



The **Music Box**

An International Journal of Mechanical Music

*In this **BUMPER** issue*

Cementing Cylinders

*Mechanical Music
& the Great War*

A Gothic Musical Clock

*A Pioneering Family of French
Musical Box Makers*

The Journal of the Musical Box Society of Great Britain



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The Disc Musical Box

&

Supplement to The Disc Musical Box

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'When you take the original cement out of a cylinder ... you will find pieces of paper and string ...', Niko Wiegman, (see 'Cementing a Cylinder', page 314)

'there are only six known examples of Nicole cylinders in this format ...', (see A Gothic Musical Clock, page 325)



'this particular piece of ephemera happens to raise another of historical interest and debate ...', David Worrall (see Ephemera Matters, page 331)



Front Cover: Advertisement for Calliope disc musical boxes. An animated picture to cheer us up as we enter the darker days of Winter. This image was used as the frontispiece of Kevin McElhone's Disc Musical Box Book, published by MBSGB, copies of which are still available from Kevin, now with a supplement. For the latest news on disc box research by Kevin, see page 349.



'He creates all sizes of musical mechanisms ...', Marc Forestier, (see 'The DAVID MISSILIER Cousins', page 335)

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EDITORIAL GUIDELINES

When submitting content for the *The Music Box*, please do so electronically, although hardcopy will be accepted along with printed photographs. (Keep a copy!) Please note that hardcopy submissions will require (re)typing and scanning; scanned photographic prints may not do justice to the originals. Electronic text should be in plain text, Microsoft Word or Open Doc format, if possible; PDFs are the least preferable as they can't be easily manipulated. Accompanying photographs should be sent as separate (NOT embedded in a document), high-resolution, JPG or PNG files with filenames reflecting figure numbers referenced in the text of the article, e.g., "Fig 01.jpg." If you think an image might be worthy of being selected for the front cover of the journal, please make sure it is in *portrait* vs. *landscape* format. Captions for photographs or other graphics should be sent as a separate document file, with text formatted like the following: "Fig. 17: Reed pan showing shrinkage cracks."

Articles, letters and other contributions relating to the study of musical boxes and other mechanical musical instruments for publication in the Journal are welcome. We will get back to you if we feel any changes other than minor spelling or grammar errors or readability issues need to be corrected. We will also take care of fitting your images and captions into the text. Articles, questions and comments should be submitted electronically to editor@mbsgb.org.uk, or by post to The Musical Box Society of Great Britain, c/o The Grange Musical Collection, Palgrave, DISS, Norfolk, IP22 1AZ (Please note that this latter method will result in delay; if you are rushing to meet a deadline either email the editor, or telephone 01962 861350.) Any questions about how to format or submit an article should be sent to the foregoing addresses. Be advised there may be a significant publishing delay, as there may be other articles in the queue when yours arrives. We are also happy to receive feedback on previously published content.

The (Acting) Editor reserves the right to amend or reject any content we deem inappropriate, including, but not limited to, duplicative articles, articles with little affinity to mechanical music related topics, plagiarism, unauthorized or improper use of copyrighted materials, etc. 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 does not necessarily imply 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 quarterly by the MBSGB.

Editor's Column

Living in 'these strange times' is rapidly becoming an overworn cliché, but one which seems to be *de rigueur* as an introduction to any conversation. I know several of our members are frustrated by the social restrictions imposed preventing us from sharing our common interest and 'virtual' gatherings are but a poor substitute. I doubt very few of our (British) members have experienced anything in their lifetimes as cataclysmic as the coronavirus. However, please spare a thought for those of our friends and fellow collectors across the sea. In addition to the universal pandemic, in the west of the USA the very least tribulation also recently suffered by them was serious smoke pollution, with its attendant health issues and the potential to damage the fine mechanisms within their collections. I cannot overstress how for many it has been and continues (at time of writing) to be a period of great anxiety as the 'wild' fires threaten literally life and home. Sadly, we have already heard of the loss of one fine collection. I am sure all our members join me in sending our sincere condolences to those affected and wishing everyone a considerable and early improvement in the general situation.

These events bring home starkly to us the vulnerability of mechanical musical instruments, which, however hard one tries, cannot always be put beyond the reach of harm. Once they have gone they are lost forever, not just for ourselves to enjoy, but for future generations to learn about and appreciate. If there is one thing we can all do while committed to staying at home, it is to record in writing, images and sound, all the items in our collection, so should the unthinkable ever happen, they are at least preserved in some form. Please register your cylinder boxes if you have not already done so.

The previous edition of *The Music Box* was dominated by items about organs; in this edition I hope to redress the balance. I am extremely grateful to our French colleagues for sharing the article about the David Missillier family of musical box makers from the Jura, and hope readers will also enjoy reading about a unique (?) musical clock. On the technical side, Niko Wiegman shares with us his method of removing cylinder cement from Austrian and Czech boxes.

Just over a century ago music was one of the 'tools' for managing the popular mood as the world became embroiled in the devastating conflict of the Great War. In an era when the gramophone was just emerging, mechanical musical instruments played their part in influencing support for the war, recruitment and morale boosting. Two linked articles here demonstrate these roles. The first by Kevin McElhone sets the scene for the

second, about contemporary piano rolls, by Dr Robert Penna. Whilst those outside the mechanical music community might think it a fossilised subject, study of it is as relevant today as ever. 'History is a mirror of the past and a lesson for the present' (old Persian proverb.) We have only to consider the recent controversy over Land of Hope and Glory and Rule! Britannia to see the relationship between music and propaganda.

In the 'News & Topics' section you will find many interesting updates on topics from the past, whilst after a paucity of 'News From Other Societies' in recent editions, we catch up with some reviews this time.

As we approach the festive season (this is the last edition for 2020) there are some 'seasonal' images from disc box lids to brighten up the pages. Most of these have been discovered since publication of the Disc Musical Box Book and its supplement. Don't forget that copies of these (and the Organette Book supplement) are still available if you are looking for that special Christmas present.

Although this will seem somewhat premature, on behalf of the Committee I send our best wishes to our readers for the forthcoming festive season, and hopefully a happier New Year. We look forward to your company – real or virtual! – in 2021. Finally: Don't forget to renew your subscription!

Alison Biden, Acting Editor

New members

The Musical Box Society of Great Britain
extends a warm welcome to its new members:

3348	Stephen Kendall	Devon
3349	Jens Haftorn	Norway
3350	Adrian Gobat	Sussex
3351	Carl Heslop	Leicestershire

Copy deadlines:

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.

News and Society Topics

Update on Imhof & Mukle Flute Organ

Vol 29, No 7 (Autumn 2020) of *The Music Box* featured an Imhof & Mukle flute organ belonging to Henry Bennett. At the end of the article there was a request from author Henry for people with relevant knowledge or interest to contact. Nicholas Simons responded, and it is thanks to him that we have another piece in the history of this instrument:



Portrait of Sir Thomas Bazley, elected Liberal MP for Manchester, 1858, father of the Thomas Bazley who originally bought the Imhof & Mukle flute organ

'I am pleased to see your article in the latest Music Box magazine. I immediately recognised your organ as I had seen it a few times previously. I first saw it in the late 1980's (I think it was around then) when I visited Harold Smith of Saddington Hall. Harold was a very well-known collector in the early days of our society and lived in a ramshackle large house in Leicestershire. He had a large wide- ranging collection which included the famous 97 key Imhof barrel orchestrion, now at the Speyer museum. I became good friends with him up to

his death in 2001. Your organ was sitting at the back of his large entrance hall, and Harold told me that he was looking after it for a friend, John Bailey. A few years later it had gone, to be replaced by a Model W Orchestrelle. Harold showed me a couple of music cassettes that he had liberated from the original collection, as payment for looking after the organ. I explained to him that he would probably never be able to sell these, as such were made specifically for each organ and were not standard scales. Harold was a law unto himself and it was best to never disagree with him, on pain of never being spoken to again. We continued to be friends with Harold and Nora up to his death in 2001 and Nora's move to a much more comfortable house locally.

Harold's collection was sold by Gildings on 28 May 2002 and I have checked my catalogue of the sale. It appears the two cassettes had disappeared before the sale, where to one cannot know.

I saw the organ again on my many visits to the Cotton museum, and was told it was owned by John Bailey. The organ was non-functional. I wrote to John expressing an interest to buy, but received no reply.



Thomas Bazley, Henry Bennett's great-grandfather, original owner of the Imhof & Mukle

I am pleased that you have returned the organ to its rightful place in your family, and have had it restored. I'm sure it will give much pleasure to you and your family for many generations to come.'

To which Henry replied:

'My copy of the magazine arrived yesterday and it is so impressive! ... the front cover is very striking - it teaches one how powerful a picture can become in the right hands.

Wonderful too that extra glimpse of life in the hands of Harold Smith. My brother now recalls going there with John Bailey, but hadn't told me, and would not have known about the missing cassettes (of which there are four) ...'

Henry's search for those missing cassettes continues. If anyone reading this thinks they can help locate them, please do get in touch via the Editor (who incidentally was introduced to MBSGB by the very same Harold Smith.) Henry's organ is now in its permanent location at home, accompanied by a large portrait of his great-great grandfather, father of the original owner.

The Saga of the Flamephone

The last heard from Dwight Chia on this was a brief email to say that at time of his writing 'lockdown' in his part of the world had been lifted and he was looking forward to getting some barbecue gas to test his prototype replica machine. We hope it isn't ominous that no more has been heard since ...

Fancy that!

The Archivist answered a query a few weeks ago. A member of the public wanted to know if it was possible, and where, to get a metal disc of a specific tune commissioned. Without here going into the long-winded answer, which our readers can find in the Winter 2017 edition of *The Music Box*, the point of mentioning here is the enquirer was informed that there was no point commissioning a disc without a machine to play it on, and perhaps that should be the starting point. Imagine our surprise, therefore, when we learned the purpose of the disc was to use it as a stencil or template for the programme of holes to be tattooed on to the enquirer's

body. The explanation was that the tune was of very special sentimental significance. Sadly, details of the tune, and whereabouts on the body it was to be tattooed, were not forthcoming ...

