2016 gives us an update on 'The Epic Canadian Reed Organ Rescue', featuring a Doherty organ thought to be a restoration lost-cause which the author undertook to have shipped from Ireland to Canada. Several pages are given over to a detailed account of the challenging restoration, 'a long and arduous journey, a test of patience and commitment to the hobby, but incredibly rewarding in the end.' As usual, the centre pages contain the score for a piece of music, arranged for the reed organ, in this instance the *Scène de l'Église* from Gounod's *Faust*, and his *Choral* or *Entrée*. This edition closes with a short item about the bulletin's printer, and an advertisement of a Vocalion organ for sale.

Reed Organ Society Quarterly Bulletin Vol XXXVII, No 2, 2018

(see also www.reedsoc.org)

This edition is the usual mix of items from simple questions to restorations, discoveries of instruments ... thus Duane L Adams finds an unusual keyboard on a Farrand & Votey organ (no 16735) and asks whether



it is a chord player. This is followed by an interesting contribution from New Zealand about Milton and Rosalie Wainwright's restoration of an Imperial Organ, assisted by as number of people with specialist skills. We then learn that a 1908 Estey Artist's organ can be foot or hand pumped, with the latter being quite challenging! A brief cautionary tale follows by Kevin Bishop which demonstrates the folly of disposing of your old reed organ when you acquire a large pipe organ – you need back up when the pipe organ fails. Passing over 'World Saved by Estey Organs' and 'A Real Bachiller Party', we come to a longer article about a Vocalian organ. Another cautionary tale, this time advising the reader not to let out your home to a film production team as a location. Also, eschew, if you have any influence in the matter, the dubbing of instruments in film & television productions. For instance, there is an inconsistency in the organ at Edith's wedding in *Downton Abbey*. Thus we have recorded for posterity what may be the only Vocalian organ to feature in a film. To more serious matters, and a well-written and unusually long (over ten pages) article about 'An Estey JJ on a Mission.' As might be guessed, the title is a play on words. The JJ was a portable reed organ, and part of the article describes how portable organs found favour in the 1870s with the spread of Christian evangelism in the US and other, less developed countries. Designs became ever more ingenious to facilitate their portability. Overall the article is a delightful and satisfying mix of history and technical detail relating to the restoration of said organ, with useful and comprehensive illustrations, culminating in an account of its accompanying the East Coast (of USA) tour of a traditional Irish music group. Normally advertisements wouldn't receive comment, but in this instance we have come full circle with one selling a 1912 Aeolian Orchestrelle, restored by Richard Vance, deemed to have been the authority on the subject. Yours for \$15,000 – did I say it was in Florida ...?

The Player Piano Group Bulletin, no 217, Autumn 2018

(see also www.playerpianogroup.org.uk)

In his opening remarks,
Chairman



Rowland Lee

refers to how frequently he is offered an unwanted piano or organ – a theme echoed elsewhere in this magazine of ours. A number of pages report on the PPG's 2018 AGM, and there is a review of the concert which followed it. This consisted in part of a recital on the exceptional Ampico B installation in a Mason & Hamlin model RA grand piano, belonging to Dr Paul Salmon, who is also a member of MBSGB. (Not recorded in this bulletin is the story of the extraordinary lengths that were gone to to ensure that this instrument was there.) There is an item entitled 'Restoration in Retirement' in which John Cassels describes how with no knowledge or expertise, but with advice from various sources, embarked on the restoration of the player mechanism of a Steck piano, 15 years into his retirement. (Good to know of at least one instrument saved for posterity.) Another item features the pianola taken to the Antarctic by Cpt Scott and his team in the 1910/11 expedition. The bulletin concludes with a report on the Autumn social meeting at Ditchling, an account of the MBSGB's visit to Lincolnshire in April 2018, a selection of photographs of the Aeolian Company, and a reprint of some promotional material relating to the Duo-Art piano.

