

# *The Music Box*

*An International Journal of Mechanical Music*

## *In this issue*

*The Symphonion at the  
Bankfield Museum*

*Updated Tables for  
Sacred Air Boxes*

*A Journey into  
Mechanical Music*

*More on Austrian  
Musical Box Makers*

*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.

Cost: **£25.00** to members; **£30.00** to Non-members; plus P&P at cost

## 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 2<sup>nd</sup> Hand copies are occasionally available in on-line auctions.

Cost: **£20.00** to members; **£25.00** to Non-members; plus P&P at cost.



### 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

Cost: **£40.00**; plus P&P at cost

\*\*\*\*\*

#### 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 & Described  
Invaluable aids to identifying the maker of a cylinder musical box.

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

Cost: **£10.00**; plus P&P at cost

\*\*\*\*\*

#### 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

Cost: **£40.00**; plus P&P at cost

\*\*\*\*\*



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](http://www.mbsgb.org.uk)



# Contents



## Society Business

<i>Society Officers and contact details</i>	130
<i>Editor's Column</i>	131
<i>News &amp; Society Topics</i>	132
<i>Dates for Your Diary</i>	171

## Features

<i>Any Fool Can Play a 'Pianola'</i>	138
<i>Repairing a 25 ¼" Symphonion</i>	140
<i>Sacred Airs on Musical Boxes – update</i>	147
<i>A Journey into Mechanical Music</i>	155
<i>Did Rzebitschek Make the First Musical Box?</i>	159

## Regular Features

<i>Letters</i>	137
<i>This, That, and T'Other</i>	163
<i>Register News</i>	163
<i>Society Meeting Reports</i>	165
<i>Classified Advertisements</i>	172

*'On inspection of the stop-work I noticed there was no pin to drive the stop finger ...' (see 'Repairs to a Symphonion Disc Player', p 140)*



*"... my wife Jeanette is also a mechanical instrument lover and she accepts the many instruments in our living room ..." (see 'A Journey into Mechanical Music', p 155)*



*'... it is unclear what actual function the so-called "comb groove" has ...' (see 'Did Rzebitschek Make the First Musical Box?', p 159)*



*Front Cover:* Detail of box thought to be made by Soualle, shown at MBSGB Bradford meeting. Note the crafted wooden winding lever grip, and the unusual position of the winding lever located over the spring motor.

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

An incorporated private company limited by guarantee  
Reg. no. 10766572, reg. address:

Southgate Chambers, 37-39 Southgate Street,  
Winchester, Hants., SO23 9EH.

### Officers of the Society and their duties

Note: Unless stated otherwise, the undermentioned form  
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**Webmaster** Kathleen Turner, antiquekate@hotmail.com

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**Auction Organiser:** John Farmer, john@musicanic.com

**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 February, 2020.**

**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

This edition could be subtitled 'A Box of Bits.' In it you will find a letter relating to Debain's Antiphonel, (see Vol 29, No 3, Autumn 2019), an up-date on the appeal to rescue the Kinloch Castle orchestration, (see Vol 28, No 5, Spring 2018), and details of the film with a player-piano on the soundtrack (see Vol 29, No1), more detailed information about the Fondo Manuel de Falla (see Vol 29, No3), and notification of a significant conference on the topic of piano rolls taking place in Switzerland next June. To tie in with this surfeit of piano roll material, we publish a short examination by Arthur W J G Ord-Hume of the statement 'Any fool can play a player-piano.' As a result of on-going research into sacred airs on musical boxes, new information has come to light; in the centre pages of this issue you will find the up-dated tables reflecting the new data.

In amongst the 'News' is a number of links to follow for further in-depth reading about the topics highlighted. I cannot recommend too highly that you take a look – in our modest magazine we are rarely able to publish 'serious' academic work, but the internet facilitates access to some excellent research items to increase our knowledge and understanding.

We also have once again an item about how a collector's interest was sparked - by player pianos! - and the interest in musical boxes it led on to. In this instance This is a topic we hear about all too infrequently. How many times has someone's interest been piqued by hearing an instrument in a museum, for example? (My own was.) And what did they do about it? What sparked your interest? Do you have a favourite instrument, and if so, why? Please do share with us.



*Alison Biden (centre) with Steve Jaikens (left), volunteer with Calderdale museums, and George Drake (right), retired Curator of Calderdale Industrial Museum (see item on Bankfield Symphonion and Society's Bradford meeting.)*

You will also find an alternative perspective on Austrian musical box manufacturers, submitted by member Dr Otmar Seemann, who describes himself as a colleague of Dr Helmut Kowar – although Dr Seeman informs us that they 'do not always agree on certain matters.' You may find his article controversial – or not, as the case may be.

We are indebted to our advertisers for their continued support. If you are becoming 'blind' to the advertisements because they are familiar, I would urge you to look carefully at the one on the back outside cover, which does change from edition to edition, though at a casual glance it may always look the same. A quick perusal this time indicates that there are some fine items coming up for sale this November; further information can easily be obtained via the internet. One has to hope that any fall-out as a consequence of the proposed departure of the UK from the European Union on 31st October (at time of writing) does not adversely impact on any British purchasers who might be tempted. (This sounds

like another topic which will need an up-date in months to come ...)

I am sometimes asked why *The Music Box* does not carry reports of meetings of 'sister' organisations, and in particular the annual conventions of the MBSI. This may be a very subjective view, but a balance needs to be struck in the content of the magazine between social reportage, especially if it concerns people unfamiliar to our own members, and 'more serious' content. This is not to deny that there are some superlative collections and instruments located outside our tiny cluster of islands which deserve featuring as the main focus of an article in their own right, if the opportunity arises. Meanwhile, an unusually long report on the recent MBSGB meeting in Bradford for once has been indulged, hopefully to convey what varied enjoyment can be experienced at one of our meetings. Do come along!

Finally, as this is the last edition for 2019, may I wish everyone the compliments of the forthcoming festive season, and say how much we look forward to your company, both literal and virtual, next year.



# News and Society Topics

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*(Left) Cheryl Hack presents donation towards the Kinloch Castle orchestrion appeal to Alison Biden (right)*

## Kinloch Castle Imhof & Mukle Orchestrion Appeal

The Kinloch Castle Friends Association continues with its appeal to raise funds to restore the Imhof & Mukle Orchestrion (see *The Music Box*, Vol 28, No 5 Spring 2018), thought to have the largest of any known scale by Imhof. The KCFA has now set up a dedicated account for donations specifically towards the orchestrion restoration fund. They are hoping to raise £60,000 for this project, which will require the removal of the orchestrion from the Isle of Rum; the work can only be undertaken once KCFA has this amount. In the event that they fail to reach this goal, monies donated for the orchestrion will be refunded to the donors (less any administration charges.)

The KCFA has been successful with publicising the appeal in the Scottish press. The most recent (at time of writing) was an article which appeared in *The Scottish Field* at the end of August which coincided with a presentation made by Alison Biden at the annual convention of the Musical Box Society International, in Rockville, Maryland. Both MBSI and MBSGB were mentioned in *The Scottish Field* article (see <https://www.scottishfield.co.uk/culture/bid-to-raise-60000-to-save-castles-rare-instrument/>)

MBSI member Cheryl Hack was so moved by the presentation that she made a significant donation to the appeal fund. For an update on how things are progressing, and/or to sign up for their periodic newsletters, go to [kinlochcastlefriends.org](http://kinlochcastlefriends.org).

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## Film Premiere of *Us Amongst the Stones*

It was reported in Vol 29, No1, Spring 2019, that film director Dictynna Hood accompanied by her composer, Michael Roberts, had visited one of our members shortly after Christmas and made recordings of their player piano, to be used as part of the soundtrack to Ms Hood's latest film. Now finished, and entitled *Us Amongst the Stones*, the film has been selected to be screened during the forthcoming British Film Institute London Film Festival, constituting its world premiere. The central character is played by actor Laurence Fox, possibly best known to British audiences as Hathaway in the popular TV series, *Lewis*, and Lord Palmerston in ITV's *Victoria*. MBSGB gets a mention in the film credits.

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## The Pinned Barrel as Music Archive

Arthur Ord-Hume very kindly drew my attention to this article available to read on-line or download by Dr Johann Norrback at the University of Gothenburg. The subject is Pehr Strand and how the pinned barrel acts as a music archive.

<https://gupea.ub.gu.se/handle/2077/60576>

Do have a look - it is a fine piece of scholarship (all in English.)

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## Further evidence of the importance of automatic instruments as a research resource

Shortly before going to press we received the following notification from Jerry McBride, Head Librarian at the Music Library and Archive of Recorded Sound, Stanford University, CA 94305-3076 (USA):

**Second Global Roll Meeting** Registration is now open for the 2nd Global Piano Roll Meeting which will take place as an international conference in Switzerland at the Hochschule der Künste, Bern and the Museum für Musikautomaten, Seewen June 6–8, 2020. See this page to register: <https://tinyurl.com/y64senbf>. Information about the Meeting is at <http://www.hkb-interpretation.ch/2nd-global-piano-roll-meeting.html>.

The conference will include papers, presentations, and performances and be conducted in English. It aims to be an international forum for enthusiasts and professionals working with paper rolls and pneumatic roll playing instruments. Virtual participation is also planned.

Music rolls and pneumatic instruments are a vital part

of the history of recording and mechanical music. They provide a rich window into the technological, musical, cultural and economic history of the late nineteenth and early twentieth centuries. Recent projects to preserve rolls by scanning and digitization have sparked a wider interest in the field. This has allowed for technical studies of rolls, which are an early digital record of music-making. Archival documents are also yielding insights into the business and technology of roll manufacturing. These are among the many diverse topics that have brought individuals together from around the world to share their work with rolls.

Topical areas may include but are not limited to the historical study of piano and organ rolls, pneumatic instruments, roll manufacturing, archival preservation and access, performance studies utilizing rolls, and descriptive/ investigative work with collections.

Slots are of either 30 minutes (20' presentation + 10' discussion) or 45' (30' + 15'), the final decision on the length of each paper stays with the organizers. Lecture-recitals will generally be 45 minutes. **Proposals should be sent to** [daniel.allenbach@hkb.bfh.ch](mailto:daniel.allenbach@hkb.bfh.ch)

The program will be designed around responses and paper proposals that are received. The goal is to focus on new topics, findings and research rather than repeating presentations given at past conferences.

Possible topics and/or panels include:

- Welte, Hupfeld, Philipps, Ampico, Duo-Art research
- 88 note rolls: national/popular music
- Instrument mechanism/restoration
- Performance practice studies

Possible Working Meetings:

- Scanning/managing collections
- Global roll/instrument database

Participants who have indicated already that they will attend include:

- Esther Burgos-Bordonau (Madrid, Spain)
- Herman Gottschewski (Tokyo)
- Birgit Heise (Germany, Hupfeld)
- Neal Peres da Costa (Sydney, AUS)
- Joshua Rapier (Los Angeles, USA)
- Hans-W. Schmitz (Germany, Welte)

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## Fondo Manuel de Falla up-date

Whilst on the topic of piano rolls, you may remember in the last edition (Vol 29, No3), a request on behalf of the Fondo Manuel de Falla for piano rolls featuring music composed by Falla, especially any performed by him. Since then we have received a more comprehensive description of the Fondo's resources, produced here for anyone interested in this particular area of research:

The documentary collection of the Manuel de Falla Archive is constituted by scores and musical manuscripts, more than 23,000

correspondence documents with which the epistolary relationship, practically complete, between the composer and the person or institution with which it relates can be reconstructed. Personal documentation and other manuscripts that allow the researcher to approach the world of ideas and the creation of the composer and his time, as well as his daily life. The personal library of Manuel de Falla. It is made up of about 4,500 printed books and scores, and 223 magazine titles.

Photographs: The collection of photographs from the Manuel de Falla Archive contains some 2,300 documents restored and catalogued Concert hand programmes in which works by Manuel de Falla were performed or in which he acted as an interpreter. Also included are the concert programs that the composer attended.

Press clippings, Spanish and foreign, compiled by Manuel de Falla throughout his life and related to him and his works or topics of interest.

There are other smaller collections in the Archive, but none the less interesting, such as the Audio-visual Material, which contains editions of the first half of the 20th century and historical recordings, and the Graphic Material, which contains posters, sketches for figurines and decorations, watercolours, etc.

In relation to the music production of Manuel de Falla for mechanical instruments and, in particular, for pianola rolls, it was a piece of research still to be done and we have proposed to address it, since a large part of Falla's own composing activity (1900-1930) was coincident with the rise of this mechanical means of musical reproduction that begins to decline at the beginning of the decade of the 30s of the 20th century.

The characteristics of the music of Manuel de Falla, with strong popular roots, and of great reception among the music fans make him particularly interesting because of the multiple editions that some pieces of his music

were made for commercial exploitation. The existing documentation in the Manuel de Falla Archive will also allow us to reconstruct the history of the composer's own relationships with pianola roll producers around the world.

### MBSGB Member Wins First Prize in Carnival

We received the following item about member and collector, George Somerset, from a Christopher Stone, who is one of the organisers of the Whitstable (Kent) Carnival Association:

George Somerset, an MBSGB member, featured in Herne Bay carnival in August as part of Whitstable Carnival Association's float. Originally booked to appear at Whitstable Carnival itself, due to unforeseen circumstances the Carnival Committee were unable to get a car to pick him up on time. The following week, however, he was definitely the star of the show, winning the Whitstable Publican's Prize for the best float, and charming the crowds both with the quality of the music, and with his stylish appearance. Wearing a Henley Boater's Blazer and a straw boater, with a bow tie and a striped shirt, he looked the very model of a Victorian gentleman.

Unfortunately, due to the high winds that day he was not able to keep the boater on for long.



*George Somerset – perfectly dressed for the occasion*

He sat in a remade Surrey carriage advertising the Whitstable Carnival Association, next to Belinda Murray, the WCA chair, who was dressed as a pirate. Belinda took care of George's rollers, feeding them to him as required, which were played on a Gem Roller Organ made by the Autophone Company of Ithaca, New York.

Music included *Yellow Submarine* by the Beatles, and *Rock Around the Clock* by Bill Haley.

The music was amplified through a PA system in the car pulling the float, but was actually loud enough to be heard without, despite the blustering wind. Many of the spectators commented on how original the float was.

George plays his music box regularly outside Whitstable Library, from 11-2pm every Saturday, although he has been unable to recently due to illness. Whitstable Carnival Association Treasurer, Chris Stone, said, "George is welcome to bring his music box to our carnival any time, and we hope to be able to feature him prominently next year."



*George (centre) receiving his prize*





Member George Somerset playing his organette

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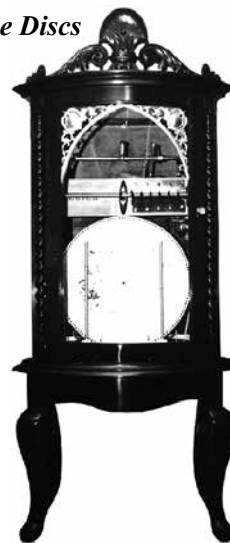
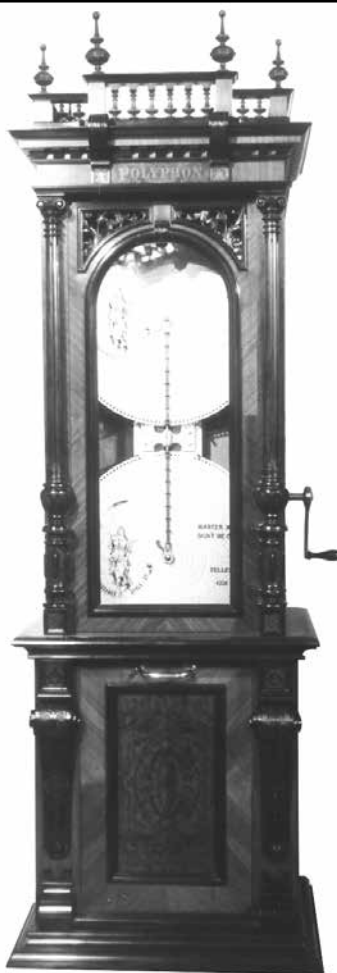
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Arthur W.J.G. Ord-Hume



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(visitors welcome by appointment)  
**email:** lesterjones@btconnect.com **phone:** +44(0) 1243 785421

### Another Spanish composer on Piano Rolls

An item appeared recently on facebook about the incidence of the Spanish composer, Enrique Granados, on piano rolls. It is well worth following this link if you are at all interested in what can be learned from the study of piano rolls. The draft article can be freely read on-line:

[https://www.academia.edu/37305308/GRANADOS\\_THROUGH\\_THE\\_ROLLS\\_The\\_Presence\\_of\\_Enrique\\_Granados\\_in\\_the\\_Spanish\\_Pianola\\_Market\\_DRAFT\\_VERSION\\_?fbclid=IwAR2VbqgrFfWfhf9EL2K-tjCnT2uf0L9I54k6uh8U9NnWfROfM9X6HQJWQE4](https://www.academia.edu/37305308/GRANADOS_THROUGH_THE_ROLLS_The_Presence_of_Enrique_Granados_in_the_Spanish_Pianola_Market_DRAFT_VERSION_?fbclid=IwAR2VbqgrFfWfhf9EL2K-tjCnT2uf0L9I54k6uh8U9NnWfROfM9X6HQJWQE4)

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### Research into 'Ranz' (or 'Rans') *de vaches*

The Archivist received an enquiry a few weeks ago on the subject of 'Ranz' [sic] *de vaches*. A university-based musicologist in Oregon, USA, is working on a study of how technology aids the transmission of music down the generations, and has homed in on *rans de vaches* as a category of music found on musical boxes suitable for further study. That the researcher looked to musical boxes as a resource demonstrates the value of mechanical musical instruments as a resource, a point made by the Conference on Mechanical Musical Instruments as a Research Resource held at the Guildhall School of Music & Drama, in July 2013, albeit on that occasion the research in question was about performance practice. Arthur Ord-Hume wrote about *rans de vaches* in *The Music Box*, (See Vol 4 no.1 Easter 1969, pages 53-58 inc.) to which I was able to direct our enquirer. We look forward to receiving the results of her research in due course.