More disc 'News'/ Robin Timms

Robin Timms was a member of MBSGB who was a Church Organist, Local Preacher, Singing Teacher and also the only person in the UK who arranged lots of new tunes for the 11 inch (28cm) Polyphon. He mostly arranged directly from the sheet music and composed two tunes himself especially to be punched on these discs. It has been felt that his work was rather unique and important and worth preserving in some way.

Over the past 30 years they were punched by Patch Pierce and now Lester Jones who has master discs for most, but not all, of these 94 tunes. Kevin McElhone acquired most, but not all, of Robin's self-arranged discs from the executors of his estate and has recorded all of these tunes for others to enjoy. Kevin does have some duplicate discs which are for sale so may be contacted via the MBSGB officers page.

So far there are 5 titles missing from these recordings and Kevin would be grateful if you could send in additional recordings so this work may be made complete.

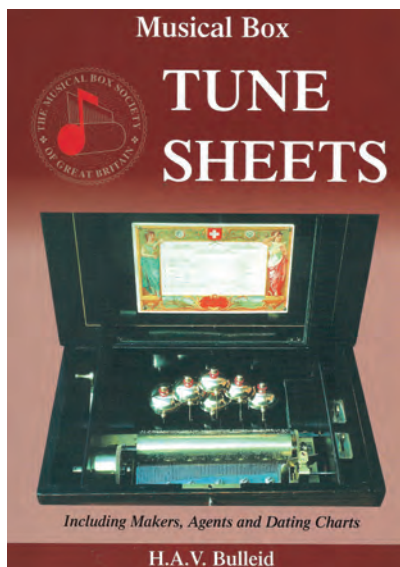
- 9002 Sesame Street. Sunny Days.
- 9026 Gestillte Sehnsucht.
- 9077 Princess Ida. If Kindly Death.
- 9084 Jabberwocky. Foxtrot.
- 9089 Nesting Time

The Tunes may be heard on the Members page of the MBSGB Website. The password is available from Kevin and is changed each year at the date of the AGM.

(Note from Archivist: the MBSGB Archive also has Robin Timms' arrangements in paper copy.)

Also on the website: Tune Sheets & Singing Bird DVD

The first phase of an initiative is underway to post a read-only version of The Tune Sheet Book and Supplements on the Society website in a similar manner to that of



The Tune Sheet Book

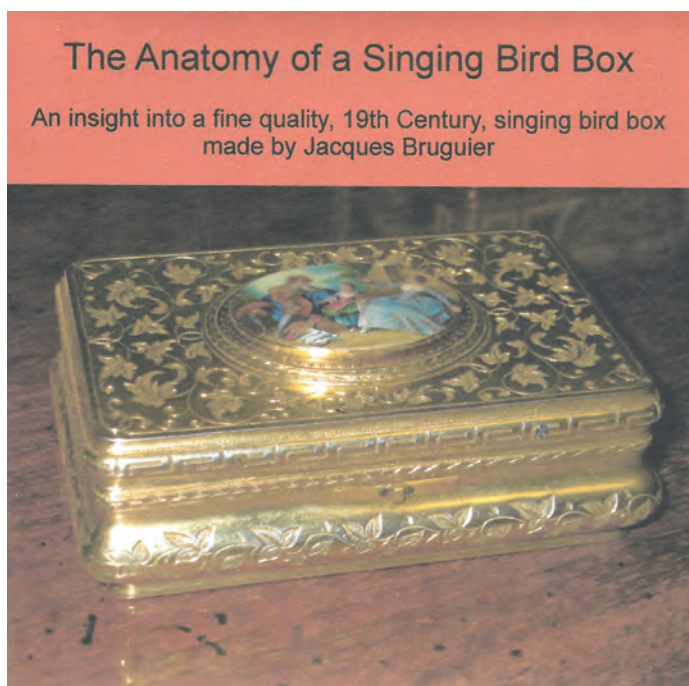
available in electronic form via the MBSGB website. It can now be purchased for download for individual's use. See www.mbsgb.org.uk for more details.

back issues of *The Music Box* and is up now. Hard copies are still available to buy (see advertisement inside front cover.) Meanwhile, with the on-going Coronavirus situation some of the postal services we rely on are becoming unreliable. With a flurry (or flutter?) of interest in the 'Anatomy of a Singing Bird' DVD, it was decided to make this

an essential resource, in the process learning that the book was now out of print. This struck Mr Chalifoux as being not just a great pity, but potentially representing the loss of valuable information from which future generations could benefit. Now on another mission, he set about rectifying the situation. He writes: 'Individuals - wanting to duplicate an out of print book - have contacted the authors to ask permission to make a copy. Unfortunately, Mr. Mayson passed on in 1996 and attempts to contact his widow were unsuccessful. His publisher has also passed on and the publishing house acquired by another publisher. That publisher did not acquire the rights to the book and could not provide any information about the Maysons.'

It was to be a lengthy and convoluted process, but, 'After about six months of work and following their due diligence checklist, an 'Orphan Works' license (no 127) was issued to me ... This license is for non-commercial use only. Any commercial use would require a further application to be made ... The British Library, as the national library of the United Kingdom, has this work and could provide a digital copy. They reviewed the license and provided a high definition copy in PDF format. They also provided the tif (no loss compression) pictures.'

Mike Chalifoux, based in North America, is making this freely accessible to those interested, via social media. Further details in his article. He is also interested in starting up a repository of



DVD of 'Anatomy of a Singing Bird'

Singing Bird Enthusiast Preserves Book

Elsewhere in this edition you will find a short item about one man's endeavours to make his own singing bird automaton (see Mike Chalifoux see 'A Singing Bird Box', page 312.) In addition to explaining his labours, he also related how he had come to look for guidance, having identified Geoffrey T Mayson's book, *Mechanical Singing-Bird Tabatières* as

Mechanical Singing-bird Tabatières



GEOFFREY T. MAYSON

Geoffrey Mayson's book on tabatières

information about singing birds to assist in future research and projects. Do contact him if this is of interest.

The Ghost in the Machine: Emily Baines receives her Doctorate and makes a recording

Cast your mind back to the Summer of 2013, when Emily Baines of the Guildhall School of Music and Drama, London, organised an international symposium on the topic of 'Mechanical Music as a research resources for historic performance practice', with headline speaker Arthur W J G Ord-Hume. (Extensively covered in *The Music Box Vol 26, No 4, Winter 2013*.) Emily was at the time working on obtaining her Doctor of Music award, specialising in this particular area of study, and even drew on the MBSGB archive as part of her research. We were delighted to learn that she finally received her doctorate about a year ago. Her thesis is available to read on-line, see: <https://openaccess.city.ac.uk/id/eprint/23095/>

I am sure we all wish to congratulate Dr Baines on this achievement.

But this not all ...

The culmination of 10 years of research by Dr Emily Baines has led to the recording of an album of music, bringing 'to dazzling life the fascinating and effervescent performance style found in eighteenth-century mechanical musical instruments.' It aims to bring her research 'out of dusty libraries and into sparkling real life. The musicians involved are all specialist performers working with the foremost ensembles of the period music world including Academy of Ancient Music, Orchestra of the Age of Enlightenment, Gabrieli Consort, English National Opera, Shakespeare's Globe Theatre and many more!' Her promotional material states: 'This groundbreaking recording will contain never before heard transcriptions of music, found in eighteenth-century barrel organs and musical clocks, some pieces might be well known to you - some have never been recorded before - but all benefit from a fresh outlook!!'

Emily and her colleagues recently successfully crowdfunded enough funds to finance this project. The MBSGB was amongst the donors. For more information, see: <https://www.indiegogo.com/projects/the-ghost-in-the-machine-album-recording/x/1753145#/>

If you wish to order a copy of the resulting CD, and there is no longer an option via the crowdfunder, you can contact Emily: emilybaines@hotmail.com

2021 MEMBERSHIP SUBSCRIPTIONS

The time for renewing Membership of **The Musical Box Society of Great Britain** is upon us and the 2021 Subscription Form is enclosed with this issue of "*The Music Box*". On this occasion, however, it is necessary to draw members' particular attention to the following:

- **Society Bank Account Number 8 0 0 9 9 7 7 7** has been closed; transfer of Subscriptions to this account by any means will fail and the payment rejected. **Please ensure Subscriptions paid by transfer use the Society's new account - details on the enclosed Subscription Renewal form.**
- Concern is mounting at the significant increase in the costs of distributing "*The Music Box*" to members, particularly those overseas; although small annual increases are built into the present Subscription rates set in 2015, this year, disruption arising from the Corona Virus crisis has caused postal authorities worldwide to make three price adjustments this year to date; these have resulted in losses per copy/member to all areas outside the United Kingdom. Reviewing this, the Executive Committee reaffirms that Subscriptions must at least cover the cost of printing and distribution; however, as a General meeting of the Society to authorize increases could not be held, it has been decided to hold rates as they are for 2021 **but to give early warning that it will be necessary to seek approval from a 2021 AGM for increases in Membership Subscription rates for 2022, and that these could be significant for those overseas areas where postal authorities have increased their charges sharply over the past year and may well do so further in the coming months.**

DATES FOR YOUR DIARY 2020

**THE TEME VALLEY WINDERS MEETING
SCHEDULED FOR 5TH DECEMBER, 2020,
HAS BEEN CANCELLED**

Please note that with the on-going uncertainty surrounding the Coronavirus situation all events are provisional. Any up-dates before March 2021 will be posted on the Society website.