Vox Humana, July 2018

(see also www.moos.org.uk)

This edition commemorates or celebrates a number of outstanding events in the first half of 2018. The radical decision to hold the MOOS AGM in Cornwall (thought to be potentially too inaccessible) was hugely appreciated by those attending, there is a photo-montage from the 2017 MOOS continental trip, and an account of the 15th Southern Counties Organ Festival (Devizes). There is an extensive report on



the findings of Richard Dean following his research and consultations with officials of the Department for Transport on the proposed changes to the rules on testing and plating of historic vehicles in the UK. This is complemented by publication by Matt Gamble of links to press releases from the Department for Transport. Pam Metcalf informs us of new organ on the scene, a reproduction 89 key Marengi being built in Shropshire by Mark Rawlings. Matt Gamble also writes about the Louis Hooghuis 'Prince Carnival' dance organ which has undergone a 'transmogrification.' This edition also contains the second part of 'All Organs Bright and Musical' by Paul Bellamy, an item about the Peeters Collection in Belgium, and Chris Richmond writing about his interest in organs.

Musiques Mecaniques Vivantes, no 107, 3rd Quarter, 2018

(see also www.aaimm.org)



This edition contains an account of the business conducted at the AAIMM AGM of 25th March, 2018. A brief piece by Philippe Beau relates the rescue of a 'baby' piano from destruction in Brittany. Jean-Marc Lebout and Raymond Messelier write about the Brussels piano business in the early 20th century (mechanical, automatic and electric pianos), and the conglomeration of firms in this field in Brussels. Another contribution from Philippe Beau waxes lyrical about the quality of Regina instruments, whilst Jean-Marc Lebout shares with us some recorded gems to be found on the internet. An insightful account of the state of the 'market' or interest in mechanical music appears as a translation by Jean-Marc Lebout from something originally written in English by Laurence Fisher. As Laurence says, (I'm paraphrasing), we can no longer rely on selling the idea of mechanical music by labelling it as retro or antique. Optimism returns with the next item, an account of a visit to a family in Santiago de Chile, where four generations of the Lizana family preserve and enjoy a

tradition of grinding organs. In the 1920s Hector Lizana became acquainted with the original *chinchin*, a large wooden chest with two cymbals, carried on the back, which often accompanied organ grinders. Later, he developed the technique which is now used by present day *chinchineros* - many of our readers may well have seen these entertaining performers at recent organ festivals in Waldkirch. The title of the next article, 'Mechanical Music of the XVIII century' is somewhat of a decoy, as its author, Jean-Marc Lebout, explains he is only going to share some hitherto unknown discoveries he came across during research, which he believes are of interest. These are mined from a document entitled *Catalogue raisonné d'une collection considerable de diverses curiosités en tous genres, continues dans les cabinets de feu Monsieur Bonnier de la Mosson*, produced in 1744. (In other words, a catalogue of a variety of curiosities in the collection of a certain Bonnier de la Mosson.) Jean-Marc selects a few. In a sidebar he also recommends readers consult more material on this topic on the AAImm website. (Seriously: do!) Other items in this edition include reports of organ festivals, a round-up of sales-room results, additional material about French retailers and manufacturers of mechanical and automatic pianos, a brief item about Jean-Marie Brun, the 'inventor' of the Brunophone (piano), and a notice informing readers of a visit to the Les Gets museum in June 2018 of the renowned painter and sculptor, Walter Spitzer.

L'Antico Organetto, journal of the Associazione Musica Meccanica Italiana, August 2018

(see also www.amm-mi.it)

The first article in this edition, by Giorgio Farabegoli

and Franco Severi, is about the 30 note Racca invented by Giovanni Racca and presented at the Bologna International Exhibition of Music in 1888. The next six pages are occupied by a reprint of an article by Antonio Latanza first published in La Ricera Folklorica no 19 (1989) about the



genius of Lodovico Gavioli, styled 'inventor of the fair organ.' Unfortunately this appears as a facsimile, with the consequence that the magnificent images accompanying it are rather small. Another item consists of a report of a five-day event, the 2018 annual congress of IAML (International Association of Music Libraries and Archives) which took place in Lipsia. On the 24th July, the topic under consideration was 'Preserving piano rolls and shellac discs.' The concluding item is 'I Cantori del Carnevale'; from its appearance it would appear to be a reprint of something from an old publication, but unfortunately its provenance is unknown. The carnival in question is a barrel piano fair in Milan, and the photographs show dozens of these instruments ranged haphazardly in the street. Curiously, I had recently been told about an annual 'barrel organ' (sic) festival which takes place in Rome each January.