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### Happy Endings

In February 2018 we received this email from a former member of the Society:

Sometime in the period Feb 3-6 (probably - we were away), our house was burgled and among items stolen was our Nicole Frères 8-air key-wind box, number 37919, which we bought from Graham Webb in the 70s.

I'm wondering if the box is on your register (though I know you do not hold any ownership records), and if you have any tips about dealers of auction houses to alert about the theft?

Any help would be appreciated and could aid us and the Police in the recovery of our box.

As a consequence, a number of networking channels were advised of the theft, which was also publicised on the Society's website and in the journal. Shortly afterwards the owner contacted us again with this information (which collectors/owners may like to note):

Thank you very much for your rapid and helpful response - much appreciated.

Currently I have alerted a few dealers such as Steve Kember and Paul Kembery, but I was also advised to register with the-saleroom.com, a website that has the details of many forthcoming auctions, and one can have an 'alert' about items coming up for auction under the keywords one chooses, and I've done that.

All the things you have done, with the Register, the website and the journal, are very helpful, so thank you very much for those.

The chance of recovery seems low but, with your help, I think we will have done what can be done.

That may well have been the end of the story, and it had rather slipped my mind until August this year, when I received another email from the owner:

Thanks to the-saleroom.com, I was alerted on July 14 that our box (Nicole Frères serial number 37919) was to be auctioned on July 19 at T W Gaze, auctioneers in Diss, Norfolk. I alerted the Police, who got the lot withdrawn from the sale and impounded by the auctioneers, and there then followed phone calls and emails between the Police, the vendor, the auctioneers and me, and to cut a long story short, the box is now back home with us, from where it was stolen 18 months ago.

This email reads as though the owner and box were re-united through an alert from the-saleroom.com, although it has to be noted that it had also been spotted on 13th July by an eagle-eyed researcher amongst our number, who regularly trawls through the-saleroom.com website information, and who had raised the alarm.

This is a welcome piece of good news, and we are pleased that the box is now back with its rightful owner. I have been informed that the Cylinder Box Register notes that the title of the last tune on the box is *We shall meet Again*. How apposite for the box and the fortunate owner!



## Letters

### The Antiphonel

From Roger Booty, to  
Editor, The Music Box,

Page 96 of this volume (Vol 29, no 3) of The Music Box carried an article concerning the Antiphonel. I found the following in the pages of English Mechanic and World Science for September 3rd, 1875. This magazine was aimed at amateur mechanics who dabbled in all the sciences but often, it appears, had hopes and ideas far above their capabilities. The wrier of this piece, R Smith, received no answers that I could find in following editions so presumably never built his replica Antiphonel.

‘Antiphonal[sic]. I wish to make an Antiphonal. Will any reader kindly assist me with sketch or description? It is a piece of mechanism which can be fixed to the keyboard of an organ or harmonium, & by means of small pinned boards (called planchettes) will perform any piece of music that may be arranged thereon. The boards are only about 6 in. wide, but yet embrace the whole compass of the keyboard. If anyone will kindly assist me I shall feel obliged. – R Smith.’

Roger Booty.

*Editor: Readers may be interested to know that our Italian sister society has an Antiphonel to attach to a piano. If there is anyone out there with a catalogue of tunes available, they would like to hear from you. You can see more and hear it in action here:*

<https://www.youtube.com/watch?v=cVXmRJ68jMs&t=7s>

<https://sites.google.com/view/ammi-lab/news/piano-meccanico-debain>

*It appears much easier to play than with an organ – partly because with a piano there are no bellows to pump.*

### Britannia disc titles:

*Extracted from a Facebook message from Shawn Voils to Alison Biden, following a request for information about disc titles on a facebook page:*

Alison, Thanks for the info! The Musical Box Society of Great Britain has a tune list of 11 3/4 inch Britannia, or Imperial, which is synonymous, of same brand ... Their website is very informative. Many of the more rusty discs I received have impressed serial numbers close to the center of the disc. Even without the complete title viewable, you can still possibly look up the title with this website. You made my research much easier! Thanks again!

### New members

We are delighted to extend a very warm welcome the following new members to the Musial Box Society of Great Britain

William Arnold	London
Paul Bodsworth	Bedfordshire
Helen Hobbs	Australia

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# 'Any Fool can play a Player-Piano'

Arthur W J G Ord-Hume re-assesses a famed quotation attributed to Sir Thomas Beecham

I grew up in a strange atmosphere that might be described by some as 'privileged' and by others as rather restrictive. The latter was certainly the case when it came to how other boys of my age grew up and developed. You see, my parents had friends which could be described as 'in high places' and this gave me a slightly false sense of the normal and, in particular, normality. We lived in a musical world that appeared perfectly normal.

As an example, I can remember with acute clarity and astute embarrassment the first time I saw an upright piano. It was at the home of a school friend and I recall asserting very positively to my friend in the presence of his mother that it couldn't possibly be a real piano as *real* pianos were large and flat like funny-shaped tables...

Oh dear! Terms like 'spoiled brat' linger too close for comfort!

One of my father's close friends was the conductor Sir Thomas Beecham (1879-1961) who, in those pre-war days, lived in North London and was a frequent visitor to our home in Pinner. Being small, I accepted his presence without question and took much of my musical guidance from him. At the outbreak of the 1939-45 war, failing health took him first to Australia and thence to America, so for some years I was denied his influence.

I was able to step back and came to see some of the flaws in his mentoring. I found myself less and less able to accept his almost binary dictats on music and

composers. While my father was a fine and sensitive musician, curiously both he and Beecham could not abide the music of J S Bach. As a Bach lover, I have found this harder to come to terms with as I have grown older.

However, back to happier times when we all used to sit in our back garden drinking orange juice. Beecham was a virtual powerhouse of anecdotes and sayings

about music and all its aspects.

And so it was that recently I found one of his aphorisms on a subject close to our hearts. He is supposed to have said of the Pianola 'Any fool can play the player-piano!'

Harsh words indeed! So I set about analysing what he asserted to see if we might find any truth in it. The outcome of my deliberations can be summed up quite briefly. In this stark summary he was, for once, correct – but only so far!

The player-piano does indeed offer some advantages to the fool who sets out to 'play' it. Indeed, our fool does

not *play* the Pianola: he merely has to pedal it and, if he chooses, jiggle about with the shiny levers on the front.

But while this a simplistic summary of the operation of this sensitive instrument, it is also short on the side of fact.

It is important here to separate the two genres of music, light from classical, and thence to see how the player-piano creates a separation between Beecham's fool and the Pianola expert.



*Sir Thomas Beecham*



Good jazz and dance-music is, for some people, refreshingly easy to listen to, to jive, move and rock to. And the player-piano can interpret this very well. The musical notes are fast as regards their sequencing, phrasing is simplistic and probably repetitive, and there is little in the manner of demands in expression. The player-piano operator can pedal away to his (or her) heart's contents while jiggling the control levers in the certain knowledge that he can be seen to be *doing* something, while both uncertain as to what that might be and not having to bother as to what effect his movements of the mechanism might have on the audible outcome. The importance of being seen to be operating some form of control levers compensates for the fact that he cannot (or chooses not to) operate the real music-making aspect of his instrument.

So far, the, Beecham might just be correct!

But what about playing classical music on the player-piano? Can the operator of the Pianola be dismissed as easily when he comes to a perforated paper roll of Chopin, Brahms or Delius? Our defined fool with his unrelated lever-jiggling is suddenly well out of his depth!

Here we find the true skill of the player-piano operator for his is no longer the position of an unconnected bystander to the music that emerges from his compound instrument, but an artist who can impart expression and artistry to the notes. He is now as much a performer as a real pianist with the exception that he doesn't necessarily have to be able to read music and does not have to strike the keys.

In short, then, the player-pianist who performs the best of the classics is by far and away a better Pianolist than the Pianola operator who churns out the popularist, light music.

My words may sound like heresy to the majority of Pianola-lovers, yet all I have attempted to do here is to take Sir Thomas Beecham's proclamation and investigate if there is (or was ever) any truth in it.

To the pedal-pianist who can properly interpret Chopin's works or those of Beethoven, I think Beecham was being a little unjust. To the chap who churns out the best of a 65-note 'Zez' Confry music-roll, well, he might just have been right!

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# *Repairs to a SYMPHONION 25” Disc player*

An exhibit of Calderdale’s Bankfield Museum in Halifax West Yorkshire.

*By Steve Jaikens, museum volunteer, with the help and support of the MBSGB.*

Photo credits Steve Jaikens. The three colour pages are each a panel of his display board.

*Editor’s note: this account is published as is – it is not meant for ‘restoration guidance’ but as an interesting and inspiring account of one man’s ‘journey of discovery’ culminating in his success in returning a large disc box to working order. Steve Jaikens should be congratulated on his perseverance and ingenuity.*



This Symphonion has spent most - if not all - my life in Bankfield museum, less than a mile from my house prior to me getting married. The museum was our playground for wet days and I did spend a lot of time in there. I don’t remember hearing it play but remember seeing it standing at the bottom of the stairs with long case clocks and time pieces.

## **The Repairer**

Those early years were the only time I was connected to this museum until after my retirement when I joined the Calderdale museum volunteers.

I had spent most of my working life from 1972 as a service engineer travelling Northern England servicing cash registers. I started this job after decimalisation created a lot of work converting registers to decimal and installing many new tills. All tills being

mechanical at this time but almost all motor driven.

I had previously been working as a Canteen manager after taking a two-year college course in catering after leaving school. The canteen job was losing its edge due to frozen cooked portions replacing proper food. It was then that decimalisation helped me out.

Whilst unsettled at the canteen I had enrolled on a postal course with the Horological Institute. I had already taken an interest in watch repairs helped with books from the Bankfield library. But the postal strike messed up my training and then decimalisation came to the rescue. The rest is now history. I did carry on with Horology as a hobby and purchased a watch repairer’s bench and tools after his retirement. This hobby became an evening job and did supplement our income for quite a few years until wind-up watches were being replaced by battery power.

Horology did get pushed sideways in the early eighties for computing as the family became hooked on game consoles. We moved on to Commodore computers, joined a computing club and another new life began. My son is now a programmer and my computing skills helped me keep my job when cash registers became computer systems. I pulled them apart and fixed them. No program writing. I am now the laptop and printer man for family and friends. And own a few smartphones for everything including photography. Right that’s enough of computing. This is not the right time or place.

As a museum volunteer I initially spent my time at Shibden Hall. There was a few of us joining at the same time. We learnt enough to be able to guide visitors around the Hall but then two of us specialised on cataloguing and sorting the books in the small library at the top of the Tower. This Tower was built under Anne Lister’s instructions whilst she was away on a Grand Tour. (Spoiler alert!) Unfortunately she died whilst away and never saw it. The library was used and stocked by John Lister, the last Hall occupant. Having completed the library we then moved on to books in various rooms of the Hall and then checked and updated the inventory for all objects in the Hall and Folk museum. It passed a few years away at a day a week. Never had a pay rise either!

Meanwhile the Industrial museum in town started looking for volunteers. The request I noted was for a Horologist or someone to restore the collection





PINCHIN • SIX HYMN PLAYING • 5 DAY  
MUSICAL CLOCK



The painting above and information below by kind permission of Terry Sutton. Taken from his book *Hard Graft* (Copy available to browse)



Clock in situ in THE DAK ROOM in Shbdon Hall, Anne Lister's bedroom



*NOTE: Several illustrations of Pinchin 1812-1817 five-day six-hymn playing clock are shown in various positions in the book. The illustrations are arranged in the order of a number of local manufacturers, including the remarkable longcase clock by S.B. Pinchin.*



'DISTINCTLY A GENIUS'  
S. B. PINCHIN

A noted artistic genius of the time and his mechanical genius were both represented in his work, possibly a remarkable and general comment on the fact of a longcase clock in Shbdon Hall, Shbdon.

Six-day clock in the picture above. The picture is in the collection 'Shbdon Hall' being the illustration in 1812 of the clock, shown. Several illustrations from the book.

S.B. PINCHIN (1812-1817) a clock maker and the owner of the clock. The illustration is the only one of the clock in the book. The illustration is the only one of the clock in the book.

Pinchin's work has been preserved in the collection 'Shbdon Hall' being the illustration in 1812 of the clock, shown. Several illustrations from the book.

Pinchin's work has been preserved in the collection 'Shbdon Hall' being the illustration in 1812 of the clock, shown. Several illustrations from the book.

Pinchin's work has been preserved in the collection 'Shbdon Hall' being the illustration in 1812 of the clock, shown. Several illustrations from the book.



08.01.2016 14.18



Johnathan our local clock specialist inspecting the clock.



Chain driven time select mechanism. The linkage behind the dial still to be seen.



08.01.2016 14.18

of Gledhill Time Recorders back into working condition. My father had worked at Gledhills in Halifax for a long time. I couldn't let that opportunity pass so I applied and was accepted. So now I had two museum volunteer days a week. The wife was chuffed. She now had two days a week to herself.

I serviced the five time-recorders, a watch-man's peg clock and a wall clock. Not forgetting the Mill tower clock that had been removed from a local mill prior to its demolition. This clock being untouched since its removal and had been in storage for a number of years. It was spanners hammer and wire brushes needed here to get a result.

At this time the Industrial museum was still fully Council controlled with our curator working from his office in Bankfield. It seemed my work on the clocks had not gone unnoticed and I was asked if I would like to look at the broken Symphonion to see if I could get it playing again. Restoration wasn't a word used. I was just to try and make it play again.

### Inspection of the Symphonion.

The player no longer stood at the bottom of the stairs but had been put in an adjacent room. Unfortunately this room had suffered from the consequences of a leaking roof. Many objects had been moved but I guess the size of the Symphonion meant it had to stay where it was. I presumed it was this damp room that had caused a severe amount of rusting to the combs. This unprotected steel had taken the brunt of the damage but luckily the motor and other parts had been dowsed with oil and grease over the years and were now virtually waterproof.

**The governor.** I couldn't help noticing it only had one wing attached. The other was lying in the bottom of the player. I was familiar with seeing a 'fly' that provides a braking action in the chime mechanism of a clock but this curled wing contraption was something else. Centrifugal forces and other long words came to mind. Hmmm. Then I noticed the wing had not just dropped off but the mounting holes were torn. I remembered a friction spring being fitted to a clock 'fly'. This held the fly wing in place but allowed it to spin on when the brake stopped the strike mechanism dead. The Symphonion wings seemed to be overtight on the endless screw with no friction spring in sight. At this point it seemed the Governor would have to be taken away for repair and modification.

**The winding ratchet.** Whilst looking at the governor I had noticed the worn winding ratchet. Half of all the teeth tips had worn away. Having just seen

the size of the spring it had to hold back I realised this gear had to be replaced. If only for the sake of the winders wrist if the handle flew backwards. It now became obvious the whole motor would have to come out and be taken away. At this point I took many photos and broke the news to Richard, the manager, that some of the player would have to leave the building. This meant that paperwork had to be completed to cover the object's new location etc. I then arranged another visit to come back with more tools and collect the motor and comb bed.

**What follows is a list of work to complete the task. Some work being done by my clock repairer friend Jonathan. He hadn't touched a Symphonion or anything like it before just like myself.**

At this point I was trawling the web to try and find some help with the Symphonion repairs. I found a site by Lynn Bilton in Ohio and after mailing him he put me on to MBSGB. I was put in the hands of Kevin who has been doing a brilliant job of helping me ever since. The museum joined the society and we bought the book *Restoring Musical Boxes and Musical Clocks* by Arthur W. J. G. Ord-Hume. This proved invaluable.

I took the motor apart to clean and de-grease it. It was caked. On inspection of the stop-work I noticed there was no pin to drive the stop finger. This must have sheared off long ago as the broken ends were missing and the ends of the remaining pin were now so polished they were almost invisible. I supported the arbour on a steel block and managed to drive out the old pin. A new pin was created from a drill shaft that fitted perfectly.

I noticed a disc missing from a recess in the main drive wheel upper surface. It took a long while before I found reference to the double play facility. But I never worked out how to create a new one. I had noticed the lug on the stop arm was badly worn where it arrested the sprag to stop the player. I now believe the missing disc created a two-step stop hole in the drive rim. This stuttering stop action had been wearing away the stop arm lug by the sprag. This was cured by fitting a 2p piece in the disc hole. This fitted perfectly. It just needed thinning a little and a hole drilling in it. It would be interesting to know what this two-play disc looked like.

I took the motor to Jonathan who repaired the governor by fitting friction springs to the wing mount and he fitted new wings with spring steel sheet I obtained from eBay. He also re-cut the worn teeth of the winding ratchet and it now worked well.

Having now rebuilt the motor I could experiment with and set up the stop mechanism. I set it to stop



**NICOLE FRERE INTERCHANGEABLE CYLINDER MUSIC BOX**

This Box and Table is in storage and awaiting restoration. Not recently opened due to missing key (perhaps a good thing!) Acc No 1958.29 Music Box No. 31375. Gm No. 1489. 16 Airs. Five cylinders.



Perhaps, I could look like this again!

**25 1/4 inch DISK PLAYING SYMPHONION**



Bankfield Museum - Halifax

This player has been 'Museum' restored back into working order. Minimum work has been carried out to leave the player in its original 'used' condition. Most of these photos show the player before repairs were started.

The first problem seen was the winding ratchet gear whose teeth were very badly worn. The original gear has been re-cut and now works well and safely!

The Star wheel gantry has had a non-stop clean and been re-oiled. The dampers have been re-installed (in the correct slots) and adjusted. A few leads have been cleaned up that were touching each other. Both combs have been nudged nearer the star wheels to compensate for wear.

A new pin has been fitted for the stop work drive finger. The original pin had sheared off, the broken ends were missing, removed/lost but no replacement pin fitted. The governor has had new air brakes fitted, the last ones had torn off due to stopping hard with overnight lugging on the endless screw. The motor assembly just needed a good de-grease and re-lubricating. Even the gold paint came back to life.



The double play selector disc was missing. This created a two step stop hole that caused the sprag to hit and miss the stop arm lug and almost wear it away. See photo. This disc now replaced with a 2p piece (fitted perfectly) with a clean stopping hole drilled through. Still unsure of the design of the original disc. (Help!) A new lug has been fitted to the stop arm.