2021 18th – 20th March	MBSGB Spring Meeting North Yorkshire See insert for more details
2021 10th – 12th September	MBSGB Autumn Meeting Llandrindod Wells

A Singing Bird Box: how Modern Technology Helped Recreate an 'Old'-style Objet d'Art

By Mike Chalifoux

Mike Chalifoux from Massachusetts became fascinated by singing bird boxes, which set him off on a mission to produce his own. He shares with us here a brief account of how he achieved his aim after many years. So enthused, he has set up a Facebook page where he shares the various resources he drew on; he is keen for others to join him.

<https://www.facebook.com/groups/712717722847011/>

As virtually self-taught, this project presented a number of challenges, including the 'common language which divides us' – terms in common use in one country are not necessarily the same in another anglophone country. Anyone with further advice to offer, please contact the editor. Next year we are planning to publish another lengthy article by John Moorhouse, which goes into greater detail about making automata of miniature dimensions.

Mike Chalifoux in Massachusetts, USA, writes:

My previous life was in flight testing in the US Air Force. After I retired, I did some woodworking and made some puzzle boxes. These required some precision work which led to outfitting my workshop with CNC mills and the building of a CNC Rose engine lathe. I have built my own CNC version of a Rose engine. By the way CNC stands for Computer Numerical Control, in other words the machine is run by the computer. What is often overlooked is that a person has to tell the computer what to do and that is where the artist can come into play.

The need for precision also attracted me to the clock/watch making world. I crossed paths with Ms Brittany Cox, who works on restoration of various mechanical devices and that led to the singing bird box.

These open a lifetime's worth of work. Just making the devices has taken me years (pretty much self taught), learning about metal working in jewelry classes, also classes in enameling and painting so I could decorate the containers for the works. Studying the history of Faberge works, which have OT decorations applied.

Singing bird boxes first came to my attention in 2014. Ms Brittany Cox, antiquarian horologist, was doing a restoration on one of the amazing devices. I thought: How could these devices operate in such a small space? How could the craftsmen of the 1780's have made them? Many YouTube videos exist showing the inner workings, which only increased my interest.

A bit of research turned up two works: Mayson, Geoffrey T. (2000) Mechanical Singing-Bird Tabatières and Bailly,

Sharon & Christian (2001), Flights of Fancy - Mechanical Singing Birds.

The work by the Baillys seemed to be more about the artistry of the boxes; for technical information Mr. Mayson's book was recommended.

The local library was able to secure a copy via interlibrary loan. The book is fascinating, with chapters on the inner working such as the air cams, the bellows and the miniature bird itself. Would it be possible to make a miniature bird, which would definitely stretch my capabilities? I wondered. The small size of the bird, the whistle, the bellows, the mechanism, the box that it would ultimately reside in, would all be new.

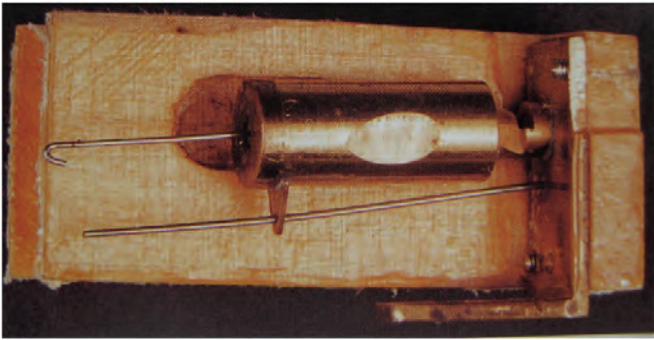
A reference would be needed as a guide and it was quickly obvious that the work of Mr. Mayson was the best to begin with. This book is relatively rare and rather expensive. There were approximately thirty libraries around the world that had copies and about as many book sellers had them for sale. In contrast, Flights of Fancy - Mechanical Singing Birds, was even more difficult to find with only five copies in libraries and one bookseller.

It seemed that this work was slowly disappearing, so I set out to see how it could be preserved. After many months of assiduous work I successfully obtained the necessary licence. My original plans were to travel to Britain and attend an AGM of the Society of Ornamental Turners to release the book, but the pandemic has prevented travel.

Working on this musical item, there were areas that could be potential challenges:

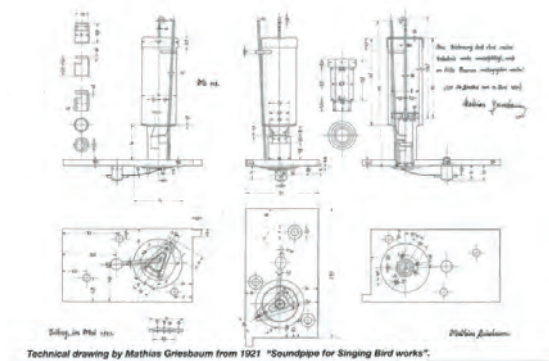
- Bellows.
- Whistle
- Feathering a bird
- Working on small parts

Each of these points presents difficulties. The type of glue used in the bellows was stated to be rubber cement and a specific thinner was given. There was a bit of a language issue here - the item he called rubber cement would be known to me as contact cement - quite a different material. Zephyr skin (a very thin leather made from animal intestines) is not readily available here so other materials were tried. Thin rubber is quite airtight but could deteriorate over time. Polyethylene film is difficult to glue, but with the appropriate primers can make a good seal. A replacement material used in cuckoo clock bellows might be acceptable. This is a nonwoven synthetic material known in the states as Tyvek and is about .005 inches thick; it needs to be softened but seems to work well with regular hide glue.



The Whistle

The whistle was a major problem. Examining the pictures in the book as carefully as possible led to several whistles, none of which were satisfactory. They did not have the range needed, or the amplitude and did not seem to “start” quickly enough. The pictures provided some information but I was still having problems. Fortunately, I came across an article published by the Music Box Society International on Karl Griesbaum; one of the pictures in the article contained detailed drawings of a whistle! A satisfactory whistle was made very shortly thereafter.



Drawing of bird whistle workings

The original birds were feathered with hummingbird feathers. The Migratory Bird Protection Act of 1918 made that illegal but there are acceptable alternatives. There is an artist, Kerri Pajutee, who is able to feather small birds quite nicely, with two tutorials on dyeing the feathers and feathering a bird.



Feathering a conjure parrot



Layout of frame

Learning how to work on a small scale has its challenges. Trying to layout, mark, and drill parts and then fit them to work together was almost impossible. The components of a bird have been modeled and a small CNC system is used to scribe the lines on small brass stock. The parts are cut out using a jeweler’s saw under a stereo microscope. A high speed dental drill and fine, No. 6, files were used to finish a part.



Computer aided model of a frame



The tail lever

FUTURE PLANS

A repository of information regarding singing birds would be useful. This repository could also store additional information that may be useful to other creators of these little jewels.

SOURCES & ACKNOWLEDGEMENTS

I have graciously been given permission from several sources to reprint their works:

Music Box Society International:

“Singing Birds” Chapter XVIII, Vol. II, from the book *Le Monde des Automates (The World of Automata)*, written by Alfred Chapuis and Edouard Gelis, Translated by Wade Jenkins *Mechanical Music*, Volume 42, Number 2, Autumn, 1996, “The Karl Griesbaum Singing Bird Workshop in Triberg” Translated by George Coade *Mechanical Music*, Vol 54 number 6, November-December 2008

Gesellschaft für Selbstspielende Musikinstrumente e.V. ‘Die Karl-Griesbaum-Singvogelwerkstätten in Triberg’ by Siegfried Wendel, *Das Mechanische Musikinstrument*, Nr 87, August, 2003

From Kerri Pajutee (see www.kerripajutee.com):
Tutorial for feathering a small bird
Tutorial for dyeing the feathers

I do hope that this site will encourage others to work on such devices and share the results of their efforts.

And finally - Please visit the Facebook group “Mechanical Singing Birds” at <https://www.facebook.com/groups/712717722847011/>

Editor: This site has the copies of the works mentioned above, Geoffrey T Mayson’s work, and author Mike Claifoux’s CAD files of a bird.

Cementing Cylinders: the Prague -Vienna Method

By Niko Wiegman

Early musical boxes cylinder are not filled with cement to secure the pins. Most cylinders of early boxes have a small diameter tube with a thick wall which means that pins already have a secure enough fit without cement. But the wall thickness became thinner and the pins needed extra securing from the inside. Also, larger cylinders meant that the metallic sound and the noise of pin-tooth contact of empty cylinders increased to a unwanted level. Therefore to secure the pins, improve the sound and minimise unwanted noises, cylinders were filled with a cement. An analysis of it reported in an article by Joseph E. Roesch (MBSI Journal. 2006, Vol. 52 No.3) revealed that this cement is a mixture made out of crushed stone and rosin.



fig 1: Once a saucepan is used for cement it will not be suitable for anything else.

To cement a cylinder again after repinning I heat the mixture in a saucepan (fig 1) and pour it to about 80% of the height in the upright standing cylinder which already has the pinion side endcap fitted. Then I place the drive hole endcap and set the still hot cylinder between the centres of a lathe (fig 2). That way it is only necessary to heat the cylinder a little further to distribute the cement when it spins in the lathe; depending on the size of cylinder you let it spin for a while until it is cooled. If done correctly the cement will be smooth and evenly spread against the cylinder wall leaving a bore for the cylinder shaft.

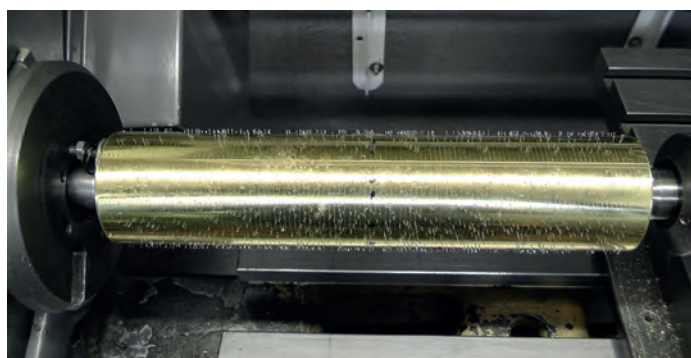


fig 2: The cylinder between lathe centres driven by a small peg in the catch plate.