Journal of Schweizer Freunde Mechanischer Musik, No 132, August 2018

(see also www.sfm.ch)



This edition carries a report of the Swiss society's general meeting held in the Klang-Maschinen Museum in Dürnten, Zurich, in April 2018, at which members enjoyed an outstanding buffet meal and plentiful mechanical music entertainment. After a tribute to the late Urs Bertschinger (described as a 'shooting star' of the organisation), there is a review of a new CD produced by Peter Rohrer. A page is dedicated to promoting Mechanical Music Radio, which is followed by a feature about Hans Kunz, an organ builder and collector. We are then informed of a new special exhibition in the Museum für Musikautomaten in Seewen. A glimpse of the society's first 'open-house' day follows; a success which would seem to indicate that more of these should be organised. For a little lighthearted relief – although it was from this at the time, being a rather fraught experience of moving a very heavy object – we can read about transporting a 1923 Weber Grandezza, related by Jacqueline and Peter Both, who periodically regale

readers with challenges of this nature. Next I was pleased to find an item describing Walter Behrendt's 'brain-child' (?) method of exhibiting mechanical musical instruments, as the gentleman himself had whetted my appetite in a personal telephone conversation. (It is hoped to publish a translation in due course in *The Music Box*.) we are then treated to a visit to the collector, Jean Furrer, who is not only fortunate enough to have an interesting collection of mechanical musical instruments and automata, but houses them in a traditional-style chalet building with a stunning view of the Valais region of Switzerland.

Het Pierement, Year 64, No 4, October, 2017 (see also www.draaiorgel.org)

This edition opens with an article about an organ named *Brandweer* (which translates as Firebrigade!), celebrating its 60th anniversary of playing in Voorburg, 45th anniversary of its owner playing it, and 30 years of his ownership. As with so many articles in the Dutch journals, because of the strong tradition of organs playing in the streets, there is no shortage of period photographs and documentation. This is followed by an initiative to educate school children about organs, using a sort of model organ kit. The next item is the second instalment of one titled 'Memories of Bremen and Hamburg', by Wim Snoerwang. Another 'second instalment' is offered by Tom Meijer, this time on the subject of 'Looking for Th. Mortier.' Another 'memory' item features an organ called *Stijvebeeldekas* which plied the streets of Zwolle. This is followed by instalment no 6 of 'The Symphonia Archive.' In the '60s the Symphonia firm sold large Mortier organ to the USA. Another regular topic is visited in the next article, a profile of François-Adrien Boieldieu, French composer, amongst whose works are 'The Caliph of Bagdad' and 'The White Lady.' There are a couple of pages of short 'news' stories, followed by a more lengthy report on the 2017 Waldkirch Organ Festival. This edition concludes with a calendar of events and more short 'news' items/notices.



Classified Advertisements

FOR SALE

For sale:

Oak cased 11.7/8 SYMPHONION long case clock in exceptional untouched condition. Working without fault, plays crisp. Complete with 12 good discs. £6750 o.v.n.o. P/X overture box, cash either way. Tel: Mark. 07905 554830 or email: mikado54mark@gmail.com

For sale:

I am moving house and having a clear out of machines and parts that have been accumulated over the years: Polyphon 104 (19 5/8") Pediment. (Good reproduction pediments that are surplus to requirements. Can be supplied 'as is' in the white wood or stained and polished); Polyphon 105 (24 1/2") Motor Cover. Polished and glazed; Symphonion 25 1/4" Pediment in excellent condition. If anyone is interested in a 'project' I have a Case, Motor, Bedplate and Combs to make a Symphonion 25 1/4"; a motor from a 19 1/8" Symphonion. An Eight-Air Nicole Freres Music Box with a Double Spring Motor. Contact: Steve Greatrex. 07774 418 706.