Motor removed, and ready for its trip to the workshop garage.



↑ BEFORE & AFTER ↓



Winding ratchet looking all its teeth. This wheel was re-cut by Johnathan.



**GOVERNOR - STOP ARM - WINDING RATCHET**  
All now repaired. There was just one wing of the air brake hanging on but damaged, and the other wing torn completely off. The air brake and spring were both over tight on the endless worm shaft causing a very hard sudden stop. And all teeth worn on the winding ratchet. See other photo. Friction springs and new air brake wings have been fitted. The worm stop lug replaced and the ratchet repaired.



Who's sleeping in my bed? Dampers in the wrong slots and two in a slot. Some had their lips sawn off clean by tooth vibration but still enough left to function. Broken teeth still to be replaced. Sometime maybe!



Oh! Go warn on someone else! Two pairs of leads getting too friendly!

with almost one play still on the spring; I didn't check out the fully wound position until the motor was safely installed in the cabinet.

It was now time to test out the governor. Having listened to a few Symphonions on YouTube it appeared two minutes was the playing time of a disc. It was winding and timing time. It was running fast. I had to make another pair of wings out of thinner sheet. This did make a difference. A strong light on the flying wings showed that they had extended when I put more plays on the spring. But it wasn't driving a disc yet. It was re-tested after installation and more adjustment of the wings corrected the speed.

**Combs, dampers, brakes and star wheels** I de-rusted and polished the combs whilst attached to the beds. Screws out and back in again as I progressed. I was worried I would lose settings. I used fine emery on the plate and just a piece of oiled cork on the teeth. It was then I noticed a few dampers were sharing slots! No escape now. All rails had to be removed to sort this out. You couldn't fail to see that three comb teeth were missing from the bass end of one comb. This is when the 'museum' restoration came to my rescue. The museum didn't what this job doing. Yes, it doesn't look good but considering this Symphonion has a 'backup' tooth on the other comb, will the broken one's be missed? What with the problems the dampers have been causing over the years and the condition of the discs, I now find myself agreeing with the museum in this case. "It looks its age" you might say.

All parts were now flushed with de-greaser and the gantry and star wheels worked to clean out the debris. Some dampers seemed to be missing completely but it was only the tips that had gone. Extra pressure on paired up dampers had caused the tips to be sawn off clean by the top edge of the vibrating teeth. Fortunately there was just the right length left to damp the tooth. No replacements were needed.

I found a few pairs of leads touching each other and cleaned out a gap with coarse emery cloth.

To compensate for wear on the teeth and star wheels I moved the combs nearer to the star wheels. This was done by filing a fraction off the edge of the stop pins attached to the bed. Two per comb. This allowed the comb plate mounts to move equally towards the star wheels. This brightened up the notes played considerably.

I used my collection of 'before' photos to align the combs as near their original position as possible. The wear marks showed that this had never been perfect with teeth running out of sync as you moved nearer one end or the other of the comb. A 'best fit' seemed

to be the way it was done. Maybe this explains why some long combs are in two or three pieces to cut down on accumulated errors. Just an idea! At this point the gantry was re-oiled.

I made a damper tweaker from a large darning needle with the tip of the eye ground off to make a fork. The needle was then held in a pin vice. Couldn't have done the job without it.

It was back to watch-repairing days with a desk lamp and a loupe to make adjustments to all the dampers. This passed a few tedious hours by.

This completed the repairs of the mechanism. This was re-installed in the cabinet. I wound her up and stood back and listened. I finally heard it playing for the first time. Amazing.

**Repairs and cleaning of the 22 discs, disc bin and its handle.** On every visit I made to Bankfield I swapped out half a dozen discs for cleaning and repair. The discs had also suffered from damp storage. Tedious scrubbing with various kitchen aids removed the rust whilst trying not to erase the text. A good hose down outdoors to finish and then hang up to dry in the garage. The discs were showing their age and use/misuse. Lots of curled edges and creases had to be removed or reduced. All discs had lost many pins [projections.] Some losing over a hundred. These counts were noted to help evaluate the discs. Overcrowding in the disc bin must have been the cause of this. These discs are no longer stored in the disc bin as I presume they all were at one time. The wooden bin had collapsed or I guess has been torn off the door by the weight of the discs. There were now no chains on the door. This cause and effect left us with a broken bin handle. This must have hit the floor many times whenever the bin door fell open. This handle is now an ongoing repair having only recently obtained replacement brass castings made by lost wax process from the parts that had survived. Knowing a steam engine mechanic helped here. Thanks, George. When the handle is finished, clean and polished I will need to 'age' it to help it blend back in. After all that work!

**Locks and keys.** In some respect I wish I had left them as they were. More about that later.

When I was first shown the Symphonion I noticed Richard the manager was holding a screwdriver. It turned out that this was the key for the cabinet. As all the locks were broken or had no keys; two large wood screws had been fitted through the front of both the door and cupboard to keep them shut. The screwdriver had been in use for years. I had already been sorting locks and keys for the clock cases in the





De-rusting the combs. This was done with the combs in situ on the bed plate to protect the leads. The bed was mounted on a sloping reversible wooden jig with a large slot in it to allow removal and fitting of the dampers.



↑ BEFORE  
- & -  
↓ AFTER ↓



Disc the door lock. This was opened up to make a new key, which has worked well. But the lock has recently jammed: locked! The key refuses to move the bolt. This job is now pending for ideas to release the bolt without doing damage to the player. I believe the spring has broken so the key is unable to lift the spring out of its locking notch in the bolt. I know I could drill my way in. But I wouldn't be popular! Any ideas?



The Symphonion standing in a corner of the museum awaiting attention. I believe the player had more use in the museum than in its previous life. Probably having been repaired more than once. The government sponsored Heritage Restoration scheme in the mid 80's could be the last time it had repairs done.



The museum's collection of 22 well used discs are now recorded on a CD after being restored from having curved edges and creases filled as well as possible. Many pins are also missing from all discs. Most bangs and clings digitally removed from the recordings!

- 1) 4132 - At Sapper
- 2) 4124 - The Blue Danube
- 3) 4133 - Introduction to J. S. Bach's First Prelude
- 4) 4176 - Missions Polonoise - I am Thank, Queen of the Palaces
- 5) 4182 - The Gallop - King's Bear - From
- 6) 4199 - William Tell Overture
- 7) 4187 - The Holy City
- 8) 4190 - Star, True 781 Death
- 9) 4018 - Oh Honey, My Honey
- 10) 4028 - On The Banks Of Swan Water
- 11) 4047 - Drinking Song - Trilled & Open Chorus
- 12) 4140 - I Can't Think Of Nothing Else But You
- 13) 4057 - White Ladder's Fast Gallop
- 14) 4087 - Won't You Love Me, Won't You
- 15) 4086 - Gallop Snoring Patrol
- 16) 4092 - Come Back to Erin
- 17) 4093 - Whisper And I Shall Hear
- 18) 4709 - A Greek Sub - The Last Pistol
- 19) 4721 - Wedding Song
- 20) 4718 - William Tell
- 21) 4708 - For All Events
- 22) 4889 - Sacred Larch - Nonpareil Song



The Symphonion is now standing at the bottom of the stairs where it used to stand sixty years ago among a few long case clocks. (I remember seeing it.)



Oops! No driving pin for the stop work finger. The ends of the pin sheared off and missing. This damage could have been done a long time ago.



Driving out the remainder of the pin from the arbour. A new pin was made from a good fitting drill shaft.



Bin door handle. This job has been in progress for a while. My guess is the bin has been overloaded with the museum's collection of discs. The disc holder collapsed and the door and discs hit the floor. This broke the handle. I had an offer of a new arm and escutcheon to be made by lost wax casting from the originals we still had. For free! It helps to have friends linked to the Industrial Museum! Work is now underway fitting the castings for re-assembly.





Industrial Museum, familiar ground. So I unscrewed these locks and took them home to sort out the keys later.

I bought suitable key blanks and managed to make keys and spares for both locks. These were re-fitted and all was well for a couple of years, until I called back recently to check out the player for the MBSGB visit. I discovered the disc bin key wouldn't turn. The lock was jammed locked.

I had taken photos of this lock whilst I had it open and on checking these out I now assume that the spring had broken that keeps the bolt in the locked/unlocked position. This is now another ongoing project to tackle after the visit is over.

The problem now is that we have no (easy) access to the coin drawer in the disc bin. But later whilst looking at photos of the governor, I noticed a small screw eye at the side of the coin funnel under the coin carrying arm. After a while I realised a string passing through this eye could be attached to the coin arm and when pulled would start the player. On my next visit, bingo! I found the hole in the cabinet side for the thread. So we are sorted. Coins or fingers are not now required to start the player. This start string will have to do its job until we can open the cupboard.

**Coin chutes and coin drawer.** The black tape holding the chutes together gave the game away here. Many years of digging out jammed coins had taken its toll on the chutes. These were taken home to be soldered back together. Repainting also had to be done.

This leads us to the coin drawer. It didn't open. Locked and no key. No problem! The bottom of the drawer had been broken open at some time allowing the coins to drop in a box stood on the floor of the disc bin. A bit noisy!! I later unscrewed a drawer runner and took the drawer out for repairs. I opened and unlocked the lock but I didn't make a new key. I also replaced the bottom of the drawer. I now wonder if the 'play' string was originally fitted when the drawer key was lost and before the drawer was made bottomless.

**Recording the music.** Back to computers. Sorry. I bought myself a cheap professional microphone from eBay, complete with boom mount. I made a suitable boom with a lead pipe counterweight. Using my camera tripod, I set up the microphone just a few inches away from a sound vent in the top of the door. I was now able to use my laptop to make the recordings.

Many of the repaired discs played with pops and bangs due to previous damage. Overkill while flattening out the disc edges on my part had spread

some discs into waves which didn't help. These bangs or spikes in the sound-track are very short duration and I found I could edit out this spike without it being noticed. A tedious job but worth it.

These 22 tracks have now been compiled onto a CD that is printed up and supplied with a track list.

## CONCLUSION

So is it a bad thing carrying out a 'Museum' restoration? Leaving many tasks alone that a restorer would normally tidy up, I have now become used to the idea, although difficult at the time to leave things as they are.

Sharing the player with the public whilst working on it was an education. No one ever commented about its looks and need for some care and attention. Constant praise for its 'beautiful sound.' With its current appearance it had to be old and real. Something they expected to see in a museum.

Whilst doing the work on the player it is constantly giving you clues about its past life. Some things do have to change to make the player work, but a record of work done helps keeps the story alive. This player does have a rough life to talk about. It hasn't been able to retire into someone's collection. It's had to keep working for its living with a succession of unskilled operators. And that goes for the repairers, including me. In a public museum there is never going to be the cash to pay for a 'top surgeon'.

It has been very noticeable how antiques programmes on TV, especially 'The Repair Shop,' has been educating people on the likes of this Symphonion. Many people already know what it's about as soon as they hear it. Let's hope this helps the membership count rise in The Musical Box Society.

**A Big Thank you.** To all who have helped me with this work on this Symphonion. I am very grateful to the Musical Box Society of Great Britain for all their help. I look forward to their further support and ideas.

I have had great encouragement from Alison Biden with her special interest in this 'museum restoration' with the work carried out being that bit different from a showroom restoration.

I mustn't forget to thank my wife for putting up with the mess whilst working on the player. My bedroom became a workshop at one point. And to mention my daughter's cats who needed babysitting this last two weeks. I had the house to myself while she [the wife] slept away so I could burn the midnight oil to complete this write-up.

Steve Jaikens.

## SACRED MUSIC on CYLINDER MUSICAL BOXES

The series of articles, "SOME THOUGHTS & BACKGROUND NOTES on SACRED MUSIC on CYLINDER MUSICAL BOXES" was first published in "The Music Box" in 2017/2018 in 5 Parts over 5 consecutive editions. By its nature, the associated research becomes outdated as new or additional material is found on surviving musical boxes that continue to come to light and are recorded on the Arthur D. Cunliffe Register of Cylinder Musical Boxes [The Register].

Prior to offering the series to MBSI for publishing in their Journal, "Mechanical Music", the article as a whole has been reworked and its statistical information updated to incorporate all changes necessitated by this new material up to 30<sup>th</sup> September 2019; the revised main statistical tables are published below for the benefit of readers of "The Music Box".

Some terms as defined in the article:

- **Sacred Music** can be defined as "music that has either been written for, or become particularly associated with words that express the beliefs, allegories, metaphors & biblical stories associated with the Christian Faith and has, therefore come to be used by Christians to express, through singing their faith and beliefs."
- Three sub-groups of Sacred Music were identified and defined:
  - **Classical:** Arias and Choruses from Oratorios, Masses and Operas.
  - **Hymns:** used by main-stream Churches and Congregations of the Christian faith.
  - **Evangelical and Gospel Songs:** used by Evangelical movements within the Christian faith.

**Table 1: Number of Musical Boxes Pinned with Sacred Music**

A: Total Register Entries [July 2019]	B: Total Registered without Tune Sheets or Music Programme Information	C: Total With Tune Sheets	D: Total of Musical Boxes at C playing only Secular Music	E: Total of Musical Boxes at C playing Sacred Music	F: Percentage of Musical Boxes at C playing Sacred Music
<b>12296</b>	<b>5511</b>	<b>6785</b>	<b>6079</b>	<b>706</b>	<b>10.41%</b>
Other Sources & NOT on The Register - as at 30 <sup>th</sup> September 2019				<b>45</b>	
Total Musical Boxes Found With Sacred Music				<b>751</b>	<b>11.00%</b>

**Table 2: Programme Extent of Musical Boxes Pinned with Sacred Music.**

Programme Extent	Number of MB's	Percentage
<u>Complete</u> Programme of Sacred Airs	<b>389</b>	<b>51.80%</b>
<u>Partial</u> Programme of Sacred Music - Two or More Sacred Airs	<b>88</b>	<b>11.72%</b>
<u>Single</u> Sacred Air within an otherwise Secular programme	<b>213</b>	<b>28.36%</b>
<b>SUB-TOTAL</b>	<b>690</b>	<b>91.88%</b>
<u>Unidentified</u> - Registered or described as "Hymn Box", "Plays Hymns" or "Hymn Playing", but without any details - both terms assumed hereinafter as referring to the complete programme.	<b>61</b>	<b>8.12%</b>
<b>OVERALL TOTAL</b>	<b>751</b>	<b>100.00%</b>

**Table 4 - Spread of the Groups of Sacred Music.**

Description	Number of Musical Boxes	Percentage of the Total	Sacred Airs Identified	Incidence of Sacred Airs
<b>Classical Sacred Music</b> - from Oratorios, Masses and Operas	<b>223</b>	<b>29.69%</b>	<b>70</b>	<b>646</b>
<b>Hymns</b>	<b>140</b>	<b>18.64%</b>	<b>152</b>	<b>503</b>
<b>Evangelical &amp; Gospel Songs</b>	<b>87</b>	<b>11.58%</b>	<b>74</b>	<b>551</b>
<b>Hybrid Programmes</b> of Classical, and/or Hymns and/or Evangelical & Gospel Songs	<b>240</b>	<b>31.96%</b>		<b>2585</b>
Unidentifiable Programmes	<b>61</b>	<b>8.12%</b>		<b>468</b>
<b>OVERALL TOTALS</b>	<b>751</b>	<b>100.00%</b>	<b>296</b>	<b>4753</b>



**Table 3: Analysis of Makers of Musical Boxes Registered with Sacred Music.**

<b>Makers of Musical Boxes Registered with Sacred Music</b>									
<b>MAKER</b>	<b>Total with Sacred Airs</b>	<b>Complete Programme of Sacred Airs</b>	<b>Partial Programme - 2 or more Sacred Airs</b>	<b>Single Sacred Air in an otherwise Secular Programme</b>	<b>MAKER</b>	<b>Total with Sacred Airs</b>	<b>Complete Programme of Sacred Airs</b>	<b>Partial Programme - 2 or more Sacred Airs</b>	<b>Single Sacred Air in an otherwise Secular Programme</b>
Nicole Freres.	374	296	36	42	Nicole. F.	3	2	0	1
Ami-Rivenc.	52	30	4	18	Weill & Harburg.	3	2	0	1
Bremond.	40	14	9	17	Barnett & Sons. Samuel	2	2	0	0
Paillard.	28	7	5	16	Capt. H.	2	2	0	0
P.V.F.	23	18	2	3	J.G.M.	2	0	0	2
Mermod.	19	1	3	15	Jaccard.	2	2	0	0
L'Epee.	16	13	0	3	Nicole. Reymond	2	0	0	2
Cuendet.	10	3	2	5	Paillard. Charlotte	2	1	1	0
Ducommon-Girod.	9	1	1	7	Bruger and Staub.	1	1	0	0
Lecoultre.	8	4	0	4	Cuendet. J.	1	0	1	0
Gueissaz. Fils & Cie.	7	1	0	6	Ducommon et Cie.	1	0	1	0
Troll. S.	7	2	1	4	Greiner.	1	0	0	1
Conchon. F.	6	1	2	3	Junod & Aubert.	1	1	0	0
Junod.	6	2	2	2	Karrer Hoffmann. E.	1	0	0	1
Langdorff.	5	0	1	4	Lador.	1	1	0	0
Baker Troll.	4	1	0	3	Lecoultre. C.	1	1	0	0
Baker.G.	4	0	1	3	Lecoultre. F.C.	1	0	1	0
Karrer. R.	4	2	1	1	Manger. J.	1	1	0	0
Mojon Manger.	4	2	1	1	Reuge.	1	1	0	0
National Music Box Company.	4	3	0	1	Sallaz & Oboussier.	1	0	0	1
Allard. D.	3	1	1	1	Soualle. Andre	1	0	0	1
Bendon. G.	3	1	0	2	Stauffer.	1	0	0	1
Heller. J. H.	3	0	1	2	Ullmann. C.	1	0	0	1
Malignon.	3	1	0	2	Vidoudez. H.	1	0	1	0
					Unknown.	75	29	10	36
<b>Total Number of Makers</b>	<b>49</b>				<b>TOTALS</b>	<b>751</b>	<b>450</b>	<b>88</b>	<b>213</b>