No doubt everyone will do it differently, but all will need to spin the cylinder in a lathe in order to push the hot cement outward against the cylinder wall.



fig 3: Saved pieces of paper and string of Gustav Řebíček nr.42042.

But that is not what is needed with the method they used in Prague and Vienna. When you take the original cement out of a cylinder by a Prague or Vienna maker, you will find pieces of paper and string (fig 3). Often the paper has a musical score written on it but unfortunately most comes out in small pieces; only with larger cylinders you might be able to save greater pieces (fig 4).



fig 4: Paper saved from the 31.5 cm cylinder of Rzebitschek nr.19082, on the left side remnants of tabs cut into it abut against the endcap.

The paper and string made it possible to fill the cylinder with cement without the need to spin it in a lathe. The paper prevents the cement from sticking to the rod that keeps the bore open for the cylinder shaft and the string keeps the paper wrapped around that rod.

I tried to replicate the procedure with the cylinder of Gustav Rebecsek nr. 42020, one of the many 2 air movements he made with a cylinder of 10 cm length and 2.6 cm diameter. A simple set-up was made that holds the cylinder upright and centred with the rod that keeps the bore open. For the end of a 10 mm brass rod I made a M4 thread that screws into the base plate and collar that fits the hole in the cylinder endcap (fig 5). Paper is

wrapped around the brass rod and held in place with a wire string, then small tabs are cut in the end of the paper that abuts the endcap (fig 6).

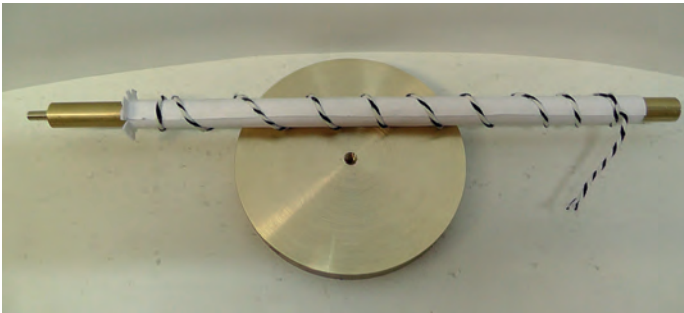


fig 5: Brass rod wrapped with paper that secures the cylinder to the base plate.

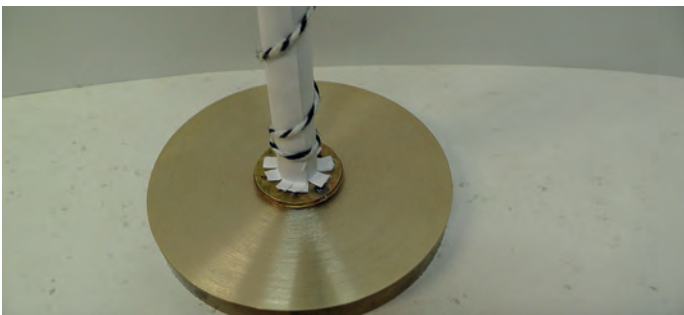


fig 6: Paper roll pushed up against the cylinder endcap.

When the cylinder is fastened to the base plate the paper roll is pushed down on to the endcap and the cylinder is ready to be filled with the hot molten cement (fig 7). Before pouring I also heated the set-up a little but the fiddly bit is pouring the hot cement into the small diameter cylinder without spilling too much, I certainly did not passed the exam for this job with the first try.



fig 7: Cylinder ready to be filled with cement.



fig 8: Cylinder filled with cement.

It went better with more rosin added to the mix to make it a thinner liquid when hot (fig 8), but a special made pitcher with spout would be a great improvement.

When the cement is cooled you unscrew the rod with cylinder from the base plate and then with some force, release the cylinder from the rod. After the excess paper and cement is removed (fig 9) the preheated drive hole endcap is pushed into place and secured with small brass pins (fig 10). The last thing to do is make room in the cement for the drive peg, assemble the cylinder on its shaft and then it is ready for grinding the pins.



fig 9: Open end of cylinder cleaned and ready for drive hole endcap.



fig 10: Drive hole endcap pushed into place.

Added advantage is that the paper prevents the cement from sticking to the cylinder shaft if the box is left in too hot a place.

However that is only a small advantage since it will not prevent the cement from sticking to the drive peg. All in all it's a simple method that works well but I stay with the way I am used to if only because of my poor pouring technique.

A Rubber-Band Powered Musical Box

By Kevin McElhone

In the 1950s or 1960s a company called Selco Products Ltd. made a selection of novelty greetings cards with hand-powered musical box type mechanisms inside. They were mostly made for Christmas, New Year and Birthdays, playing 'Silent Night', 'Auld Lange Syne' and 'Happy Birthday' respectively (see illustrations.)

The patent number 655658 was applied for on 28th July 1949 and was granted to Henri Selmer and Co. Ltd. and Lew Davis on 25th July 1951 and specifically relates to the tune pins being moulded integrally to the moulded plastic material, i.e. not rubber.

The hand-powered musical mechanism pulls a very wide rubber 'band' or sheet with projections on it across the end of steel teeth which play a rather primitive-sounding tune. All these years on the bands have often developed a 'set' where they have been left in the same position for a long time, perhaps even for decades, which means they break when used. Fortunately others work like they did when new.

Some examples were made with metal tabs so that the same tune could be used with a different card, possibly allowing a choice of cards with the tune. Others were just one card with one fixed tune for life as it were.

A rather unusual example was seen, but not purchased, on an internet site a while back labelled 'a T.V. Music Box Card by Kaye, made in England, Royalty Paid'. This has the standard musical mechanism but the winding handle also powers a round wheel at the opposite end of the shaft and this, in turn, rotates the underside of a round disc containing the 'Television Picture' giving sound and vision, quite a novel idea at the time. (See illustration, bottom right.)

I would be interested to hear of any other different types or tunes in the series, or indeed of other makers using this same technology to create a tune.



Inside mechanism



Mechanical Music and The Great War 1914 – 1918

By Kevin McElhone



Fig 1 Cover of sheet music for the patriotic song, 'Your King and Country Wants You'

of as a WWI tune. Also a lot of tunes from shows and the Music Hall were still popular (see <http://www.trasksdad.com/MusicHall/>).

Tunes such as 'Your King and Country Want You' (fig.1) were sung by women and therefore used to encourage men to join-up - or you could say 'helped send men to their doom' depending on your point of view. This song has been found on player piano rolls and also on Aeolian Orchestrille rolls; indeed this author first found the tune when restoring the model "Y" Orchestrille in Dunrobin Castle in Scotland – so did they play it to recruit staff from the estate or the local surrounding area?

There were alternative words shown in brackets () if sung to the potential soldiers by a man.

Verse 1:

*We've watched you playing cricket And every kind of game
At football, golf and polo, You men have made your name,
But now your country calls you To play your part in war,
And no matter what befalls you, We shall love you all the more,
So come and join the forces As your fathers did before.*

Chorus (to be sung after each refrain):

*Oh! we don't want to lose you but we think you ought to go
For your King and Country both need you so;
We shall want you and miss you but with all our might and main
We shall cheer you, thank you, Kiss (Bless) you When you
come back again.*

This is based on a talk I have sometimes given to groups about the relationship between music, mechanical instruments and human conflict, in particular the Great War, later known as World War I.

Quite often the music enjoyed during WWI consisted of earlier tunes which were re-issued, such as 'It's a Long Way to Tipperary', written in 1912, but often thought

Verse 2:

*We want you from all quarters So, help us, South and North
We want you in your thousands, From Falmouth to the Forth,
You'll never find us fail you When you are in distress,
So, answer when we hail you, And let your word be "Yes"
And so your name, in years to come Each mother's son shall bless.*

Encore Verse:

*It's easy for us women (people) To stay at home and shout,
But remember there's a duty To the men who first went out.
The odds against that handful Were nearly four to one,
And we cannot rest until It's man for man, and gun for gun!
And every woman's (body's) duty Is to see that duty done!*

In USA there were many songs on Piano Rolls which could almost tell the story of the war by stringing together their titles including:- 'It's time for every Boy to be a Soldier'; 'America, Here's My Boy'; 'Good-Bye Broadway, Hello France'; 'The Ragtime Volunteers are off to War'; 'Sister Susie's Sewing Shirts for Soldiers' (the lyrics are a lovely comedy tongue-twister); 'Take Me back to Dear old Blighty'; 'The Rose of No Man's Land'; 'There's a Green Hill out in Flanders' (a Jazz-Rag Foxtrot) and 'When You Come Back'. I presume that although these topical tunes of the day would also have been played in all countries on their own coin-operated Nickelodeons and Orchestrions, that many of these rolls would have been disposed of as soon as they were no-longer topical and up to date once the war was over. Hence their rarity and schemes to recut "A" and "O" rolls in USA in the past thirty years or so.

The majority were used to boost the morale of the troops when marching or relaxing in towns behind the front line. Many were used to insult or poke fun at the enemy nations involved in the war and there were also a small number of anti-war songs as well. A good selection of tunes can be found in the show 'Oh It's a Lovely War' which was made into a film in the 1960's. Each nation involved had their own tunes, with a huge number written in U.K. and U.S.A. being easy to find online today as well as in many published books.