For sale:

Ampico upright Player Piano [Cambridgeshire]; Aeolian model "F" Orchestrelle 8 feet tall, 116 note, fully rebuilt new bellows, pouches and valves etc; Set of Piano tuning tools and wad-punches for punching out leather & felt, I will not need these any more; Triola Zither + up to 40 rolls; Tanzbar 28-note roll-playing Concertina, bellows rebuilt so plenty of air; Small Cylinder box 6 Hymns all in German, unusual; Cylinder box larger 10 tunes; Symphonion 13 1/4 inch edge drive nice clean working well £950 ; Amorette 16 note; Also Piano rolls including newly made Boogie and upbeat titles; Organette music, new piano roll boxes, Disc storage bags, spare parts for Organettes. Clearing last pre-punched 20-note music for card-strip playing musical boxes and blank card for the 15-note size. Wooden disc storage boxes to clear space. About 100 other instruments all around the UK, please ask for list & photos. Kevin McElhone 01536 – 726759 kevin_mcelhone@hotmail.com (note the underscore _ between my 2 names)

For sale:

Early lever wind 8 air mandolin cylinder musical box by Ducommun Girod. Unrestored condition, all good and plays well, serial number 20187. 13" comb and cylinder, possibly kin original condition apart from case which has been repolished. Needs one tooth tip on treble end. Original tune card stuck to underside of lid – a bit tatty but readable. £895. John Humphrey. Tel.: 01934 823081

WANTED by members & customers

Wanted:

Wanted for my personal collection: overture box, prefer key wound, or exposed controls, metal tune sheet a big bonus.

Top Price's paid for: Reymond - Nicole / François Nicole / Falconnet / F.Nicole / or early Lecoultre.

Later overture examples also considered. W.H.Y ?

Also wanted exposed control cartel boxes 3 & 4 air...

Discreet, Flexible, no nonsense instant payment.

Tel: Mark. 07905 554830 or
email: mikado54mark@gmail.com

Wanted:

Pair of combs for a Polyphon 104 (19 5/8) or a complete bedplate. Contact: Steve Greatrex. 07774 418 706.

Wanted: Includes a different selection from my wants list this time as I got NO replies from the last issue: Raffin 31-note street organ; small "A" Nickleodeon; Thoren's 4 1/2" disc musical box movement or one in a poor case; Cylinder Box with Butterfly strikers; Small upright 1d in the slot Polyphon 11 or 15 1/2 inch; Pediment for Polyphon 19 5/8; Duo-Art piano rolls. Kevin McElhone 01536 – 726759 kevin_mcelhone@hotmail.com (note the underscore _ between my 2 names)



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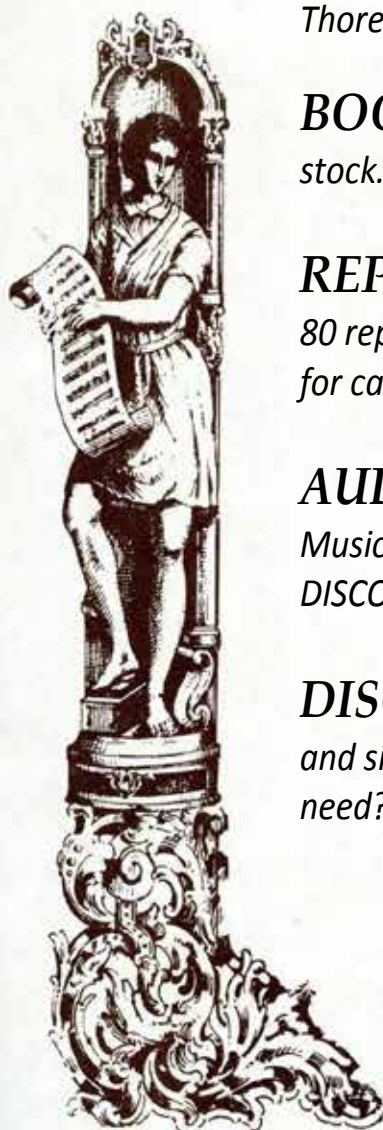
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**Station-type Musical Theatre,
c. 1890**

Estimate: £ 10,500 – 15,500 /
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**Lifesized Leopard
Automaton by J.A.F.,
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by Renou, c. 1900**

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c. 1890**

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**Symphonion Musical
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**Singing Bird Box by
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**Contemporary Musical
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“Putin Ecrivain”
by Christian Bailly**

Estimate: £ 17,500 – 22,000 /
€ 20,000 – 25,000 / \$ 23,000 – 28,000

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