**Table 5: Incidence of Items from Classical Works pinned on Musical Boxes.**

WORK	COMPOSER	TYPE	INCIDENCE
The Messiah	HANDEL	Oratorio	299
The Creation	HAYDN	Oratorio	289
Elijah	MENDELSSOHN	Oratorio	215
Judas Maccabeus	HANDEL	Oratorio	75
Stabat Mater - Cujus animam	ROSSINI	Anthem	75
Israel in Egypt	HANDEL	Oratorio	47
Grande Masse in C Minor	MOZART	Mass	44
Le Devin du Village	ROUSSEAU	Opera	37
Moses in Egypt	ROSSINI	Opera	34
The Lost Chord	SULLIVAN/KUHE	Solo Work	32
Saul	HANDEL	Oratorio	26
Theodora	HANDEL	Oratorio	19
Athalia	MENDELSSOHN	Oratorio	19
Faust	GOUNOD	Opera	17
Ave Maria - Meditation sur 1st Prelude de Bach	GOUNOD		14
Saint Paul	MENDELSSOHN	Oratorio	8
Samson	HANDEL	Oratorio	8
Psalm 132 Setting	HANDEL		8
He Layeth The Beams	HANDEL		7
Jeptha	HANDEL	Oratorio	7
The Holy City	MAYBICK [ADAMS]	Solo Work	6
Cantique de Noel	ADAM	O Holy Night	4
Piano Sonata in B Flat Minor	CHOPIN		4
Motteto Splendente te Deus.	MOZART		4
Joshua	HANDEL	Oratorio	4
Te Deum Jubilate	HANDEL		4
Nazareth	GOUNOD	Oratorio	3
Hear My Prayer [Oh For the Wings of a Dove]	MENDELSSOHN		3
The Silver Trumpets	Unidentified		3
Missa Solemnis Mass in D, op. 123	BEETHOVEN	Missa Solemnis	3
Laudi Spirituali	MEDIAEVAL ITALIAN MELODY	Alta Trinita Beata	2
Hymn of Praise	MENDELSSOHN		2
The Dettingen Te Deum	HANDEL		2
Requiem Mass in D Minor	MOZART	Mass	2
March of The Israelites	Unidentified	Oratorio	2
Ave Maria	SCHUBERT	Ave Maria	2
		Total	1330
Unspecified Classical Sacred Classical Airs			54
<b>Total: 35 Major &amp; Individual Works of Sacred Classical Music</b>		<b>Total Incidence</b>	<b>1384</b>



**Table 6: Number & Incidence of Classical Sacred Airs.**

Air	Work	Composer	Incidence	Air	Work	Composer	Incidence
The Heavens Are Telling - Chorus	The Creation	Haydn	123	Cantique de Noel	O Holy Night	Adam	4
O Rest in The Lord	Elijah	Mendelssohn	100	Piano Sonata No 2 in B Flat Minor	Funeral March	Chopin	4
With Verdure Clad - Gabriel's Aria	The Creation	Haydn	82	Oh had I Jubal's Lyre	Joshua	Handel	4
In Native Worth & Honour Clad - Uriel's Aria	The Creation	Haydn	80	He Was Despised	The Messiah	Handel	4
Cujus Animam	Stabat Mater	ROSSINI	75	O thou that tellest good tidings to Zion	The Messiah	Handel	4
See The Conquering Hero [Also Thine be the Glory]	Judas Maccabeus	Handel	69	Te Deum Jubilate	Te Deum Jubilate	Handel	4
Hallelujah Chorus	The Messiah	Handel	59	Motteto Splendente te Deus.	Motteto Splendente te Deus.	Mozart	4
He Shall Feed His Flock	The Messiah	Handel	56	Missa Solemnis Mass in D, op. 123	Glory to God in the Highest	Beethoven	3
Thanks be To God	Elijah	Mendelssohn	55	Jesus of Nazareth	Nazareth	Gounod	3
If With All Your Heart	Elijah	Mendelssohn	52	O Lovely Peace	Judas Maccabeus	Handel	3
The Hailstone Chorus	Israel in Egypt	HANDEL	47	Creator spirit	The Creation	Haydn	3
Rousseau's Dream	Le Devin du Village	Rousseau	37	Oh For the Wings of a Dove	Hear My Prayer	Mendelssohn	3
I Know that My Redeemer Liveth	The Messiah	Handel	34	The Silver Trumpets	The Silver Trumpets	Viviani	3
Moses' Prayer	Moses in Egypt	ROSSINI	33	Alta trinita beata	Laudi spirituali	Mediaeval Italian melody	2
But Thou Didst Not Leave	The Messiah	Handel	32	Every Valley Shall be Exalted	The Messiah	Handel	2
The Lost Chord	The Lost Chord	Sullivan/Kuhe	32	The trumpet shall sound	The Messiah	Handel	2
Rejoice Greatly	The Messiah	Handel	30	"All the Heart" [All The Earth]	The Dettingen Te Deum	Handel	2
Glory to God	The Messiah	Handel	28	Hymn of Praise	Hymn of Praise	Mendelssohn	2
Dead March	Saul	HANDEL	26	Lachrimosa	Requiem Mass in D Minor	Mozart	2
12th Mass: Gloria & Qui Tollis	Grande Masse in C Minor	MOZART	21	March of the Israelites	March of the Israelites	Not identified	2
Unto us A Son in Born	The Messiah	Handel	19	Ave Maria	Ave Maria	Schubert	2
Angels Ever Bright & Fair	Theodora	HANDEL	19	Faust	Anges purs, anges radieux [Marguarite's Aria Act 5]	Gounod	1
12th Mass: Kyrie	Grande Masse in C Minor	MOZART	19	Ecco S'Avanza	Judas Maccabeus	Handel	1
War March of The Priests	Athalia	Mendelssohn	19	Sing Unto the Lord	Judas Maccabeus	Handel	1
Christ est Ressusite [Angels Chorus Act 5]	Faust	Gounod	16	Sound An Alarm	Judas Maccabeus	Handel	1
Pastoral Symphony	The Messiah	Handel	16	All we like sheep	The Messiah	Handel	1
Ave Maria - Meditation sur 1st Prelude de Bach	Ave Maria - Meditation sur 1st Prelude de Bach	Gounod	14	Lift Up Your Heads	The Messiah	Handel	1
Comfort Ye My people	The Messiah	Handel	11	In Splendour Bright - Uriel's Recitative	The Creation	Haydn	1
Let The Bright Seraphim	Samson	Handel	8	Baal we cry to thee	Elijah	Mendelssohn	1
Lord, Rember David	Psalm 132 Setting	Handel	8	Lift thine eyes	Elijah	Mendelssohn	1
Jerusalem! O Thou that Killest the Prophets	Saint Paul	Mendelssohn	8	Grande Masse in C Minor	Credo	Mozart	1
He Layeth The Beams	He Layeth The Beams	Handel	7	Grande Masse in C Minor	Sanctus	Mozart	1
Waft Her Angels Thro' the Skies	Jeptha	Handel	7	Grande masse in c minor	Benedictus	Mozart	1
Then Shall The Righteous	Elijah	Mendelssohn	6	Grande Masse in C Minor	Agnus Dei	Mozart	1
The Holy City	Victorian Ballad	Maybrick [Adams]	6	Priests hymn	Moses in Egypt	Rossini	1
				<b>Sub-total - 70 Identified Classical Sacred Airs</b>			<b>1330</b>
				<b>Unidentified Titles</b>			<b>54</b>
				<b>Total Incidence of Sacred Airs</b>			<b>1384</b>

**Note to Table 6.** The entries in cells highlighted in blue in this Table are items from works classified by musical authorities as Oratorios; thus, only musical boxes with programmes comprised entirely from a selection of these truly justify the use of the sobriquet, or generic term "oratorio box".

Table 8A: Hymns Identified by Tune Name - Musical Boxes with Hymn & Hybrid Sacred Air Programmes.

Tune Name	Incidence	Notes	Tune Name	Incidence	Notes
Old Hundredth. [Old 100 <sup>th</sup> ]	106	See Note 1	Abridge	2	Probably for the words of the hymn "O For a Heart to Praise my God"
The Evening. Hymn.	86	See Note 2	Bolton	2	
The Morning. Hymn.	70	See Note 3.	Chalvey	2	
Adeste Fidelis	53	See Note 4.	Dismissal	2	Probably to the words "Lord Dismiss Us with Thy Blessing"
Sicilian. Mariners.	50	See Note 5.	French.[Dundee]	2	Words almost certainly "God Moves in a Mysterious Way"
Helmsley.	41	Set to the words of the hymn "Lo! He Comes with Clouds Descending" by Charles Wesley	Majestic	2	
Luther's Chorale.	30	See Note 6.	Monmouth	2	
Vesper Hymn	24		Newport	2	
Easter. Hymn.	17	Various references to "Easter Hymn - All as the same tune "Easter Morn" from Lyra Davidica	Queenboro'	2	
Rock of Ages.	17	Set to the hymn "Rock of Ages, Cleft for me"	St Anne	2	For the words "O God Our Help in Ages Past"
Devises. Hymn.	15		Advent Hymn	1	
German Hymn.	14	Written by I. Pleyel; Probably set to the words "Children of the Heavenly King"; sometimes seen as "Pleyels Hymn".	Angel Voices	1	
Luther's Hymn.	13	Great God what do I See?	Beautiful River	1	
Mount Ephraim.	12		Berwick	1	
Austria - Hymn.	10	See Note 7.	Bradley Church	1	
Missionary. Hymn.	10	Words to this tune almost certainly "From Greenland's Icy Mountains"	Brightest & Best	1	
New Sabbath. Hymn.	9		Christ Church CM	1	
St. Alphege	9	Associated with "Brief Life is our Portion Here"	Cranbrook	1	Written on the Tune Sheet as "Cronbrook"
Brattle Street. Hymn.	8		Creation	1	
Cambridge SM	8		Elland	1	
All Saints. Hymn.	7		Foundling	1	
Doxology. Hymn.	7	"Praise God from Whom all Blessings Flow".	Georgia	1	
Hallelujah.	7	This could be anything, from the Hallelujah Chorus to any of several hymn tunes bearing this name.	Greenwich	1	
Lyons. Hymn.	7		Haxton Chapel LM	1	
Bedford. Hymn.	6		Heavenly Breezes	1	
Cambridge New	6		Israel	1	
Hanover. Hymn.	6	Usually set to the words "O Worship the King"	Lux Benigna	1	Set to the words" Lead Kindly Light"
Hotham	6	References to "Flotham" not recognised as a hymn tune; could be a misread of the tune "Hotham".	London	1	
Oxford.	6		Macedonia	1	
Vital spark. Hymn.	6	To the words: "Vital Spark of Heavenly Flame"	Magdalen [College]	1	
Houghton. Hymn.	5	Most probably for the words "Oh Heavenly King, Look Down From Above"	Mary Magdalen	1	
Abington.	5	A village in Scotland; also seen on Tune sheets as Abingdon, a town in England not recognised as a Tune Name; these taken to be the same tune.	Oswestry	1	
Evening Prayer. This Night. Costa.	5		Portugal	1	
Arabia. Hymn.	4		Refuge	1	
Bridport. Hymn.	4		Sawley	1	
Falmouth. Hymn.	4		St Mathew	1	
Pembroke. Hymn.	4		St Stephen	1	
Austrian Evening Hymn. Hermans.	3		University	1	Probably for the words of the hymn "The God of Love My Shepherd Is"
Eaton. Hymn.	3		Vienna	1	
Justification.	3		Wells	1	
Lonsdale Hymn.	3		Wem in Leidenstagen	1	
Silent Night	3				
<b>Identified Hymn Tunes</b>	<b>83</b>		<b>Total Incidence</b>	<b>763</b>	

Notes for Table 8A

1. Found on tune sheets in the following variations: Old Hundred; Old Hundredth; Old Hundredth Psalm; Old Hundredth [sic] psalm; Old Hundredth Hymn; Old 100<sup>th</sup>; Old 100 LM; Old 100<sup>th</sup> psalm; and even Old Room [sic]. [Old 100<sup>th</sup>]; the tune is usually set to the words "**All people that on Earth do Dwell**"
2. Found on tune sheets in the following variations: Evening; The Evening; Evening Hymn; The Evening Hymn.
3. Titles on tune sheets vary: Morning; Morning Hymn; The Morning Hymn; The Morning.
4. Found on tune sheets as "Adeste Fidelis"; "Portuguese Hymn"; "Portuguese"; All have been taken as the tune "Adeste Fideles". The tune to which we sing the carol, "**O Come All Ye Faithful**" today, "**Adeste Fideles**" was often referred to as "**Portuguese Hymn**"; its true origins are unknown and over the years it has been attributed to various composers, including King John IV of Portugal, the musical king, hence "**Portuguese Hymn**".
5. This tune is usually associated with the words "**Lord Dismiss Us, with Thy Blessing**" and is variously referred to on tune sheets as: "**Sicilian**"; "**Mariners**", "**Sicilian Mariners**"; "**Sicilian [Mariners]**" and "**O Sanctissima**". The tune, "**Sicilian Mariners**" is traditionally used for the Roman Catholic Marian hymn "**O Sanctissima**". According to tradition, Sicilian seamen ended each day on their ships by singing this hymn in unison.
6. Found on tune sheets as "Luther's Choral"; "Luther's Chorale"; "Luther's Chorus" [Luther's Chorale]; "Chorale de Luther"; "Choral Luther. Amous [sic - probably chorus]"; "Choral de Luther. Seigneur rampant"; "Choral de Luther. Meyerbeer"; "Choral de Luther. Les Huguenots"; "Ein Feste Burg. Luther". All are taken to refer to the tune "Ein' Feste Burg" ("A Mighty Fortress") composed by Martin Luther. Meyerbeer, as well as other composers used this chorale as a basis for some of their choral and organ work, both secular and sacred - hence the reference to Meyerbeer's opera "**Les Huguenots**".
7. Found on tune sheets as "Austrian Hymn"; "Austrian National Hymn [Austria]"; "Austrian National Hymn-Haydn"; "Austrian Emperor's Hymn"; "Emporer [sic] Hymn. [Austria]"; "The Emperor's Hymn. [Austria]"; all assumed to refer to "Austria" composed by Haydn, said now to have been based on a Croatian folk tune.



**Table 8B: Hymns Identified by 1<sup>st</sup> Line of Text - Musical Boxes with Hymn & Hybrid Sacred Air Programmes**

Words of the Hymn	Incidence	Notes	Words of the Hymn	Incidence	Notes
Before Jehovah's awful throne.	76	Almost certainly another setting of 20 <sup>th</sup> Century Hymn	Where Hast Thou Gleaned today	2	Tune pinned not identified.
Abide with me.	68	The tune pinned is most probably "Eventide" by W.H Monk	Angel of charity.	1	Tune pinned not identified.
Nearer My God. Hymn 200.	61	The tune pinned could any one of several: "Horbury" by JB Dykes; xxxxx by Oakeley	Awake and sing the song.	1	Tune pinned not identified.
Onward Christian Soldiers. Haydn.	39	See Note 1.	Brightly gleams our Banner. Haydght (?)	1	The Hieroglyphics on the Tune Sheet probably resolve to Haydn and so the Tune is "St Alban", sometimes used for this hymn.
Sun of my Soul Thou Saviour Dear.	38	Tune pinned could be either: "Abends" by Oakeley; or "Hursley" by "Keble"	Come Thou Fount of Every Blessing	1	The tune is possibly "Normandy" by Bost
Sound the loud Tymbrl.	36	The tune pinned on these boxes is probably "Avison"	Come Ye Thankful People Come	1	Probably the tune pinned is St Georges [Windsor].
Hark The Herald Angels.	31	Most probably the tune pinned in "Berlin", by Mendelssohn	Come Ye That Love The Lord	1	Tune pinned not identified.
O Paradise O Paradise	31	Tune not identified	Glory Be to God on High	1	Tune pinned not identified.
Jerusalem the Golden. Ewing.	28	The tune pinned is "Ewing" by A. Ewing	Grace & Strength	1	Tune pinned not identified.
Pilgrims of the Night. Bowling.	28	Tune not identified	Guide Me O Thou Great Jehovah	1	See Note 2.
All hail the power of Jesus.	22	See Note 3.	I Know that My Redeemer Lives	1	Tune pinned not identified.
Holy, holy, Lord God Almighty.	16	Almost certainly the tune pinned is "Nicea" by JB Dykes	I Need Thee Every Hour	1	Almost certainly the tune is "I need Thee" by R. Lowry
As with Gladness Men of Old. Koches.	14	The tune pinned is most probably "Dix" by C. Kocher	In The Valley of Blessing	1	Tune pinned not identified.
Jesus Lover of My Soul.	14	See Note 4.	Jerusalem On High	1	The tune pinned will be "Lux Benigna" by JB Dykes
When I Survey the Wondrous Cross.	14	The tune probably "Rockingham"	Just As I Am	1	Tune pinned not identified.
We Love thy House O God.	9	The tune pinned is probably "Quam Dilecta" by Jenner	Let Us Adore	1	Tune pinned not identified.
Eternal Father strong to save.	8	Almost certainly the tune pinned is "Melita" by JB Dykes	Like a River Glorious	1	The tune pinned is "Christchurch" by Stegall
Let the bright Seraphins. Hymn. Carnaby	8	Tune pinned "Carnaby"?	Lord Jesus Come	1	Tune pinned not identified.
Lord of all Power. Hymn.	7	Tune pinned not identified.	Lord Remember David	1	Tune pinned not identified.
Hark, Hark my Soul.	5	Most probably the tune pinned is "Swiss Air" by Goule.	Mighty God We Praise Thy Name	1	Tune pinned not identified.
Lord of the Worlds above.	5	Tuned pinned most probably "Darwall 148"	Oh Sacred Head Sore Wounded	1	Tune pinned not identified.
Sweet Saviour bless us.	5	Tune pinned not identified.	One Thing Needful	1	Tune pinned not identified.
Angels Ever bright. Hymn.	4	Tune pinned not identified.	Our Lord Is Risen from the Dead	1	Possibly the tune is "Duke Street" by Hatton
How Sweet the Name of Jesus Sounds.	4	Probably the tune pinned is St Peter by Reinagle.	Stand up, stand up for Jesus.	1	The tune could be either - St Theodulph or Morning Light.
I will arise. Hymn.	4	Tune pinned not identified.	Tarry with us Blessed Saviour	1	Tune pinned not identified.
Art Thou Weary	3	Tune pinned not identified.	The Day Thou Gavest	1	The tune pinned will be "Radford" by SS Wesley
Let the Hills Resound.	3	Tune pinned not identified.	The Gloomy Night	1	Tune pinned not identified.
The Church's One Foundation	3	The tune pinned is probably "Aurelia" by SS Wesley	The Lord's Prayer	1	Tune pinned not identified.
Glory to God. Hymn.	2	Also seen in French - Gloire a Dieu [Glory to God]	The turf shall be my fragrant shrine	1	Tune pinned not identified.
God Moves in a Mysterious Way.	2	Tune pinned is possibly "Irish".	There is a Happy Land	1	Tune pinned not identified.
Our Blest Redeemer.	2	Most probably, the tune pinned for these words is "St Cuthbert" by JB Dykes	There is a Land of Pure Delight	1	Tune pinned not identified.
Shepherd of Israel.	2	Tune pinned not identified.	Thou Shalt O Lord	1	Tune pinned not identified.
Sing to the Lord. Ps 96.	2	Tune pinned not identified.	We Plough The Fields and Scatter	1	Most probably the tune pinned is "Wir Pflugen" by Schulz.
The Lord. My Pasture.	2	Tune pinned not identified.	When Christ The Lord	1	Tune pinned not identified.
There Is a Fountain	2	Tune pinned not identified.	Unidentified	56	
<b>Identified Hymn Texts</b>	<b>69</b>		<b>Total Incidence</b>	<b>689</b>	