When M.B.S.G.B. visited the WWI Airfield at Stow Maries (April 2015) I was asked to sell the WWI player piano rolls that I had taken along to play. However, as I wanted to keep them I had them scanned and recut so that several people could share these historical, lively and interesting social history and popular tunes. I like finding and hearing the words to the verses of these old tunes as it is the verses which tell the story even if it is the chorus which is the only part of

the tune well-known to the general public today. I like taking tunes to talks and stopping the music at the end of the verse to see if anyone knows which chorus is about to follow.

The troops took many types of Gramophones to the Western Front and indeed one model of the Decca was often called the 'Trench' model but they are not mechanical music of course. They were also used at recruitment stations, (see fig.2).



Fig 2 Use of a gramophone to attract people to an outdoor recruiting station.

Harry Lauder's son was killed by his own men in 1916 following which he wrote 'Keep Right on to the End of the Road' and went on to entertain the troops just behind the front lines taking with him a small piano tied to a lorry. One of his other tunes from 1916 was 'The Laddies Who Fought and Won'.

Mechanical musical instruments for which I have found tunes from this period in contemporary format are fairground organs, Aeolian 58 and 116 note Orchestrelles, player piano rolls and a few musical box discs and organettes. Many more tunes have been produced since in recent years for street organs and many other instruments of course.

Aeolian Orchestrelle 58-note tunes from that time are hard to find today in any condition, but they included L10705 'It's a Long Way to Tipperary'; L10706 'Fall In!'; L10707 'The Flag that Never Comes Down' – commented on the label as a 'Daily Sketch War Song'; L10709 'Your King and Country Want You'; L10718 'The Tommies [sic] Patrol' which is a selection of patriotic tunes; L10729 'Sister Susie'; L10737 'Over the Frontier March'; L10740 'The New Army March'; L10744 'The Allies in Camp' (a rousing selection of 15 tunes which is very well arranged); L10752 'For Home and Country March'; L10757 'Till the Boys Come Home' (1916).

On Aeolian Orchestrelle and Pipe Organ 116 note (Duo-Art 176 hole rolls in brackets), we find 1213 (3171) 'So Long Mother'; (3213 only) 'A Day in Camp'; 1214 (3170) 'At the Front'; 1237 (3182) 'Over There'; 1238 'There's a Long, Long Trail'; 1239 'Keep the Home Fires Burning'; 1242 (3186) 'When You come Back'; 1272 'Till We Meet Again'; and the last tune in this series of course is 1297 'In Flanders Field' (written by Sousa). Do remember the instruments were made in USA hence many of the tunes are only familiar today from old American film sound-tracks on television.

Music made for the Gem or Concert 20-note Roller Organs may be listened to at <http://cobs.rollerorgans.com/cobs/home> The tunes from 1193 to 1197 end with the anti-war tune 'I didn't Raise My Boy to be a Soldier' as sung on sound recordings by Peter Dawson among others. There are several other tunes including 1240 'Goodbye, Good Luck, God Bless You'; 1244 'Keep the Home Fires Burning' (1916 Ivor Novello) and 1245 'Over There' (1917 George M.Cohan - used to excess on a TV insurance advert here in the U.K.) The words and music of many of the songs may be seen and heard on the above website. Other well-known WWI cob titles have been made new in recent years for use at events today including 'Land of Hope and Glory'; 'K-K-K-Katy'; 'Pack up Your Troubles'; 'Roses of Picardy'. All of these tunes mentioned above were also available on Player Piano rolls.



Fig 3 Advertisement from the Graphic, Summer 1915, showing piano as a distraction



Fig 4 List of marches and patriotic airs purchasable from the Orchestrelle Company, London

The only other organette music I am aware of is one roll made in recent years for 20 note Peerless / Orchestrone and also for Celestina / Seraphone / Ariel, of five WWI tunes arranged as a continuous medley. There are earlier tunes which are not associated with the period 1914 – 1918 such as 'The Boys of the Old Brigade' but which in recent times has been associated with the Chelsea Pensioners at Remembrance Day events.



Fig 5 Troops with Ariston 24-note organette, 1915

Street barrel pianos and organs would have played some of the tunes of the day during WWI, but most of them have been re-pinned since 100 years ago so very few tunes of the period can still be found. Many modern busker, street and fairground organ music producers have arranged such tunes both as individual tunes and also as long medleys.

The 25-note Triola Zither tune list shows just one tune, 1212 'Till We Meet Again'.

As for disc musical box tunes, there were not many new tunes being arranged by the time of the outbreak of WWI. Most companies had closed or gone over to war-work, although Kalliope was making new discs until 1916. The Regina 15½ inch (39.5cm) list shows 11211 'The Ragtime Soldier Man'; 11311 'It's a Long Way to Tipperary'; 11369 'I've got the Army Blues'. Edelweiss or Helvetia 7 11/16 inch (19.5cm) list shows 882 'It's a Long Way to Tipperary'; 888 'Till We Meet Again'; 892 'Good-Bye-ee'; 896 'Wrap the Green Flag'. There may have been others but this is the short selection I have found on checking my own lists of around 30- to 40,000 tunes I have collected in the past 35 years, most of which are on the Society website tune lists section. There may be other tunes from the makers of new discs who are still in business today but I am not aware of any other WWI tunes by original manufacturers.

Figs 5 and 6 are taken from the recently published supplements to *The Organette Book* and *The Disc Musical Book* and are rather rare finds. The author was only able to



Fig 6 German troops with Polyphon



Fig 7 Unidentified soldiers with a barrel piano

find one image of mechanical musical instruments being used by the Allied armies; the usual instruments found were folding Salvation Army type portable reed organs which were foot pedalled and hand-played.

Tunes from WWI are largely forgotten except by members of the Western Front Association and similar enthusiast or re-enactment or historical research bodies.

I like most of this music, they are good catchy tunes; I am sure there is a very large research project here for someone during retirement.....

Kevin McElhone

<http://www.firstworldwar.com/audio/index.htm>

Editor's note: Kevin still has copies of *The Disc Musical Box Book* and its Supplement, and the Supplement to *The Organette Book*. (The *Organette Book* is now out of print, but ask Kevin about an electronic version.)

ⁱ I have a few copies of these still in stock.

ⁱⁱ There is a MIDI file of a player piano arrangement of this on the Society's website, www.mbsgb.org.uk

ⁱⁱⁱ A sound file of the Aeolian Orchestrelle model "Y" in Dunrobin Castle playing this roll after restoration in 1999, converted from a cassette recording made on site, will be available on the society website

The Humble Player Piano and the Great War

This article was first published by MBSI in Mechanical Music, Vol. 66, No 3, May/June, 2020

What role did the humble player piano serve in one of the greatest wars in history? We know that World War I had a profound influence on the contemporary American and British ways of life. This was a period of major transition for both nations. Society was changing. For the United States, immigration was on the increase. In Britain, families were leaving farms for cities. In both countries, factories were being built and while Britain had her empire, America was just entering the global marketplace. During WWI, many citizens of both nations relied on popular culture in order to make sense of global affairs. They needed to understand the reasons for the conflict and the concept of a soldier's duties to his nation. 1



As there were no radios or televisions that reported the conditions on the battlefields, both the British and the American public had a romantic view of war. Not only were many of the songs of the day patriotic, but they were often romantic. These songs portrayed soldiers as brave and noble, while the women were portrayed as fragile and loyal as they waited for their loved ones to return. 2

The need to gain and maintain general acceptance for the waging of a war in which casualties would reach unimaginable heights involved what was no doubt the most ambitious propaganda campaign in history. According to Okada, "The use of music as propaganda had roots in the First World War." 3 Many believe that this form of propaganda through song was essential to the successful construction of a patriotic consensus, in particular because it could speak to a mass audience who were often wary of declarations coming directly from politicians or the wealthy. 4

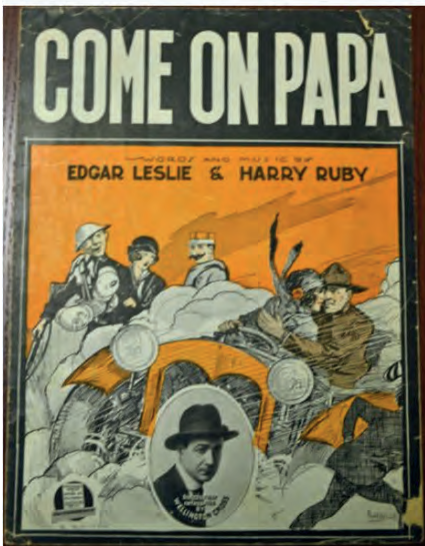
Before the war began for the United States, the popularity of ragtime music was already fading and war songs were the most prevalent form of popular music. Tunes popular in Great Britain quickly crossed the ocean to become hits among the Americans. At first these songs were the

province of British music hall entertainers and American vaudeville performers. The seats in these venues could be very cheap and attracted a largely working-class audience, for whom a gramophone would generally be too expensive. 5 But as their popularity grew, sheet music producers and player piano roll manufacturers began to meet the new demand for this music. In fact, stores often displayed music rolls alongside sheet music for the same song. The aim was to make a sale whether for the player piano or the home pianist. After all, a sale was a sale. Decorative covers for sheet music also acted as the illustrations for the music roll, thereby enhancing sales for either product.

The player piano had an impressive impact as no real musical talent was required to provide music to an audience. In addition, unlike the music box or the record player, the player piano had to be pumped by foot in order for the music to play. This forced the 'pianolist' to sit at the instrument and 'work' to enjoy the music. With the music box and the record player, the user simply wound it up and walked away. But what was very important with the player piano was that the words of the song were actually printed on the paper music roll. This made it possible to sing along with the music even if the listener had never heard the song before. What started happening was that people would gather around the player piano and sing along. 6 This became very popular at parties and family gatherings and, in the case of patriotic songs, would lead to discussions about the war and enlistments.