**Notes for Table 8B**

1. The words for this hymn were written in 1864; "*St Gertrude*", the tune specially composed by Sullivan for these words and now most popularly associated with them, was not published until 1872; however, based on the Dating Charts in H.A.V. Bulleid's work, "*Musical Box Tune Sheets*", at least 15 of the 34 musical boxes identified with these words on their tune sheets were made by Nicole Freres before the latter date; thus, another tune(s) must have been pinned for this hymn on boxes produced before say 1873; thereafter, it could be "*St Gertrude*".
2. Unless this box has been re-pinned in the 20<sup>th</sup> century, the tune pinned will certainly not be "*Cwm Rhondda*", now universally associated with the words of this hymn; this tune was not composed until 1903, far too late to be pinned on a cylinder musical box made in the 19<sup>th</sup> century.
3. This hymn was sung to any of several tunes; however, the tune pinned here is most probably "*Miles Lane*" by Shrubsoles.
4. Tune pinned on these boxes for the words of this hymn could be one of several: "*Aberystwyth*" by Parry; "*Hollingside*" by JB Dykes; or "*Hotam*" from Sacred Melody" of 1765

**Table 12: Evangelical and Gospel Songs.**

Sacred Air	Composer	First Line	No.	Sacred Air	Composer	First Line	No.	
Safe In The Arms of Jesus	Doane	Safe In The Arms of Jesus	66	Room Among The Angels	Beaverson	There is Room Among The Angels	3	
Hold The Fort	Bliss	Ho My Comrades	61	Work For The Night is Coming	Mason	Work For The Night is Coming	3	
Sweet By and By	Webster	There's A Land that is Fairer than Day	48	Only A Step to Jesus	Doane	Only A Step to Jesus	3	
The Gate Ajar For Me	Vail	There is a Gate that Stands Ajar	39	Eaton Square	Fischer	I Love to Tell The Story	2	
The Great Physician	Stockton	The Great Physician Now is Near	37	Oh How He Loves	Main	One there is above all others	2	
Jesus of Nazareth Passeth By	Perkins	What Means This Eager Anxious Throng	34	Saviour I Follow On		Saviour I Follow On	2	
Bury Thy Sorrow	Bliss	Go Bury Thy Sorrow	32	Saviour, Like a Shepherd Lead Us	Bradbury	Saviour, Like a Shepherd Lead Us	2	
Tell Me The Old Old Storey	Doane	Tell Me The Old Old Storey	30	The Beacon that lights me Home		The Beacon that lights me Home	2	
Knocking, Knocking Who Is There	Root	Knocking, Knocking Who Is There	26	We're Marching to Zion	Lowry	Come ye that love the Lord	2	
Once For All	Bliss	Free From the Law, Oh Happy Condition	25	What A Friend We Have in Jesus	Converse	What A Friend We Have in Jesus	2	
Jewels	Root	When He cometh, When He cometh	24	Rest In The Lord	Sankey	Rest in The Lord	2	
Oh Sing of His Mighty Love	Bradbury	O bliss of the purified, bliss of the free	20	A Saviour Ever near		A Saviour Ever near	1	
Sweet Hour of Prayer	Bradbury	Sweet hour of prayer, sweet hour of prayer that calls me from a world of care	19	Beautiful Land of Rest	Emerson	When we reach the land of rest	1	
Shall We Gather At The River	Lowry	Shall we gather at the river	18	Behold Me Standing at the Door	Knapp	Behold me standing at the door	1	
Almost Persuaded	Bliss	Almost persuaded now to believe	17	Come Ye Disconsolate		Come ye Disconsolate	1	
Only An Armour Bearer	Bliss	Only An Armour Bearer, Firmly I stand	13	Hallelujah! What a Saviour	Bliss	Man of Sorrows! What a shame	1	
The Prodigal Child	Doane	Come home, come home! You are weary at heart	13	I Know Whom I Have Believed	McGranahan	I know not why God's wondrous Grace	1	
There Were Ninety and Nine	Sankey	There were Ninety and Nine	13	In the Secret of His Presence	Stebbins	In the secret of His presence my soul delights to hide	1	
Whiter Than Snow	Fischer	Lord Jesus, I long to be perfectly whole	13	In The Shadow of His Wings	Excell	In the shadow of His wings There is rest, sweet rest	1	
Ring The Bells Of Heaven	Root	Ring the bells of Heaven, there is joy today	12	It Passeth Knowledge	Sankey	It Passeth Knowledge	1	
There Is Life For A Look	Taylor	There is life for a look at the Crucified One	12	Joyfully, Joyfully	Kirkpatrick	Oh Joyfully, joyfully, onward we go	1	
The Home Over There	O'Kane	Oh, Think of the Home over Ther	11	More To Follow	Bliss	Have you on the Lord believed! Still there's more to follow;	1	
Even Me	Bradbury	Lord, I hear of Showers of Blessing	10	My Prayer	Bliss	More Holiness Give Me, More strivings within	1	
Substitution	Sankey	O Christ, what burdens bowed thy head	10	O Happy Day	Unattributed	O Happy day that fixed my choice on Thee	1	
The Lifeboat	Bliss	Light in The Darkness [Pull for the Shore]	9	Oh to be Nothing	Bliss	Oh to be nothing, nothing	1	
Scatter Seeds of Kindness	Vail	Let Us Gather Up The Sunbeams	8	One There is Who Loves Thee	Doane	One there is who loves thee, waiting for thee still	1	
That Will Be Heaven for Me	McGranahan	I Know Not The Hour	8	Rest for the Weary	Dadmun	In the Christian's home in glory	1	
Stand Up For Jesus	Hull	Stand up for Jesus, Christian, stand!	7	The Better Land		The Better Land	1	
The Lord Will Provide	Phillips	In Some Way or Other	7	The Gospel Bells	Wesley-Martin	The Gospel Bells are ringing	1	
Art Thou Weary	Baker	Art Thou Weary	7	The Hem of His Garment	Root	She only touched the hem of His garment	1	
Come To The Saviour	Tune by either McGranahan or Sankey with this 1st Line.	Come to the Saviour, make no delay	6	The Hour of Prayer	Gauntlett	My God, is any hour so sweet	1	
Daniel's Band	Bliss	Dare To Be A Daniel	6	There's A Light in the Valley	Bliss	Through the valley of shadow I must go	1	
Waiting at the River		We are Waiting at the River	6	To God Be The Glory	Doane	To God be the Glory, great things He hath done	1	
Thy Will Be Done	McGranahan	My God, My Father, While I stray	5	Will Jesus Find Us	Doane	When Jesus Comes	1	
What Shall The Harvest Be?	Bliss	Sowing the seed by the dawn-light fair	5	Wonderful Words of Life	Bliss	Sing them over again to me	1	
I Am Sweeping Through The Gate	Phillips	I am now a Child of God	3	Ye Must Be Born Again	Stebbins	A Ruler once came to Jesus by night	1	
Let The Lower Lights Be Burning	Bliss	Brightly beams our Father's mercy	3					
<b>73 Evangelical &amp; Gospel Songs Identified</b>				<b>TOTAL INCIDENCE of USE</b>				<b>733</b>
				Unidentified Evangelical & Gospel Songs				<b>14</b>
				<b>TOTAL INCIDENCE of EVANGELICAL &amp; GOSPEL SONGS</b>				<b>747</b>

**Table 7: Early Musical Boxes with Classical Sacred Airs.**

Maker	Serial	Type	Programme	Comments
Capt. H.	1898	3 air. Tabatiere.	1. Not Identified 2. Rousseau's Dream. 3. The Heavens are Telling. Creation. Haydn."	Unable to reliably date this Serial Number.
Ducommun-Girod.	1220	6 air. Key wind.	1. Jubelfeier. Valse. 2. La Somnambula. Ma perche non posso. 3. Chlesoine (?) Polka. 4. The Conquering. Judas Macabee. Op. 5. La Varsoliana. 6. Le Patthes de Monza. Galop.	Unable to reliably date this Serial No; H.A.V. Bulleid Dating Charts date Serial No 1220 in 1 <sup>st</sup> Series as 1821/22; however, Bellini's " <b>La Somnambula</b> " was not written & performed until <b>1831!</b>
Ducommun-Girod.	12061	4 air. Key wind.	1. Not identified 2. Dead March - Saul. Handel. 3. Sing unto the Lord - Judas Maccabeus. Handel. 4. He shall feed His flock - Messiah. Handel.	H.A.V. Bulleid Dating Chart - gives circa 1836/37
Nicole Freres.	25150	6 air. Hymn box. Key wind.	1. Mount Ephraim. 2. But thou didst not leave. Messiah, Handel 3. Bedford. 4. Old Hundred. 5. All Saints. 6. Lyons.	H.A.V. Bulleid Dating Chart - gives circa 1848/49.
Nicole. Reymond	135	3 air. Key wind.	1 Overture to Der Freyschutz, 2. do.....Guillaume Tell. 3. Hailstone Chorus.	Unable to reliably date this Serial Number but sometime after 1834/5

**Table 11: Tunes Pinned on Nicole Freres Serial No. 34171**

Tune No	Hymn Tune Name	Notes
1	<i>The Evening Hymn</i>	Using the 1904 edition of " <i>The Methodist Hymn Book - With Tunes</i> ", the tune pinned on Serial No. 34171 has been identified as an old arrangement of one composed in 1560 by Dr Thomas Tallis, the 16th century English composer and published in Matthew Parker's "Psalter" as a musical setting for Psalm 67. It became known as " <b>Tallis' Canon</b> " and was subsequently adapted/arranged to be used with the hymn " <b>All praise to thee, my God, this night</b> "[sometimes seen as " <b>Glory to Thee, my God, this night</b> "] and, as a result of its widespread use for this hymn in church services, has become Tallis' best known composition. The arrangement on Serial No 34171 is enlivened by several runs and trills and so makes for attractive listening.
2	<i>Vesper Hymn.</i>	The tune pinned on Serial No. 34171 has been identified as one that first appeared in Stevenson's " <b>Selection of Popular National Airs (1818)</b> " as a setting for Thomas Moore's " <b>Hark! The Vesper Hymn Is Stealing.</b> " Whilst some have attributed the tune to Dimitri Bortniansky, the 18th century Ukrainian composer, Stevenson is more generally recognized now as being the arranger if not also the composer, not least because he is known to have used parts of a Russian folk song in this hymn tune.
3	<i>Sicilian Hymn.</i>	This is an arrangement of an anonymous European folksong tune; according to tradition Sicilian seamen finished each day on their ships by singing this in unison, hence the variety of name(s) by which this tune is now known and seen on musical box tune sheets and in hymn books - " <b>Sicilian</b> ", " <b>Mariners</b> ", " <b>Sicilian Mariners</b> " or " <b>Sicilian [Mariners]</b> ". The tune, first published in England circa 1792, is thought have come to England via Germany where it was associated with the German Christmas carol " <b>O du Frohliche, O du Selige [O (you) joyful, O (you) blessed ]</b> ." The Roman Catholic Marian hymn, " <b>O Sanctissima</b> " is traditionally set to " <b>Sicilian Mariners</b> ".
4	<i>Bratle [sic - Brattle] Street</i>	The hymn tune pinned on Serial No 34171 and given the name " <b>Brattle Street</b> " on the tune sheet has been identified as one composed by Ignaz Pleyel (1757-1831); an Austrian musician and composer quite famous in his day, with his fame even reaching fledgling America where a Pleyel Society existed on Nantucket Island and hymn tunes by him made their way into contemporary American hymnals. There are two Brattle Streets in America; one is in Boston and was the site of a Congregational, later Unitarian church; the second is in Cambridge, Massachusetts and is the site of many buildings of historic interest, including No 42, the name of whose Loyalist owner, William Brattle gave cause for these two streets to be so named. Although either of these American connections could explain how the tune came to have the name " <b>Brattle Street</b> ", several questions remain; did the tune have another name beforehand, e.g. " <b>Oxford</b> "; and if so, why and when did the change occur and then filter back to the UK and on to Nicole Freres in time to change the name on the tune sheet for an 1856/7 hymn box; finally, is it correct to assume that " <b>Brattle Street</b> " is pinned on the other Gamme 411 musical boxes, although their tune sheets presumably still read "Oxford"? Or was 34171 singled out for a re-pin? Finally, the hymn tune " <b>Brattle Street</b> " also appears again on three 12 Air 2 per turn boxes made a little later (1862/1863) - Serial Nos 39711/2 & 49 all tuned to Gamme No 1213.



# *A journey into mechanical music*

My name is Wil Wessels and I have been a professional piano tuner and restorer for the last 33 years since I was 25 years old. Despite all this experience, believe it or not, I still cannot play a piano or even read a single note of music. I soon developed a deep love of piano music and I wanted a piano of my own but what could I do, I cannot play?

Some years later I found a Steck pianola in terrible condition but I realized that when fixed I could listen to live piano music in my own home. Of course restoration of the piano presented no problem for me but the pianola section and its pneumatics were quite beyond me. I eventually came to know Fred Bernouw, a great restorer of orchestra instruments in the Netherlands. He helped me with understanding the pneumatics. Some years later, Fred asked me to tune and do some maintenance on the piano sections of a private collector. The collector had a huge building containing music boxes, pipe organs, music carrousel and all sorts of mechanical music instruments. Later I became friends with Freddy Kunzle and his lovely daughters Nadja and Eliane

from Switzerland and other people with large collections. I worked here for restoring and tuning the pianos. I still go every year the last weekend in September to Nadja and Eliane because of the organ festival and tune some instruments in their beautiful museum in Lichtensteig.

My eyes were truly opened and now I could see the possibilities in mechanical music. Certain things became my dream instruments although they were too expensive for me at that time, my interest in mechanical music exploded. I went on to buy my first music box 15 years ago. It was a Symphonion 30 cm disc playing machine. No doubt I paid too much money for it but I loved it.

A year later I bought a big cylinder music box with drums and bells. I was so proud, but when I came home the governor assembly did not work, not even at full spring tension. As I did not know anything about the operation of music boxes, I thought if I remove the governor assembly... well, you can imagine what happened next. The cylinder took a run and I tried to stop it

with my flat hand. Result: flat pins, broken tips and teeth and a bloody hand as well. Jeanette, my wife who was upstairs at that moment came down to see what noise she heard. I was sitting there with tears in my eyes, looking down on something once so beautiful and now completely destroyed!

This was my first and hardest lesson on music boxes. This was the moment I came in touch with Arno van der Heijden. Of course he charged me the maximum for the repair but I still have that music box and it still plays beautifully. Arno taught me a lot over the years about restoring but was always a little guarded about how much he told me. When he finally decided to teach me everything, unfortunately he died with cancer before he could do that.

I had to find another restorer and that is how I found Nico Wiegman. I think he is one of the best in the whole of Europe, together with Alan Godier and Michel Bourgoz and I am in awe of his talent. He told me if I wanted to learn I had to read books or go to America to take lessons from Nancy Fratti. I read as much as I could find but books do not tell everything and I could not take time from my business to go to America.

It was very hard to get Nico to share some of the secrets about his way of working, but sometimes he showed me something on his own initiative. I learned from books how to remove old pins and re-pin a cylinder but I could go no further. I did not have the experience or the machines to finish the work. Nico would finish the job by filling the cylinder with shellac cement and shaving the pins. He would also replace broken teeth for me when necessary. Once he showed me how to replace one damper but did not want to explain



*Installing a piano in a Dutch home can be a challenge ...*



*Some serious dismantling of a cylinder box here*

more. After seeing how he replaced that damper, I was sure I could do that on my own. It is not the easiest job but after some tries and some mistakes I learned how to do it and completed my first comb. It worked! I soon learned that not every cylinder music box can be damped the same way but slowly I found the way.

For the shaving of the cylinders I paid a price which was acceptable for me until I bought a large music box with 12 cylinders. I started counting and came to the conclusion that I could just as easily buy a lathe for that amount of money. So I bought my first Myford lathe. However, I had never worked with a lathe before and had no form of education how to work with it. Since buying that lathe a whole new world opened to me and I find many things are possible. I learned the first

principles of how to use it and now cylinder shaving is something I do myself.

At first I could not understand why some restorers did not want to share their knowledge. If you asked they did not answer or they gave you a bunch of rubbish as an answer. Waiting time for restoration is sometimes 2 to 3 years so there is more than enough work for everyone. Why not share the experience with serious enthusiastic people before all the knowledge is lost? As the years went by I started to understand. To gain that knowledge you really have to discover or develop the methods yourself by reading, trying, failing, trying again and gradually gaining that experience yourself. This takes years and there is no form of education for it. Why would someone who worked so hard to figure it out over time just pass it on to someone without a care? This is also my experience but I am willing to share my experience and information with serious enthusiasts.

I do understand Nico Wiegman well now. Still I plea for the knowledge to be passed on, so the music box can live on for years to come. If we educate more people, the waiting list could become shorter, maybe down to one year

I discovered a fair in Rudesheim twice a year and for 14 years I visit that fair twice a year. It is the place to be to meet collectors, restorers, dealers and all kind of music lovers. This was where I met Roy and Dennis Evett. Fantastic people who wanted to teach me everything



*Wil isn't joking when he says his home is crammed with instruments*



*Wil got rid of some of the smaller stuff*





*What to expect when your home becomes a museum ...*

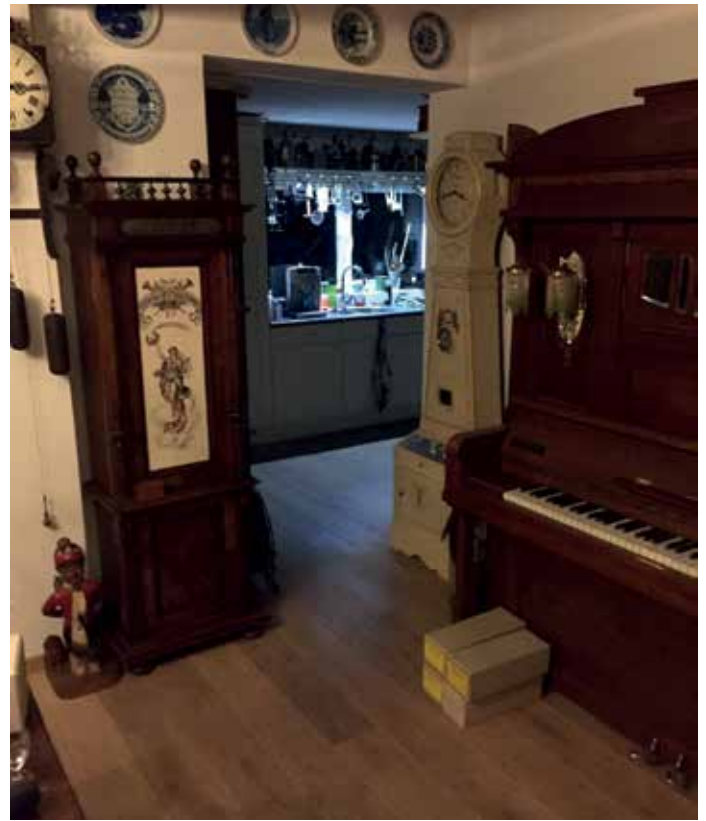
they know about restoring. They even show me things I would not be able to do due to the lack of equipment. At the moment I cannot justify the cost of that equipment but at least I know what machine I need and how the job is done. Maybe in the future I will buy such machines; maybe even Roy's or Dennis's when they get too old!

After Arno died, Roy and Dennis bought a lot of the spare parts from his family and part of it they sold to me. I have spent a lot of money with Roy, Dennis (they say not enough, I say too much) and other people on parts and equipment. Now when I need something I can open a drawer and pick it out. I do not so often have to ask other people now for help. I do not have to wait for months to get something fixed because I can usually find a solution.

In July this year, I visited Roy and Dennis for four days to learn new things. It was great! Sometimes we have email contact when I have a question. They have become good friends!

Coming back to my collection, which I have built in 15 years:

In the beginning I bought everything I could find, mainly the little music boxes, until Dannie de Bie from Belgium told me that I should not spend so much money on common, normal, little music boxes. I would better save it up and buy something big or unusual. I think he was right and I sold the smaller stuff and began to buy my first large disc music boxes, a Symphonion



*Even access to the kitchen isn't immune ...*

Style 130 21 1/4". Later, a Symphonion Style 192 25 1/4", a Polyphon Style 51, a Polyphon Style 105U, a double disk Symphonion and in Paris a Polyphon changer Style 5. All machines wanted restoration but I still needed to tune many pianos and my wife Jeanette must work extra hours before I could pay for them.

The Polyphon changer was in very bad condition, both the case and the mechanics. This was a huge challenge for me and something else than a common music box. It had no damper rails. Nobody could or would tell me something about restoring it and how it worked. After 3 months of hard intensive work and trying to find how it should work, some sweating and cursing, I finally managed to get it operating and playing as it should. I learned how to French polish and restore the cabinet. It is now one of my prides! It sounds fantastic with no clicks, rattles, bangs or squeaks.

Due to the fact that I also like Orchestrions, I bought a Seeburg, coin operated from 1925 with piano, mandolin and xylophone with 35 "A" rolls but it does not sound like a Weber.

My love for the Weber started when I was restoring pianos and I was asked to do some work on a Unika for Dannie de Bie in Belgium. He restores all sort of Webers' for himself and for sale. As I worked on the Unika, my love for the instrument grew greater and I decided I must have one. In February last year my dream came true and I found one.



The Weber orchestrions were produced in Waldkirch Germany by Gebr.Weber and produced nearly 3000 instruments between 1880 to 1930. The factory was not quite as big as Hupfeld. The instruments of Weber and Hupfeld belong to the upmost advanced orchestrions with a huge dynamic range, which can also be used for classical music.

The violin pipes of the Weber Unika are the best ever made and no one has equaled it ever since. The in vibrato bellows and the swellers in the cabinet top that give the dynamic to the violin pipes are so good that you cannot hear the different from a real violin. The ability of the instrument to use the same holes in the paper roll to perform different functions is really amazing. Gustav Bruder was the arranger of the music and his music is well known and loved all over the world.

I myself now have over 120 rolls. Sometimes I have the best ones copied and I offer to sell them to other Unika owners. In Europe I know at least 19 but worldwide I believe there must be more than 100 left. If I find a new roll it looks like I have a new instrument again. It makes me happy like a little child who has got a new toy.

If you know of any Unikas in the UK or anywhere in the world, I would love to know.

Collectors and music lovers often collect Orchestrions and instruments with all kinds of bells and trumpets, organ pipes, drums, triangle, xylophone and stuff like that. From my point of view this is just a lot of noise and after 3 songs I have heard enough. It is nice and impressive but not the kind of reproducing music I like. I prefer the more perfect reproduction of the Weber Unika, Grandezza, Streria, Otero, Brabo, Maestro, and so on. The music is so perfect you can listen for hours without getting bored. People who collect orchestrions and discover the Weber will all finally decide to try to find one for their collection.

Many Webers and other orchestrions with collectors and museums often do not function optimally; people without experience will find this acceptable and perhaps impressive. But if it is in perfect condition and can perform like it should, they all would say: Wow!!! Was this even possible in those days? The same applies to music boxes.

Our collection has increased over the 14 years with salon organs, mandolins, piano forte overture boxes, birdcages, chordophones, automatic accordion, automata, little crank organs, organ and music clocks and many others. Most of our collection is in our living room. How, you might ask? It is crowded but we like it. I have tried to get all my instruments to the best condition I can. I like to think they sound pretty good. Unfortunately

due to space it is not possible to have many boxes of one kind. I am privileged that my wife Jeanette is also a mechanical instrument lover and she accepts the many instruments in our living room. We can barely sit. Most collectors have their items stacked away in other rooms or a garage but I want to enjoy them and live among my instruments.

If people first visit our house their reaction always is: It looks like a museum! Second response always is: I couldn't bear to live like this. For us this is normal, we grew into it. Due to mechanical music we have had many pleasant trips, met many people and made many new friends. I would like to invite anyone who visits the Netherlands to come and visit our crowded living room or little private museum. Of course there is a big museum in Utrecht, "Museum Speelklok", it is much bigger and more special. Our little museum is only 35 miles away, there is no entry fee, free coffee and you can see, feel and hear all the instruments. Come to see us, let us make you welcome. We look forward to seeing you.

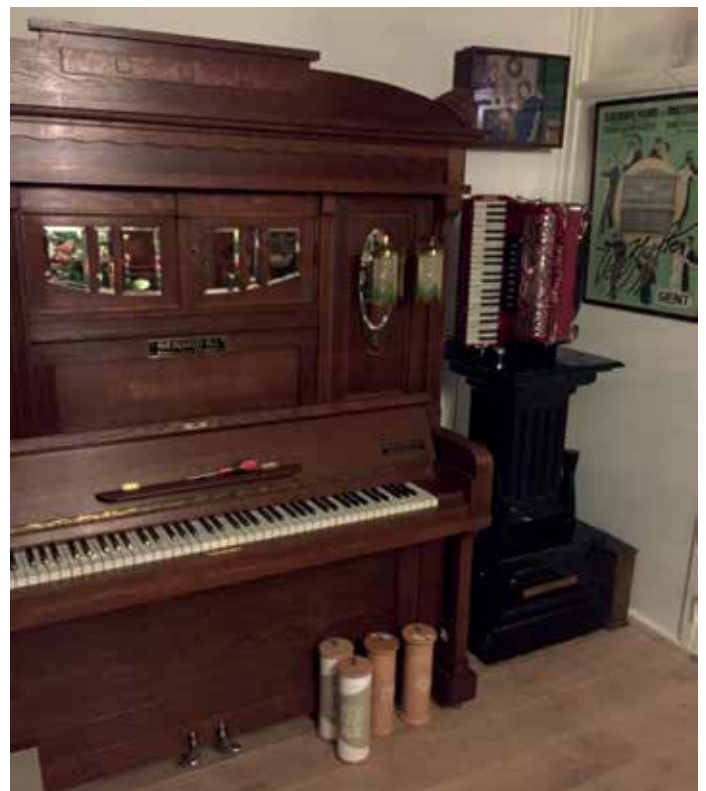
If you like you can see on youtube and search for 'weber unika wil wessels' The quality is not the best because it is recorded by iPhone. Live sounds better of course.

Please give me a call or email if you want to visit us in the Netherlands.

Wil Wessels,

0031 (0)610386220

wil.wessels@tele2.nl

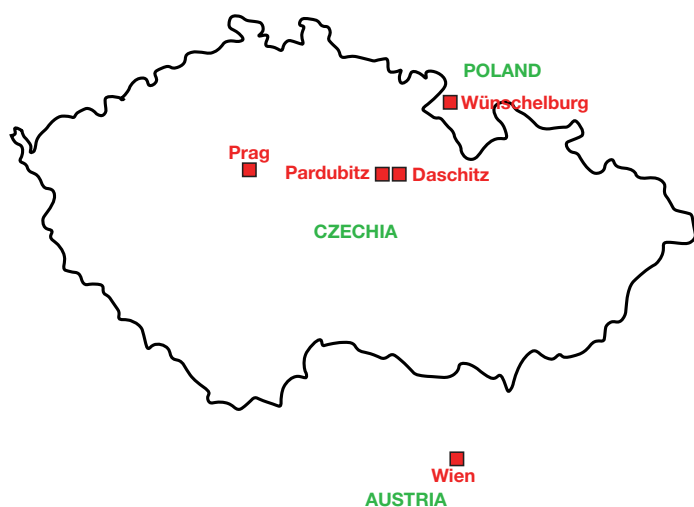


*The treasured orchestrion*

# *Franz Rzebitschek's place in the musical box industry: did he make the first box 200 years ago?*

by Otmar Seemann and Hans-Jürgen Eisel

Dašice (German: *Daschitz*), a city in Czechia, is situated 12 kilometres east of the city centre of Pardubice (German: *Pardubitz*). It was in *Daschitz* that Franz Rzebitschek (pron. shebitshek) was born in the year 1801, his younger brother Josef Rzebitschek, who described himself as an “artisan music box maker”, was also born there, thirteen years later in 1814. We know very little about him, aside from the fact that he lived together with his older brother in Prague and died in 1867. Franz had opened a business as a “music box manufacturer” on Bethlehems Square, Nr. 251 in Prague. This “factory” continued to exist long after the death of the company founder in 1889 and was run by his son Gustav until 1897, when, as Gustav Rzebitschek, who died in 1916, recounts in a brief history of the company written a year before his death, the factory had to close due to “a lack of orders” and “the increasingly unpleasant situation with the workers.”



For a better understanding of Rzebitschek's place, it is helpful to discuss the contemporary Olbrich firm. The story of the Olbrich company begins at almost the same time and there are numerous parallels between the two: it begins with the birth of Anton Olbrich in the year 1790 in the town of Wünschelburg, Prussian Silesia, now known as *Radków* in Poland located roughly 60 kilometres from Daschitz. Both communities today have a population of a little more than 2,000 inhabitants. After Anton Olbrich moved to Vienna, he was registered from January 1st, 1820, as an “authorized watchmaker.” His younger brother Josef, who was ten years his junior (1800–1875), settled in Vienna in 1823. However, we lose track of Anton

Olbrich in 1861, when his tax files were closed. It is likely this was the year he died, or he could possibly have passed away at a later date outside Vienna. Thus, we don't really know the year of his death. Anton Olbrich the younger, who was born in 1820 and died in 1892 in Vienna, the son of the company founder in Vienna, already owned his own business from the year 1855 and from the year 1849, he had a competitor in the market as a maker of music boxes in the person of his uncle, Josef Olbrich.

## **QUESTION: How many music boxes did Rzebitschek leave behind?**

We know that there are examples of numbered music boxes produced under the name Rzebitschek beginning roughly at 3,000 and in the case of Willenbacher& Rzebitschek beginning around 8,000. Those bearing the company name “F[ranz] Rzebitschek” have a serial number beginning around 17,000 and those manufactured under the name “Gustav Rzebitschek” around 44,000. The latter bear a “serial number” of up to 52,000.

The music box legacy which Anton Olbrich – both the elder and the younger – and Josef Olbrich (and their successor companies) left behind is almost equally large: leaving the unnumbered sectional comb models aside, there are numbered sectional comb models from number 10 up to 30,000. Josef Olbrich began to produce his music boxes with numbers slightly under 13,000 and finished at about number 22,000. The company run by his widow and Josef Wyszkočil left behind unmarked works that had cryptic numbers on the inner side of the comb carriers that range from 2,000 to over 6,000 and presumably represent the numbers of the music programmes.

## **ANSWER: A number in the high 40,000s in each case**

We can assume that neither of the companies assigned the numbers completely from one to 52,000 on a continual basis. We can say, however, that the overall production of music boxes is likely close to 50,000, although this precise number was never reached. Given the large number of unmarked and, in part, unnumbered works, we can only roughly estimate that the factories and workshops operated by the Rzebitscheks and the Olbrichs and their successors manufactured in the neighbourhood of 100,000 music boxes.

Of course, nowadays people who feel everything has to be catalogued and categorized want a stringent numbering system – something no one felt was at all necessary back in the time they were manufactured. The numbers simply served as a means to keep order, that is to be able to supply parts for repairs or to carry out follow-up orders of music programmes (based on the old designs or patterns).

Whether the significant gaps in the inventory of the music boxes which have survived are within a statistical range or whether they are a result of the numbers assigned is something we cannot say for certain and the question is the subject of ongoing research. If we disregard the “black hole” left behind by the first 3,000 works, we can say that Rzebitschek's numbering system was, at any rate, entirely consistent, just as was the case with Anton Olbrich the elder. The story of Anton Olbrich the younger, his uncle, Josef Olbrich, with his decade-old “Witwenbetrieb” and the successor company of Josef Wyškočil up to the year 1905 is extremely confusing and still unclear.

#### **Anonymous works from Prague can almost always be attributed to the Maly company.**

One thing is for certain: anonymous works from Prague cannot be attributed to the Rzebitschek company. On the contrary, they were, almost without exception, built by the Maly company. Meanwhile, unmarked music boxes from Vienna could have been manufactured by Anton Olbrich (the younger), his uncle Josef Olbrich (with or without Josef Olbrich's stamp), his “Witwenbetrieb” or Josef Wyškočil (also unmarked). Competitors such as Alois and especially Edmund Bartl (likewise without a reference to a manufacturing company) are another possibility. An article about the Maly company is currently in progress.

#### **Did Rzebitschek really open his business in 1819?**

The facts in the brief company history compiled by Rzebitschek in 1915 are something one can believe or not believe. According to the “Report of the Evaluation Commission on the exhibition of Bohemia's industrial products in the year 1831”, Franz Rzebitschek began manufacturing “music boxes with a Swiss design” “in Bohemia in 1819”. This is undoubtedly a reference to the type of comb music boxes invented in Switzerland where the sound is created by steel teeth<sup>1</sup> as opposed

to bells or organ pipes. That was in the year 1831, and only twelve years earlier, there were enough contemporaries around who were in a position to raise objections if they had felt this was entirely false. The cautious suggestion that he would have already begun production would not exclude the fact that he may not have completed the first music box in this particular year, but had at least begun working on it. The “Willenbacher & Rzebitschek” company was probably not founded until 1828.

Therefore, it is safe to say that production of the first music boxes by Franz Rzebitschek began in the year 1819 or at least this date comes very close to the truth.

The only question is what became of these “Swiss design” “music boxes”? The earliest surviving music boxes – at least those that were numbered even if they did not bear a label – begin around the number 3,000. Based on the type of construction, they can definitely be attributed to the maker of the first labelled pieces (Nr. 8045 and 8046), in other words the later Willenbacher & Rzebitschek company. It is unclear what contribution Franz Rzebitschek's brother-in-law made. Alois Willenbacher was a clock-maker and likely only worked on the mechanisms and not on the parts producing the sound such as the comb and the revolving cylinder.