But how did this profusion of war era songs affect the masses of ordinary people? Let us look at some of the titles and lyrics of a handful of songs of the time. There were,



by some estimates, hundreds of player piano rolls that dealt with the conflict. Many of these tunes have long since been lost, their rolls forgotten or disintegrated by time. Yet, those that remain can provide a sincere and honest look at the propaganda and the contemporary thoughts of the ordinary folk of the time. Because the music was devoid of political speeches or newspaper editorials, they were more readily accepted by members of the public. These songs were sung in chorus by friends and family members at the piano in a relaxed setting. The music appealed to them both emotionally and rationally. Tunes are much more easily remembered than political messages.

To be able to gain a perspective on how these rolls were published, I have placed them into four phases that correspond somewhat to the progress of the war. Certainly, World War I era rolls and the songs they portray can be divided into any number of categories. The phases I have employed are arbitrary but useful.

Phase I – Rolls Fostering Recruitment/Involvement in the War

A review of player piano roll titles suggests a link between the progress of the war and the rise of certain themes in the songs. The first phase of songs, when Britain entered the war in 1914, was highly patriotic, justified the war effort and encouraged young men to enlist. This is also true of the piano rolls from the United States after 1917 when it entered the war in April. Some of the roll titles include those below. Obviously more exist and a determined search will turn up many more titles.

1 “Uncle Sammy” (QRS roll 602) originally written as a vocal march in 1904, it urges men to fight for home and country as patriots. Lyrics make war exciting and necessary and suicide acceptable and surrender unthinkable. Lines include:

*Hark to the sound of the cannon and the gun!
Cheer for the fighting has only begun!
Then hark! to the sound and
save our last round. Ah!*

2 “Over There” (QRS rolls #295 & Q163) was written in 1917 by George M. Cohen as a motivating song for Americans to join the fight and make their mothers and their country proud.

*Johnnie, get your gun,
Get your gun, get your gun,
Johnnie show the Hun
Who's a son of a gun.
Hoist the flag and let her fly,
Yankee Doodle do or die.
Pack your little kit,
Show your grit, do your bit.
Yankee to the ranks,
From the towns and the tanks.
Make your mother proud of you,
And the old Red, White and Blue.*

3 “Wake Up America” (Perfection roll #86667) was published in 1916 and implied that the United States should join the fight.

4 “We Don’t Want the Bacon, What We Want Is a Piece of the Rhine” (QRS roll 627) is a somewhat comic song exhorting men to take on the Germans.

*If you read your history, why it will show
That we have always held our own with any kind of foe.
We've always bro't the bacon home, no matter what they done,
But we don't want the bacon now,
We're out to get the Hun.
We don't want the bacon, we don't want the bacon,
What we want is a piece of the Rhine.*

Phase II – Rolls for Getting into the Fight

The Europeans had been at war for several years and had reached a virtual stalemate by the time of the American involvement in 1917. At the time, the American public felt their presence would quickly end the war. However as the American involvement began in earnest, the nature of the songs changed. The initial impressions that once the Yanks arrived, the Germans would either sue for peace or fall apart, proved wrong. Casualties began to mount and the piano rolls produced reflected a patriotic duty to win the war, defeat the enemy and have pride in our armed forces. This phase of music remains throughout the conflict and here are a few of the titles from this phase.



- 1 “Pack Up Your Troubles in Your Old Kit Bag, and Smile, Smile, Smile” (QRS roll 582). This was one of a large number of British music hall songs aimed at maintaining morale, recruiting for the forces, or defending Britain’s war aims.
- 2 “General Pershing March” (Perfection roll #8784). Pershing was in overall command of the American Expeditionary Force. Written by Carl D. Vandersloot & J.R. Shannon (Also published by Playrite Piano Rolls.)
- 3 “American Patrol” (QRS roll #1354 & Themodist-Metrostyle roll #81234) Originally written in 1885, this patriotic song was reintroduced on piano rolls to boost American morale.

- 4 “Joan of Arc, They Are Calling You” (Singa roll #5230) highlights the devotion of the French soldiers.
- 5 “My Belgian Rose” (Singa roll #5577) Song depicts the viewpoint of soldiers who describe an appreciation for the beauty that has been destroyed in the war and the hope of restoring that beauty once again.

A corollary to this phase was the need to include all the allies in the work of winning the war. Therefore, praise for the allies became an important theme. However only a few of these songs were produced on piano rolls. One of the most famous of which is “The Allies in Camp.” This roll contains a suite of patriotic martial music representing the forces arrayed against the axis powers. It was written by English composer Joseph Engleman and first published in London in 1915.

- 1 “The Allies in Camp” (Themodist roll #TL16170) is an example of a genre known as ‘descriptive fantasia’, a form of musical narrative format for relating to battles and other momentous events. In this case the narrative is indicated by the contents listed on the roll:
Introduction (war threatening) 8. Belgian
1. British Grenadiers 9. Hornpipe
2. Russia 10. Wales
3. Scotland 11. The Girl I left behind me
4. Warwicks 12. Ireland
5. France 13. Battle scene
6. Japan 14. Victory
7. Japanese Nautical Song 15. God save the King

Listeners would have understood these elements to represent the bands of the various Allied armies and regiments as they marched to the battle zone. Japan’s naval role in the war is also represented. The selection culminates in a grand battle scene and triumphal victory for the Allies. 7

Phase III – Rolls to Cheer and Rally the Public

Even though the war dragged on and casualties mounted, acceptance of the war remained high. To believe otherwise, would be an admission that our soldiers had died in vain. Therefore it became necessary to introduce songs to help people keep going despite the hardships, the absence of loved ones and the worry this engendered. “Cheer-Up Songs” can be considered the result of this period. Generic upbeat tunes were meant to lift the spirits of the listeners and help them cope with the problems of wartime. Among these piano rolls are the following:

- 1 “Come on Papa” (QRS roll #752) is a comic song of a French beauty who drives her car around and picks up Yankee soldiers. Part of the lyrics include:

*"Come on papa,
Hop in ze motor car,
Sit by mama,
and hold ze hand"*

- 2 "Keep the Home Fires Burning" (QRS roll #392) was published in England in 1914 and its title included the phrase "Till the Boys Come Home." The lyrics proclaim:

*"They were summoned from the hillside,
They were called in from the glen,
And the country found them ready
At the stirring call for men
Let no tears add to their hardships"*

- 3 "K-K-K Katy" (QRS rolls #618 & #Q162) The song lyrics tell of a brave but awkward/stuttering soldier called Jimmy who is lovesick over the beautiful Katy. He buys a wedding ring before going to fight in the war.
- 4 "And He'd Say, 'Oo-La-La! Wee Wee" (Connorized roll #6575).
- 5 "They Were All Out of Step But Jim" (Universal roll #3051).
- 6 "Way Down There a Dixie Boy is Missing" (Ideal roll #1486). Written in 1917, this song tells the story of a brave wounded soldier dreaming of his home and mother. This sentimental song seems to encourage our boys to be strong and continue the fight.

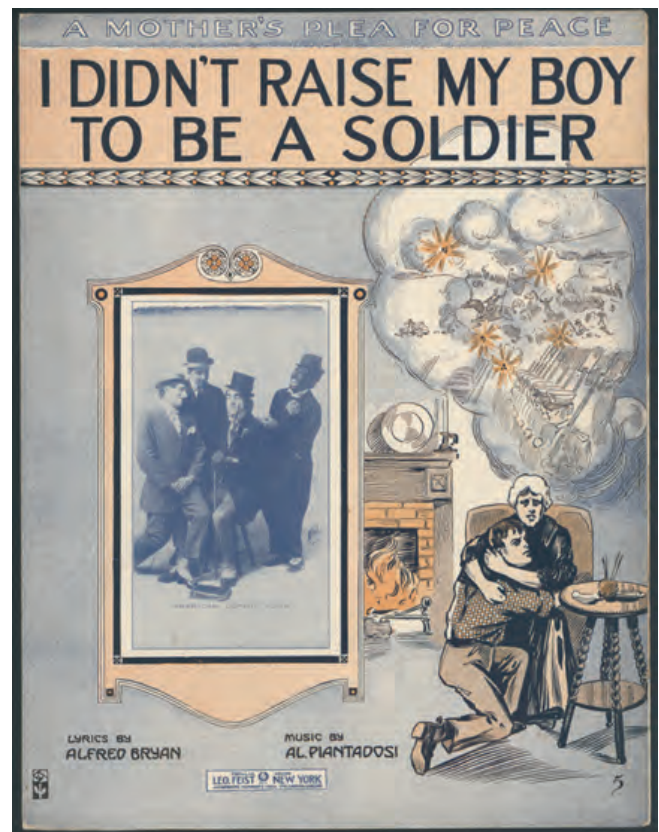
Phase IV- Coming Home Songs

The next phase and likely the most obvious piano rolls are those that supported the dream of returning home from the war. The largest single category of rolls dealt with the dream of returning home after a victory. Among these piano rolls are the following:

- 1 "When My Ships Come Sailing Home" (Ampico roll #271).
- 2 "How Ya Gonna Keep 'em Down on the Farm (After They've Seen Patee" QRS #792 The lyrics highlight concern that American soldiers from rural environments would not want to return to farm life after experiencing the European city life and culture during the war.
- 3 "I Think I'll Wait until They All Come Home" (Imperial roll #9772).

Anti-War Songs

A few anti-war songs did exist. However, the owners of British music halls and vaudeville theaters knew that anti-war sentiment would lose them patrons. Piano roll manufacturers also quickly realized that these songs



would not sell and so avoided turning these songs into player rolls. In 1915, Americans began debating the need for military and economic preparations for war. Strong opposition to "preparedness" came from isolationists, socialists, pacifists, many Protestant ministers, German Americans, and Irish Americans (who were hostile to Britain).

1. "I Didn't Raise My Boy to Be a Soldier" (Perfection roll #86320) Song was written to protest America's possible involvement in the war. Lyrics play on a mother's fear:

I didn't raise my boy to be a soldier,
I brought him up to be my pride and joy,
Who dares to place a musket on his shoulder,
To shoot some other mother's darling boy?
Let nations arbitrate their future troubles,
It's time to lay the sword and gun away,
There'd be no war today,
If mothers all would say,
I didn't raise my boy to be a soldier.

We will finish our paper by looking at soldiers' songs, composed and sung by soldiers on active service. In these songs, most patriotic sentiments are absent while rebellious sarcasm and black humor dominate. "I've Got My Captain Working for Me Now" (QRS #913), "I don't Want to Get Well (QRS #352)," and "Oh! How I Hate to Get Up in the Morning" (Ampico #34E) are a few examples.



There are so many phases and subcategories that World War I era songs can be placed into. The categories/phases that I have selected were arbitrary. Looking at this topic, one can see this article barely scratches the surface of all that can be written about this fascinating topic. A future compiler of this era's songs will find it a daunting task. At the

time, many songs were written and made into music rolls. Different music roll manufacturers released the same titles and often rereleased them with different numbers making it that much harder to compile a comprehensive list.

Yet, listening to the music was, and still is, lots of fun. So, besides being an interactive musical instrument the player piano also brought people together in a special way. And we can see that it was much more than just an entertainment center or a musical instrument, but a way to get a message to the public and influence their thoughts and actions.

Footnotes

- 1 Gassmann, Helen. "Popular Culture during WWI," Remembering WWI
- 2 Smith, Kathleen E.R. (2003). *God Bless America: Tin Pan Alley Goes to War*. Lexington, KY: University Press of Kentucky. p. 72. ISBN 0-8131-2256- 2.
- 3 Okada, Akeo. "Introduction," *Music, International Encyclopedia of the First World War*. p. 1
- 4 *Propaganda and Dissent in British Popular Song during the Great War*
- 5 Wikipedia The Music of WWI check reference
- 6 Tuttle, John A. "The Impact of the Player Piano in American Society" *Player-care.com*, March 10, 2015.
- 7 Grilanc, Marina. WW I Stories from Our Museums "The Allies in Camp Music Roll" sidneylivingmuseums.com.au/ww1/allies-camp-music-roll

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A Gothic Musical Clock with Nicole Frères Movements

- very much a piece of its time

When one gets wind of something unusual which may well be of interest to readers of *The Music Box*, it has to be followed up! Thus, a 'tip-off' found in an exchange of emails between a number of our members led to the Editor's contacting Rau Antiques, the American firm of fine arts and antiques dealers based in New Orleans, who are currently (at time of writing) offering this exceptionally rare piece for sale.

According to Rau's own sales promotion material, it consists of an:

'... important gothic musical clock ... the result of a remarkable collaboration between a music box maker, a clockmaker and a cabinetmaker, each one a master of their craft. Nicole Frères, the finest music box makers of the period, created the complex, dual-cylinder piano mandoline musical movements hidden in the plinth. Each lever-wound cylinder plays eight airs and produces the complex and high-quality for which Nicole Frères is renowned.

The celebrated clockmaking firm of A.B. Savory & Sons provided the clockworks for this ingenious mechanism. The highly complex fusee movement chimes on eight bells and strikes on a gong. Both the clock and musical movement are nestled in an extraordinary and monumental oak gothic case on stand by Gillet & Bland, Croydon'ⁱ

So – given it was made well over a century and half ago, what is it exactly, why might it have been made, what is its history and what does it tell us?

The term 'musical clock' is one of those all-embracing ones which encompass many possible interpretations. Without digressing too far, for my purpose here I shall limit myself to the definition provided in the book, *The Musical Clock*, by Arthur W J G Ord-Hume. Rejecting the chimes of a clock as part of its musical element, the author explains that:

'The musical clocks considered in this book use their musical ability to perform a melody *as an addition to the* time-indicating and time-registering function of the clock'ⁱⁱ (my italics.)

Musical clocks housed in cases resembling miniature churches or cathedrals are not uncommon. A simple search on the internet will bring up numerous images of examples. *The Music Box* itself has featured a number of examples in the past, including the one gracing the front cover of Volume 15, No. 8, Winter 1992, the subject of a short article in the same edition under the heading of 'Collector's Showcase.' (Reprinted as a companion article in this edition.) No maker has been attributed to this particular specimen which appears to be the same as the one auctioned by Sotheby's 10th February, 1987. Another in this style came up for sale with Auction Team Breker in November 2014. Also described as 4 air 'organocleide' its repertoire included the British National Anthem, with the musical movement attributed to B A Brémond.ⁱⁱⁱ Neither of these



*Signed "A. B. Savory & Sons / 11 & 12 Cornhill" on dial
Stamped "Gillet & Bland, Croydon" on base and case.
Circa 1860. 63" high x 44 1/2" wide.
Photo credit M S Rau, New Orleans*

two are piano-forte, and their cylinders are considerably smaller than the New Orleans Nicole.

Returning to the clock for sale in New Orleans: it is indeed a rare item; its rarity is due not just to the combination of elements (in its entirety this piece may well be unique), but also to the very unusual musical movements. According to the A D Cunliffe Register of Cylinder Musical Boxes there are only six known examples of Nicole cylinders in this format – 8 air mandolin piano-forte - and two of these are those belonging to this specific piece currently in New Orleans. These movements are significant in size, each with a cylinder measuring 22 inches long (56 cms), a forte comb with 123 teeth and a piano comb with 49 teeth.

Despite the A B Savory & Sons name being found on no end of items emanating from this period, the epithet 'celebrated clockmaker' is regarded with not a little scepticism by specialists within the British musical box/clock community. The considered opinion is that A B Savory & Sons can only be described as 'clockmakers' in the very loosest of senses.

Adey Bellamy Savory was descended from Huguenot refugees who fled continental Europe during the previous century, due to religious persecution. By 1848 A B Savory was listed as a dealer in rare coins, and was known to import a great number and variety of merchandise. As was customary at the time



Close up of clock face, with A B Savory name clearly displayed; photo credit M S Rau, New Orleans

they put their own name to much of this merchandise but were not manufacturers themselves. In 1866 (shortly after the estimated date of this particular clock/box) the firm became a Limited Liability Company, and then changed its name to the 'Goldsmiths Alliance Ltd,' adding 'and Silversmiths' to its name shortly after that.

They are familiar to many musical box collectors/enthusiasts as wholesalers and/or agents, importing musical boxes (amongst other things) from abroad, and acted as factors, i.e. agents who brought together and facilitated the assembly of a number of different elements from different sources – some often imported – to create a complex whole. They were not alone in this respect with a number of other firms in the same business during the nineteenth century. For example, in his book *Rare and Unusual Black Forest Clocks*, author Justin Miller describes the activities of the London firm Camerer, Kuss & Co in such a manner.^{iv} (See also the item 'Ephemera Matters' also published as another companion article in this current edition.)

Whilst a cursory glance might indicate a German origin, Alan Godier, who handled the clock in 1998, believes it to be English made, quite possibly by Gillet & Bland, to whom the case is attributed. French- and English-made clocks normally have the maker identified somewhere on the back plate, and in the case of English clocks, the name Thwaites & Reed, wholesalers to the trade, often appears. Their name was not actually seen in this case, although it could be hidden behind the dial, and Alan suggested that the clock might be a little late for them. He was, however, able to confirm that it was not of the 'grande sonnerie' genre (English clockmakers tended not to make them), simply one which chimes the quarters. This it does on eight bells, although we don't

know whether they chime a recognised tune.^v It is likely though that in this case the chimes are a simple run down the bells.

As would be normal, there are three winding holes in the dial: the left hand one for winding the strike (sounding the hours – here we are informed as performed on a gong); the middle one for the time or 'going train', and the right hand one for winding the chimes which sound the quarter hour. The fusée evens out the power as the spring runs down from almost fully wound.

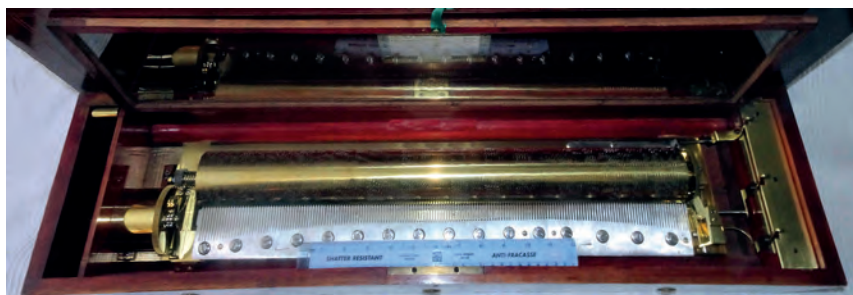
The base contains two separate musical movements, one behind the other; each has to be wound separately and has its own set of control levers. Alan Godier, who repaired this box in 1998, tells us that there is a cam on the back of the clock to move the release lever from one movement to the other for the Sunday release, thus we know that one cylinder appears to be reserved for playing on Sundays. As he had to replace the changeover lever he made it so that the change happened between 7 a.m. and 8 a.m., meaning the Sunday movement would play at 8 a.m. if wound the night before.

One musical movement or the other is released to play every hour. One cylinder bears the serial number 36250, with a gamme number of 1671, and the other, serial number 37557, gamme number 1791. Despite this information, we are unable to ascertain from the Register what the tune repertoire of the box is, and at the time Alan was unable to recognise them. It is likely that the 'Sunday' cylinder plays sacred airs, but because these were unfamiliar it is possible, if such is the case, that the tunes are from the Catholic canon rather than from that of the more familiar Church of England. One similar specimen listed on the Register, serial number 40746, has the gamme number 1792. (If anybody reading this can identify the tunes on that box, please do let us know.) A Nicole box with a similar (but single) piano-forte mandolin cylinder measuring 22 inches long (56 cms) and with serial number 38547 is pictured in John Clark's book.^{vi}

Using the serial numbers provided for the New Orleans box, the H A V Bulleid dating method would confirm the estimated date of cylinder manufacture as circa 1860^{vii}.