Because they are easy to identify, it is with a certain degree of envy that we look back at the early Olbrich music boxes, a number of which have survived, even one that has a chain and snail gear. But in the early days of Rzebitschek's production, we are looking for sectional comb music boxes, ones that resemble later models because of the features of some parts. Perhaps the authors are getting close, but nothing is ready for publication thus far. Be that as it may, all the sectional comb music boxes which look to have been made in Switzerland may just stem from Rzebitschek's early period. After all, the tools that were a fixture of Swiss companies were simply not available to the then 18-year-old Rzebitschek. Moreover, Rzebitschek would have had to improvise at the beginning. A watch maker, who is building his first music box – using the tools of a watch maker mind you – has a different way of going about the job than a music box maker who has already designed and made his own special tools in order to save time and money and work faster and better. Of course, it would be ideal if we could

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<sup>1</sup> Editor: with the authors' permission, the original phrase ‘lamellas or steel springs’ has been substituted by ‘steel teeth’ to be more familiar to the anglophone readership. It is an example of the proliferation of terms used by German-speakers when talking about musical boxes. (See review of Helmut Kowar's *Musical Boxes of Prague and Vienna*, Vol 29, no 3.)



discover a music box bearing a hidden label or at least a monogram. So far, such an example has unfortunately not turned up.

### The music boxes

“Rzebitschek” - music mechanisms were manufactured by the Willenbacher & Rzebitschek, Franz Rzebitschek and Gustav Rzebitschek companies, whereas those labelled “A. Olbrich” can be attributed both to A. Olbrich the elder and his son A. Olbrich the younger, with both apparently using the same numbering system. The company logo “Jos: Olbrich” signifies the music mechanisms made by Josef Olbrich.

#### ❶ Alois Willenbacher & Franz Rzebitschek, 1819 to 1828: Unlabelled and without numbers

❶/❶ Unlabelled and generally with, but in some cases without, comb base recesses. The first music boxes up to around Nr. 1500 (?) are unlabelled and have two recesses as a distinctive feature on the comb base which were intended for use with a screwdriver-like instrument in order to easily remove the comb. The “comb base recess” or “comb base groove” is typical of all the music boxes made in Prague because they were adopted by Rzebitschek's later manufacturers in Prague. It cannot be entirely ruled out that the unlabelled music boxes with a bed plate and markedly rounded edges stem from Franz Rzebitschek's early period.



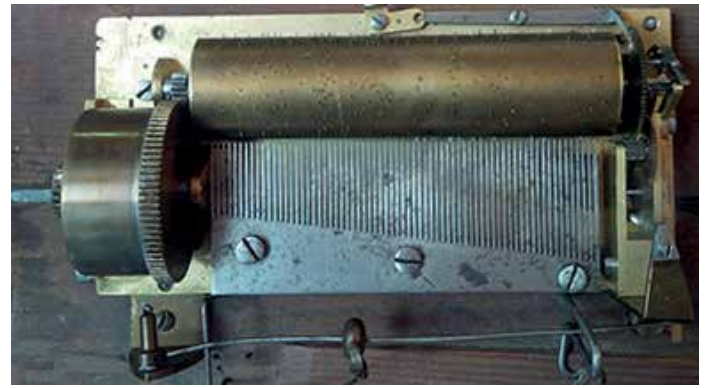
*With rounded edges*

#### ❶/❷ Unmarked with “comb groove”

Starting roughly at number 1,500 (?) and continuing up to around 3,000 (there could have been a continuous assignment of numbers, but this might not have been the case), the music boxes have a groove on the end of the tip of the comb, or the comb handle. It is unclear what actual function the so-called “comb groove” has.

#### ❶/❸ Unmarked with or without “comb groove”

It is not possible to determine whether before the first numbered music boxes came along, that is from about number 3,000, music boxes were being manufactured



*Unmarked with “comb groove”*



*Unmarked with “comb groove” (detail)*

which lacked the comb groove or whether the last music boxes with the comb groove were replaced by the first numbered but unmarked models.

What we do know for certain is that a numbering system for marked music boxes dating back to the early days of the company, that is with numbers carved into the bed plate for everyone to see, can only be verified in the case of Anton Olbrich.

#### ❷ Willenbacher & Rzebitschek, 1828 to 1835/1836: Numbered (to about 8,000), unmarked

Together with Alois Willenbacher, Franz Rzebitschek founded the Willenbacher & Rzebitschek Company in 1828 (according to the report of the Evaluation Commission in 1831 mentioned earlier). As early as 1831, the serial number 4199 was delivered. At the time, the company already had 27 employees – if we can believe the report published in Prague in 1833 about the exhibition there in 1831.

It is unclear whether the music boxes built prior to the days of Willenbacher were included and it is equally uncertain whether the serial numbers were assigned consistently.

The serial number 8000 was reached around the year 1835/1836. At that time, the company started giving the music boxes the label “Willenbacher & Rzebitschek.” The first known such music boxes were numbered 8045 and 8046.

By 1840, the company already had a staff of forty-five, at least according to the “Report on the Exhibition in Vienna 1839”, which appeared in Vienna in 1840. By 1842, when Alois Willenbacher retired, the serial numbers on the music boxes had reached the number 17353.

③ Franz Rzebitschek in Prague, 1842–1870, serial numbers approx. 17353 to approx. 44100

After Willenbacher left, the Rzebitschek company, now run by Franz Rzebitschek alone, produced something like 26,800 music boxes. In other words, an average of 957 music boxes per year or more than two and a half per day. The quality of his products earned Rzebitschek a Gold Medal at the first Great Exhibition in London in 1851. Four years later, at the world exhibition in Paris in 1855, Rzebitschek again won the only medal awarded for music boxes.

④ Gustav Rzebitschek in Prague (at the beginning with serial numbers from Franz Rzebitschek: 1870–1897, serial numbers approx. 44100 to approx. 52000

In the era of Gustav Rzebitschek, the company was able to maintain the high technical and musical standards, according to the Rzebitschek expert Hans-Jürgen Eisel. Nothing is known thus far about any “special formats”, in other words especially intricate and large music boxes with thick cylinders or playing more than six pieces of music.

In the six years between 1870 and 1875, about 2,000

music boxes were manufactured. On average that meant around 333 per year.

During the fifteen years between 1876 and 1890, production was about 4,000, meaning roughly 266 per year or else around two in three days. The decline in sales resulted from the introduction of new technologies, the triumph of Edison's tin foil phonograph (1878), the tin foil music boxes (1886) and the gramophone (1887).

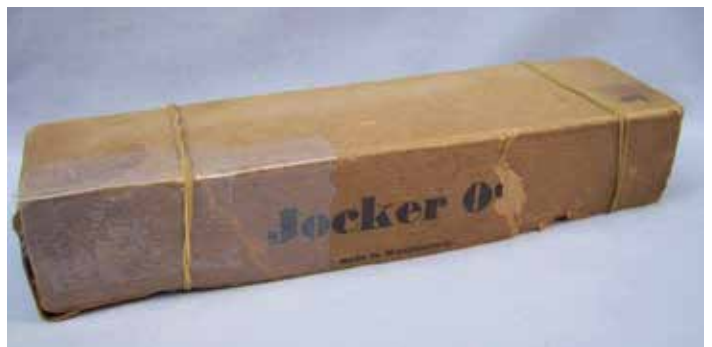
In the final seven years the company was in business, that is from 1891 to 1897, around 2,000 serial numbers were assigned. A consistent assignment of serial numbers is, however, unlikely.

Towards the end, Gustav Rzebitschek at first ruled out accepting repairs of Swiss music boxes, but later on he went to the point of advertising repair service to keep his business from going under.

The music boxes made by the Rzebitschek company had already established a good reputation among customers in the 19th century and won a lot more prizes. Olbrich, meanwhile, had to be satisfied with an honourable mention. This preference of music box connoisseurs has remained up to the present day.

## *What are these?*

Kevin McElhone wonders if anyone can identify what these cylinders are for?



# *Register News No 103, Autumn 2019*

There have been only 90 boxes added to the Register since the last Journal and most of these have come from America thanks to the constant efforts of Tim Reed. His hard work is much appreciated as is his dedication. It is the key to the supply of new material.

There are now 12,350 boxes listed with most of them coming from unknown makers. The second largest number of surviving boxes comes from Nicole Freres. I am not surprised as they were the largest manufacturer and were highly thought of in their time.

There is another file keeping a record of all the pictures I have of boxes. It is a great help when working on the Register. To have three or four pictures of a box adds enormously and seems to bring the box alive. I don't know who said "a picture is worth a thousand words" but he was a very wise man.

Statistics show that up to August 2019 there are 12,322 boxes registered that also have a picture. Breaking the pictures file down reveals the following facts.

Bremond boxes = 655    Nicole boxes = 1783

Unknown boxes = 3031    Other identifiable boxes = 6393

Analysing the Register further, the three most popular tunes are:-

Home Sweet Home (759 boxes)

Auld Lang Syne (465 boxes)

Blue Bells of Scotland (335boxes)

These figures are taken from only the first part of the Register and will be an underestimation of the real facts!

I think it would be very difficult to collect all these statistics again if not impossible. To avoid a serious loss of all of this material there are two dedicated people who assist by keeping "up to date" copies of files on a regular basis. However, only the Registrar has the task of updating all the files so that there is only one file in use and not several versions!

Like most people, I am never 100% sure that saving the Register to a computer disc or saving it as an attachment to an email has really worked. I think that I now live in a world that is always so far ahead of me it isn't true. Lately I open up any "new" file at the close of every session on the computer to check that my typing and spelling are correct. Updates are sent on a regular basis to my two helpers and checked for the same reasons.

I have one very important item of news concerning the theft of a musical box. A little time ago a member suffered a burglary and his musical box was stolen. I am pleased to say that the box has now been recovered and it is now back where it should be. [Editor's note: see 'Happy Ending', page 136.]

This is another case of the Register proving to be useful and fulfilling one of its primary objectives of assisting in the recovery of stolen boxes.

Fortunately the thefts of musical boxes are still rare but marking Register numbers under the box does help the police enormously. I have found that insurance companies are also keen to know of any extra security provisions that are in place though none seem to be willing to give a discount for having done this!

My advice is always to make sure that your boxes are insured and listed separately rather than just being part of the general household goods and chattels. Remember too that once the membership knows the details of stolen boxes, there are many more people keeping a lookout for them as with this recent case.

If you see a stolen box, I would advise you to obtain as much information as possible in a pleasant way. Then pretend to become disinterested and walk away to report your findings to the police. It is their job to investigate. Challenging anyone directly could become unpleasant.

Arthur Cunliffe

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## *This That and T'Other – No.: 28*

As I have probably said before, one of the greatest changes in modern life is just how the speed of communicating to each other has advanced. In less than a minute it is possible to send a message to someone on the other side of the world and provided the other person is on line, get a reply in a similar time. Postal communications that were once vital in everyday life have been largely superseded by electronic methods. This has left the impression that the world is shrinking! The inevitable drawback to all of this is that the older

generation often feel that they have been left behind.

One positive side to all of this is one can find out so much information these days, that reference books are hardly necessary. We now have a new source of information and knowledge previously unimaginable to anyone. This has opened up a new and powerful means of finding details about antique musical boxes which were once only to be found in specialist books.

Not everything on the Internet is accurate and it is vital to cross check the accuracy of information whenever possible.



Many of you will have discovered a programme on B.B.C. television called the Repair Shop. It did deal with repairing a small musical box on one occasion and I thought that they gave interesting and sound advice. They did advise letting the spring down fully before starting but I think they could have stressed the importance of this much more. As a general interest programme it could have been a lot worse.

Looking the other day for tunes referring to the telephone, I discovered there were only 7 late period boxes playing the Telephone Polka by the composer Farbach. There seems to be no other tune to do with telephone. This I find surprising as the telephone would have been such an important discovery I would have thought it would have been of greater interest to composers. In summary only three makers pinned the tune on their boxes with Mojon Manger having four examples, Conchon having two and Bremond having a single box. Surely there must have been more boxes playing the tune but for some reason I cannot find them? Please let me know if you have a box that plays the Telephone Polka or any telephone related tune.

In this later period, many manufactures went to great lengths to promote their boxes. I have come across one specific box described as “20 air, Trille, Zither, Indicateur “ which was in reality a 10 air 2 per turn box with a few repeat notes at the treble end and a basic tune indicator.

After looking at the Register in depth I am beginning to think there were quite a lot of boxes manufactured between 1900 and 1905 certainly more than we used to believe. The high serial numbers give the clue that they could only have been made at the start of the new century and probably in the first five years.

After 1906 I think relatively few boxes were made. The invention of the gramophone we know contributed to decline of the cylinder box with the Great War of 1914 to 1918 being the final blow. Yes, I am aware that cylinder musical boxes are still being produced today but in very small numbers, and nothing like the days of old.

One can only wonder what will be the future of musical boxes in the next century and indeed if there will be any interest at all. I hope that they will survive along with all the books and paraphernalia we enjoy today. In the meantime it is up to us to make sure everything is kept safely whether we be a dealer or a collector, so that there is something to be passed on to the next generation.

Do remember to save interesting details of any owner

of any box. This can be very fascinating. We have one box that was the property of a famous opera singer, another that entertained children in a First World War air raid and a third that was given by Bremond himself to an English family. It is all about provenance really and must be worth saving for future generations.

Arthur Cunliffe

*Editor's note: for a cautionary tale as to what happens if you do not sufficiently wind down the spring of a musical box, see 'A Journey into Mechanical Music' on page 155. As for interesting box owners, watch this space ...*

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# The London Area Group Meeting, September 2019

Sixteen members enjoyed a day listening to instruments which had been brought along to the gathering. These included cylinder and disc musical boxes – one, a rare Celesta 8 inch model. There was also a large, loud, Cabinetto organette. We had lunch in the garden entertained by watching the model railway run, and had plenty of time to catch up with friends and to get to know people attending for the first time.

After lunch we listened to the Aeolian Pipe Organ playing 58-note rolls operated by a member, and 116-note rolls by Richard Cole. Richard also showed a film about finding and moving his Wurlitzer Cinema Organ which he then demonstrated to us by hand-playing it. He also demonstrated the rare Moller Artiste roll player which had recordings made by famous organists of the past. This reporter can remember *Rhapsody in Blue* by George Gershwin but not the other titles played on this occasion.

Our thanks to Richard, and also to Owen Cooper, who provided all the food and refreshments during the day. The next London Area Group meeting is Saturday

18th April, 2020 at St.Mark's Church Hall, Colney Heath, Herts., which is where have met before.

I would like to encourage members from any part of the country to come along. It would help to know numbers, but this time you need to bring along your own lunch, although drinks will be provided.



Bob Ducat-Brown with his 'show and tell' items

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# *A Fistful of Firsts – MBSGB Autumn 'Bradford' Meeting, September 2019*

The Autumn 2019 meeting in Bradford is likely to be remembered not just for the bizarre hotel management (or lack of) but also a number of firsts: it was the first time we had stayed at a hotel hosting an Asian wedding, the first time we had shared a hotel with a Kazakhstan cycle team, and ... the first time we had been fêted with cupcakes sporting the MBSGB logo! Although referred to as the 'Bradford meeting', as with so many MBSGB meetings in the recent past, this was somewhat of a misnomer. The 'Scarborough meeting' of a few years ago took place in Hull, the 'Winchester meeting' in Eastleigh. For all intents and purposes Autumn 2019's meeting would have been better identified as the 'Halifax Meeting.'

Halifax, as we were to learn, was once a thriving industrial as well as an important administrative centre, where '100 industries were in business.' Textiles, jewellery and carpet production, clock making, even confectionary - everything, it seemed, except ship building, and even then eventually canal boats started to be manufactured. It had

no shortage of local dignitaries, especially in the nineteenth century, still remembered by the imposing buildings they left behind. One, an Edward Akroyd, MP, sold his home to Halifax corporation, and it subsequently became the Bankfield Museum now managed by Calderdale Borough Council.

The Bankfield is one of those museums with something for everyone, and tells the story of the local area. Thankfully the displays are still relatively static, and with the exception of some optional recorded accounts, not interactive. This is not to say that each section isn't attractively and enticingly laid out, and very accessible and easy to comprehend. Once inside (and the visitor is likely to take a while ascending the entrance staircase, awestruck and distracted by the ornate decoration), it is difficult to imagine being able to tear oneself away. Here we have a temporary exhibition of the costumes from a recent BBC drama series, there is a whole section given over to the Duke of Wellington's Regiment.

Round the back is another temporary exhibition, about Calderdale during the Second World War (an enlarged Ordnance Survey map labelled up in German chillingly shows where the enemy was planning to strike), while down the hall is the original blade from the Halifax gibbet. Halifax is very proud of its gibbet, and claims to be the only place where people were beheaded for felony, rather than hanged, and gave rise to the saying 'From Hell, Hull and Halifax, Good Lord deliver us.' (The reference to Hull escapes me.)

Tucked away under the staircase (why are these things always under the stairs?) is a 25 ¼ inch Symphonion, sporting a single disc, the overture from *William Tell*. We listened to it a good few times! The most surprising thing was its low volume. Sadly the museum had rejected the offer of a gift of a brand new disc. Despite a less than perfect disc, and lacking three teeth, the machine still managed to please, and it was good to see a small child dragging his grown-up towards it. The box, the story behind its



*Sample from Crossley Carpets, one of Halifax's many industries*



*The impressive entrance to the Bankfield Museum*



*The ceiling in one of the Bankfield Museum's rooms, once the house's library*





*Ceiling detail – a portrait of Shakespeare*



*Ceiling detail, depicting Chaucer*



*One of the costumes from BBC drama Gentleman Jack, on display in the Bankfield*

repair and Steve Jaikens, the museum volunteer who did it, is reported elsewhere.

As you will learn, Steve regards MBSGB as being an important factor in achieving the repair, and has been anticipating our visit for months. It is so gratifying to see someone with such enthusiasm and determination, and to come across a mechanical instrument which is still played. Not only were we treated to several renditions of *William Tell* on the machine, but Steve had gone to great lengths to inform and educate us about related items currently in the custody of Calderdale Borough council. There is another musical box, an unrestored interchangeable Nicole cylinder box, languishing in a storage cupboard, and a musical clock (also unrestored) thought to be the only clock produced by its maker, local man Samuel Pinchin. (This is currently on display in Shibden Hall, but not played.) In addition to three display boards, Steve had set up a number of computer screens in the Bankfield library, with interesting and informative slide shows and videos on a loop, with yet more information about the Calderdale collections and museums.

We had been expecting the usual 'tea or coffee and biscuits' to be laid on in the library, but nothing could have prepared us for what greeted us: a table spread with plates of delicate colourful cup-cakes, all beautifully decorated. What guests of honour we felt! There were chocolate ones, lemon ones, pink ones, some with splodges of unctuous chocolate icing, laced with gold or glitter, some fashioned to look like roses. And almost every one bearing a little disc of rice paper on which was printed the Society logo! They looked way too good to

eat – but on consumption, each one was discovered to be as good as it looked.

Thus fortified, some of us ventured up to the next floor of the museum, where there was the Fashion Gallery. This was an exquisite display of ... fashion through the ages, incorporating details about different cloths (many made in Halifax, of course), and numerous accessories. Charles Horner, for example, had been a pioneer in the area, producing buttons and jewellery made from casein. One Society member, better known for his appreciation of clocks, musical boxes and classic cars, was heard to proclaim, to the organiser's relief, 'Well worth a visit!'

Still recovering from the overwhelming reception at the Bankfield – let us not forget the amazingly friendly staff, and hugely warm welcome they gave us – we set off for the Keighley and Worth Steam Valley Railway terminus at Oxenhope. This proved to be a challenge for some of our satnavs, and we heard tales of narrow lanes sprouting grass up the middle, and other such adventures. At the station we were immediately embraced by the choking smell of coal smoke, and the distant strains of a Raffin organ. Richard Kerridge and Keith Hilson had spent the morning charming travellers with their music, and were there on the spot to serenade us as we queued for our sandwich lunches. They were joined briefly by Terry Pankhurst with his organ, Terry having gone to a lot of effort to provide us with variety, as he needed to pack it away again before taking the train.

After a while our train arrived in clouds of steam (and more smoke), and we boarded our reserved carriage. Eventually the train set



*MBSGB members listen to and inspect the Bankfield Symphonion*

off, and trundled through the scenic Yorkshire countryside, bathed (at least for the afternoon) in glorious sunshine, which highlighted the soft-coloured stone of the buildings we passed. Once aboard members were free to follow their own itinerary, some choosing to remain on the train for an unbroken return journey whilst others stopped off at different stations on the way. (though I notice the planned ladies' shopping trip was abandoned.) Ingrow was popular as there were two museums to explore, which although relatively small could still not be exhausted before the next train arrived 90 minutes later. Thus we were able to learn about the rigours of being a guard, and see the luxurious quality of upholstery of bygone rail carriages, as well as note which carriage had featured which actor in which film or television drama. (Unsurprisingly Jenny Agutter in *The Railway Children* being frequently cited.)

The afternoon was drawing to a



*Members pose in front of Steve Jaikens' display board*



*Part of the special display in the Bankfield Museum library*



close, and the rain had just started on our arrival back at Oxenhope, where we found Richard and Keith stowing their organ. They had opted to remain playing at Oxenhope, and had had a delightful afternoon engaging with members of the public, and in particular being an additional feature to a wedding party. The bride had been thrilled with this unexpected enhancement to her day.

On our return to the hotel, the Cedar Court Leeds-Bradford, we got caught up in a very different wedding affair. Ostentation doesn't begin to describe it. A local Bradford 'lass' (from the Asian community) was getting married

to some nobleman from Pakistan. The bejewelled traditional costumes worn by both bride, groom, and all the guests, far outshone anything we had seen so far that day. Of special interest to the gentlemen was the array of off-white stretch Rolls-Royces and other 'top-end' vehicles in the car park, and a fleet of Lamborghinis, all of them a different colour. Initially dismissed as having been specially rented (as if that were not impressive enough) it transpired that they had been shipped in especially for the wedding, and belonged to members of the bridegroom's family ... (One of our members got to DRIVE one the next day!)



*THE CAKES!!!*





*Keith Hilson and Richard Kerridge  
at Oxenhope station*



*A taste of the glorious Yorkshire scenery*

Saturday evening we had our traditional Society dinner, at which Steve Jaikens was our guest, along with his friend and colleague, George Drake, who was acting as Steve's chauffeur. This gave us the opportunity to formally thank Steve for his hospitality at the Bankfield. George, meanwhile, as retired curator of the Calderdale Industrial Museum, was extremely interesting to listen to, and gave some insights as to the 'thinking' behind museum management (not without its element of controversy.) After dinner we had some more music from Richard and Keith's Raffin, and the inevitable appearance of a number of Thuringer Konzertinas – with the added difference this time that they were controlled from Keith Reedman's accordion.

Sunday morning's programme consisted of various presentations in the hotel. We started proceedings with screening the hilarious video of Bob Yates's organette collection in the USA, kindly sent by Bob some time ago just waiting for the opportunity to be shown. After a

short coffee break Terry Pankhurst took the floor with a very accessible and informative presentation about how he managed to reconstruct two organettes from 'a box of bits' supplied by Kevin McElhone. In fact, 'a box of bits' could almost have been the theme for the morning. Terry's presentation was all the more easy to follow for those of us who are not technically minded, as he had made two models to demonstrate how the organettes work, and what problems had to be overcome. (It is hoped that a magazine article on this will follow in due course.)

Following this, Ian Barnes and Roy Evett showed an unusual cylinder musical box, with a scalloped-edged case, that Roy had managed to acquire at an auction. It played very nicely, but was somewhat of a mystery as it was reminiscent of a L'Épée – but evidently not by this maker. Much discussion followed amongst the cognoscenti present to the point that the audience fretted at not hearing enough of the actual music. (These things were made

to be heard, after all.) The final conclusion was that this was a fine example of a box by another French maker, Soualle, of which Ian could be very proud. Roy's delight at having secured an absolute bargain at auction was thus tempered by having sold it on too cheaply (he thought) to Ian!

Another 'box of bits' was presented by Gary Burns, who had travelled over the Pennines just for the day.



*The magnificent wedding attire belies  
the local Bradford accent!*





*Terry Pankhurst begins his presentation on restoring two Organinas*



*The cylinder box thought to be by Soualle*

These bits were a set of nested bells, already displayed at a Teme Valley Winders meeting, posing another mystery. What could they have been for? There was a small plaque attached to the front with 'Nicole Frères' on it, but it was highly unlikely that Nicole had been involved in its manufacture, and the plaque might even have been added indiscriminately or fraudulently. It appeared that the mechanism for operating the bells, consisting of a pinned cylinder, would have been driven by a fusée. Despite the cylinder, there was no indication of there ever having been a comb to



*Terry Pankhurst's presentation*

play, just the bells. The discussion was inconclusive. Gary produced another set of bells, acquired from a friend. These were two rows of several small bells attached to a rigid bar, with a slight indentation in the middle. Nobody knew what they were, except they sounded like sleigh bells! Gary tipped the bar from side to side, to make the bells ring, and said that they

were known as Turkish Bells or 'Jingling Jonnies', used to help keep marching troops in rhythm, and dated from 1785.

The final presentation of the morning was an adapted version of the workshop Alison Biden had delivered at the recent MBSI convention, on three mechanical instruments in Britain in a 'precarious' situation. These are the Kinloch Castle Imhof & Mukle Orchestron, the Salomons Estate Welte organ, and a rare plerodiénique cylinder box in Oxford. This last item was of great interest to the audience, whilst the presentation itself gave rise to the usual moans about museums and institutions, in particular the Royal College



*How many Lamborghinis in the car park, did you say?*

of Music, where Freddie Hill's excellent collection of barrel organs is in storage, and the Birmingham Museum, where the Blackpool Tower Imhof & Mukle lies in crates – again in storage. The plerodiénique and its intriguing history will be described in greater depth in a later magazine article.

Most members departed after an informal snack lunch, while a few stayed on to sample more delights of the Halifax/Calderdale area, including an opportunity to hear renowned organist Phil Kelsall at the keyboard at an event in Saltaire.



*Thought to be a Jingling Johnny ...*

## ***DATES FOR YOUR DIARY 2019/2020***

7 Dec 2019	<b>MBSGB Teme Valley Winders.</b> Eastham, Tenbury Wells, Worcs. 11.00am start. Please contact John Phillips, 01584 781118.
2 – 4 April 2020	<b>MBSGB Spring Meeting.</b> To be held in the Scarborough area with a private visit to the famous Scarborough Fair Collection of fairground rides, vintage vehicles, cinema organs and mechanical music. For full details please see the enclosed flyer. Please note that this is a Thursday to Saturday meeting.
18 April 2020	<b>MBSGB London and Home Counties Group.</b> St Mark's Church Hall, Church Lane, Colney Heath, Herts, AL4 0NH. Arrive from 10.30am. Full details and booking through Kevin McElhone, kevin_mcelhone@hotmail.com 01536 726759.
16 May 2020	The Grange Musical Collection, Open Day. Jonny Ling, The Grange, Palgrave, Norfolk, IP22 1AZ. 01379 783350. musicmuseum54@yahoo.co.uk
17 May 2020	Diss Organ Festival. Organs of all sizes converge on the pretty town of Diss for the biennial organ festival. Participation details from Jonny Ling, see above.
6 June 2020	<b>MBSGB AGM &amp; Society Auction.</b> Roade Village Hall. NN7 2LS. Doors open at 10.00am. Meeting starts at 11.00am.
19 – 21 June 2020	International Organ Festival. Waldkirch, Black Forest, Germany.
19 July 2020	International Festival of Mechanical Music. Les Gets, France.
11 – 13 Sept 2020	<b>MBSGB Autumn Meeting.</b> To be held in the Welsh spa town of Llandrindod Wells at the four star Metropole Hotel. A full programme of events has been arranged.

# *Seasons Greetings*

*To all our readers for the forthcoming festive period and all good wishes for 2020*



# Classified Advertisements

## FOR SALE

**For sale:** The Brian Tolley Collection - an entire collection of all types of musical instrument including: 6 empty cylinder box cases; 30 cylinder musical boxes; 13 disc musical boxes and empty cases; 6 snuff boxes; 9 musical photo albums; 2 modern automata; 60 novelties including modern Reuge, Thorens, Romance musical boxes, singing birds, modern electric Mr.Christmas types, musical cigar dispenser, wall picture etc. etc. 70 books – many rare hard to find mostly in almost new condition; approx 400 old society magazines MBSI (USA) AMICA (USA) Player Piano Group; auction catalogues Phillips, Christies, Sotheby, Bonhams etc.; carton of commercially recorded cassette tapes & CDs.

Other disc musical boxes and organettes in stock; 3,000 piano rolls, 1,500 musical box discs, hundreds of tunes for organettes and reed organ rolls for 58 note.

Please let me know if you would like to receive lists of anything in particular.

Contact Kevin McElhone: 01536 726759;

kevin\_mcelhone@hotmail.com

*(note the underscore between the two names.)*

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**For sale:** Polyphon table-top style 45 15 ½” disc player. Sublime-harmonie-piccolo. Walnut case, double combs, all intact. Superb condition with plenty of discs, in working order. £1,350

Cylinder musical box, with 13” comb, serial no. 13753, playing 6 airs. All teeth intact. No tune sheet. Case 23”, Workingorder – very nice sound. £750

Early cylinder keywind, serial no 23340, with 9 ¼” comb and written tune sheet. Plays 6 airs. Fruitwood case. Research needed into maker, but thought to possibly be Bruguier. All teeth intact and box working, but could do with service. £400

Junghans musical clock, all complete but clock not working. Musical section working, playing 4 ½” discs (5 included.) Stands 12” high. £375

Contact: John Roberts (Lancs.) 01204 388549;

j335roberts@btinternet.com

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**For sale:** A 6-Air MANDOLIN PICCOLO lever-wound Cylinder Musical Box by Ami Rivenc, Serial #34561 Register #R-6378.; restored & playing six popular airs on 2 musical combs [81 & 43 teeth], with decorative pressed brass comb washers. £1,700.00.

A 12-Air MANDOLIN ZITHER lever-wound cylinder Musical Box by Paillard; Serial #4359 Register #R2453.; with Co-axial Spring Motor; restored & playing 12 popular airs on a comb of 63 Teeth, £2,500.00.

An 8-Air MANDOLIN lever-wound Cylinder Musical Box by P.V.F; Serial #3491, Register #R-6986; restored & playing 8 operatic and popular airs on a comb of 92 Teeth. £1,500.00.

An 8-Air MANDOLIN lever-wound Cylinder Musical Box by GROSCLAUDE [WEILL & HARBURG]; Serial #243, Register #R-5207.; playing 8 popular airs upon a comb of 101 teeth; fitted with W&H Patent Tune Change and Tune Title Display feature. See article by Anthony Bulleid in “The Music Box” Volume 18 No.3 page 79. £1,500.00.

A 12-Air Two-per-Turn Coin-in-the-Slot Buffet-style Cylinder Musical Box; Serial #18960 ; Register #R-6825. playing 12 popular airs on a comb of 66 teeth. £1,500.00

Buyer[s] arrange[s] & pay[s] for collection.

Contact: David Worrall: Tel - 01962 882269;

E-mail - worrall.ercall87@btinternet.com

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**For sale:** SYMPHONION hall clock in oak. Splendid, Untouched, Original & in perfect working order. £6500

19.5/8 POLYPHON upright coin operated, shallow drawer model, untouched, needs cleaning inside and out, great tone, a bargain for someone at £2750

24.5 Lochmann’s Original case, art glass, quite lovely, £500

19.5/8 Polyphon case, also quite lovely £500. ( happy to buy a mechanism, or suitable donor examples of either/both)

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

## WANTED

**Wanted:** 12 inch Mira, and discs.

Morris: 07824 439169 or email: tamorris1@live.co.uk

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**Wanted:** François Nicole, François Lecoultré, Raymond - Nicole, F.Nicole. Any exposed control cartel & overture boxes 3 & 4 air... Early snuff boxes, or items with Sur- Plateau or Barrillet mechanisms.

email: Mikado54mark@gmail.com or tel: Mark 07905 554830

*Top no quibble price paid for private collection, instant decision, please feel free to ring me in the 1st instance.*

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**Wanted:** Silvertone Music Boxes will buy outright, or sell your collection on your behalf, from a single piece to a large collection. Immediate decision, sensible prices paid:

info@silvertone-musicboxes.co.uk

Mark: 07905 554830 / Steve: 07774 418706

Advertise your mechanical music For Sale or Wanted here in the MBSGB members classifieds. It’s FREE, it’s easy & gets results! 90% (o.t.a) success rate. Tel: Mark Singleton 07905 554830 or email:mikado54mark@gmail.com.

*The MBSGB doesn’t ask for anything, but a small donation via paypal.com.uk to society coffers at musicalboxsociety@hotmail.co.uk would be appreciated from any successful sale.*





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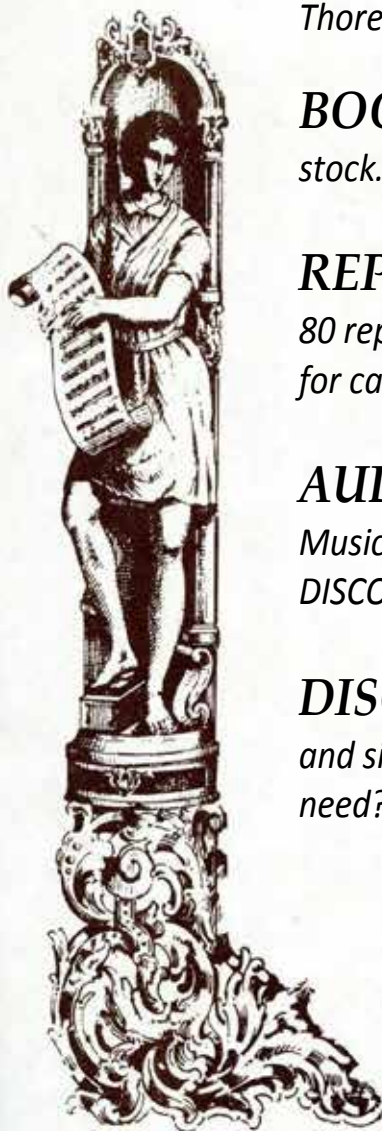
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**Singing Bird Jardinière Automaton by Bontems, c. 1890**  
**Estimate:** 6,000 – 8,000€ / \$6,800 – 9,100



**Berlin Barrel Organ by G. Bacigalupo Orgel-Fabrik, c. 1910**  
 with unusual programme including music from Kurt Weill's "Threepenny Opera"  
**Estimate:** 8,000 – 12,000€ / \$9,000 – 13,700



**Walking Vintage Automaton by Gustave Vichy, c. 1880**  
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**Coin-Activated Salon Gramophone, c. 1910**  
**Estimate:** 3,500 – 5,000€ / \$4,000 – 5,700

**153<sup>rd</sup> Specialty-Auction**

**»Mechanical Music«  
 »Science, Technology & Toys«**

**9 November 2019**



**Polyphon Style 30 Manivelle Disc Musical Box, c. 1900**  
**Estimate:** 500 – 700€ / \$565 – 800



**Maestrophone Model 205 Hot-Air Horn Gramophone, Paillard, St. Croix, c. 1907**  
**Estimate:** 10,000 – 15,000€ / \$11,300 – 17,100



**Fairground Organ by Carl Frei, Waldkirch, c. 1910**  
**Estimate:** 11,000 – 15,000€ / \$12,400 – 17,100



**Stollwerck Red Tin Toy Gramophone, with chocolate record and original box**  
 Extremely rare!  
**Estimate:** 10,000 – 15,000€ / \$11,300 – 17,100



**Large Full-Orchestral Musical Box by Paillard, c. 1880**  
**Estimate:** 10,000 – 15,000€ / \$11,300 – 17,100



**Narghile Smoker Automaton by Leopold Lambert, 1920s**  
**Estimate:** 8,000 – 12,000€ / \$9,000 – 13,700



**«Pièce à Oiseau» Musical Box, c. 1890**  
**Estimate:** 24,000 – 28,000€ / \$27,100 – 31,900



**Polyphon Style 4 Automatic Disc-Changing Musical Box, c. 1900**  
**Estimate:** 18,000 – 25,000€ / \$20,300 – 28,500



**Blackforest Flute Clock with Automata Figures, probably Leopold Kaltenbach, c. 1840**  
**Estimate:** 9,000 – 12,000€ / \$10,200 – 13,700



**Wurlitzer Automatic Harp Mod. A, c. 1907**  
**Estimate:** 25,000 – 40,000€ / \$28,000 – 45,000

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