Gillet & Bland, cited as the case makers, were prime makers of all manner of display clocks and special time pieces for public buildings. They were known to have been in

business together since 1854, and are noted in some records as both turret clock and case makers from 1862. Their expertise and skill is later recognised by the fact they were called in to re-install the astronomical dial and manufacture a new clock movement



Movement of similar mandolin piano-forte type from Nicole 37141. Although this is a single cylinder movement, you get an impression of the length of cylinder (22 inches), with 123 teeth on the forte comb and 49 one the piano comb.

for the Hampton Court Palace astronomical clock after the dial's rediscovery in 1879.^{viii} Several decades later Arthur Ord-Hume was asked to overhaul the same clock and ' marvelled at the complexity of the piece and of the fine work they [Gillet & Band] must have undertaken in merely understanding how it worked.'

As already mentioned, musical clock cases in the form of a Gothic church structure were not uncommon. During the Victorian period, the Gothic or Neo Gothic was a highly popular and dominant architectural style, echoed in all manner of furniture and furnishings, not merely in Britain but in many overseas territories. The New Orleans clock here under consideration was assembled just a few years after the Great Exhibition in London in 1851, instigated by the Queen's consort, Prince Albert, the catalogue for which, full of Gothic detail, clearly illustrates this point. Amongst other things, the Gothic style reflected a mood prevalent at the time, of nostalgically looking back to a perceived more glorious and pioneering past.^{ix} Possibly the most striking testimony – certainly to the public – is Augustus Pugin's ornamentation, both internal and external, to the 'new' Palace of Westminster, housing the British Parliament. Replacing the old one destroyed by fire in 1834 it was completed in 1860. Interestingly here, given the speculation that the tunes on the 'Sunday' cylinder may be Catholic, Pugin was himself a Catholic and considered the Gothic to be the 'true Christian architectural' style. It is probably no coincidence that the period in question (mid nineteenth century) mirrors the growing popularity of the Oxford Movement, which, although with Protestant origins, developed the Anglo-Catholic tradition.

What is slightly unusual about the case in question, is the use of light oak as the wood; darker woods normally being more to the Victoria taste, and thus more common. A particularly nice touch is the way two hinged ends of the cabinet flap can be opened to reveal the ends of the musical movement, as well as give access to the winding and various operating levers. Using the latter can manually override the clock's control of the movement.

Thus we come to the conclusion that the firm of A B Savory & Sons acted as the factor that brought the various elements of this timepiece together but played no part in the actual manufacturing process. Its activity is an example of the widescale networking between craftsmen in London at the time (not too dissimilar from that of British musical box restorers today!) Presumably A B Savory & Sons sought the involvement of Gillet & Bland because of their reputation as leading clock/case makers. In a similar way, Savory would have looked to a renowned musical box manufacturer – here Nicole – for the musical movements, which may have been specially commissioned. What there is little doubt about is that the complete piece was most likely the result of a special commission and the subject and style make it very much a piece of its time.

Sadly we have no knowledge as to who commissioned it



Musical Cathedral Clock by B.A. Brémond, c. 1870

With two-train movement striking hours and quarters on gong, enameled Roman cartouche dial, carved Gothic structure with spire, pinnacles, mirror-glass windows and pierced tracery, interior label: "B.A. Brémond, Fabrique de Pièces à Musique, 7 rue Pradier, Genève" and matching base with engraved brass control panel for the key-wind four-air organocleide cylinder musical movement with two fine combs of 216 teeth in total (complete), stamped on governor-cock "BAB", total height 53 in. (135 cm), cylinder 15 1/4 in. (38,5 cm) x 2 1/4 in. (5,5 cm) diameter, clock movement fitted with new balance, a few minor losses and restored parts in carving. A presentation-quality musical clock in excellent playing condition! The cylinder movement features fine arrangements of "God Save the Queen", "The Last Rose of Summer" and two other airs.

~ (2-3/2) – € 4.000/6.000 – (168/52)



Watch & Listen on:
[Youtube.com/AuctionTeamBreker](https://www.youtube.com/AuctionTeamBreker)

Auction Team Breker catalogue details of musical clock featured in November, 2014 sale; photo credit Auction Team Breker

from A B Savory, or why. It was most likely commissioned by a wealthy member of society, possibly titled, to grace his mansion. Likely to have been placed in his hall, it would serve as both a status symbol and demonstrate his appreciation of quality and technical innovation. Nowadays someone seeking such an item would probably approach Aspreys or Garrards.

Currently marketed as it is by Rau Antiques in New Orleans, at \$79,850, it is likely to appeal to a high net-worth individual who appreciates fine things and technical complexity, and is interested in rare curiosities.

Alison Biden

Like its subject matter, this article is the factored result of collaboration, based on information and opinion received from a number of different sources. The Editor/author would like to express her great appreciation to the following for their valuable contributions:

M S Rau Antiques, New Orleans

Tim Reed

David Worrall

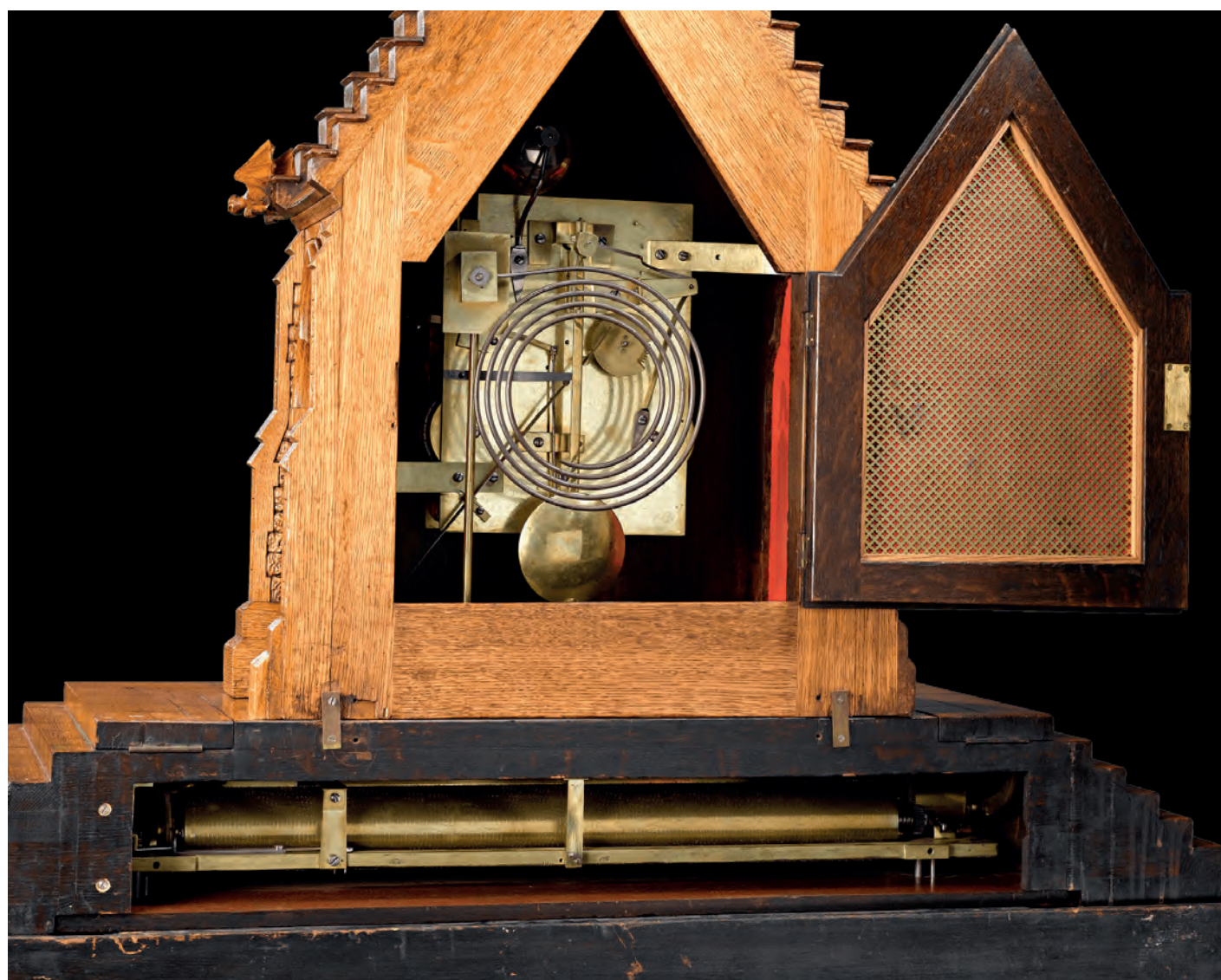
Arthur Ord-Hume

Alan Godier

The A D Cunliffe Cylinder Musical Box Register

Auction Team Breker

-
- i M S Rau, Fine Arts/Antiques/Jewels, 622 Royal Street, New Orleans, LA.,70130 www.rauantiques.com
 - ii Arthur W J G Ord-Hume, *The Musical Clock*, Mayfield Books, England,1995, hardback, p 53.
 - iii Auction Team Breker, Cologne, www.Breker.com
 - iv Justin Miller, *Rare and Unusual Black Forest Clocks*, Schiffer, USA, 2012, hardback p 202.
 - v See chapter on chiming clocks, Arthur W J G Ord-Hume, *The Musical Clock*, as above, pp. 30 - 52
 - vi John E T Clark, *Musical Boxes*, Cornish Brothers Ltd., Birmingham, England, 1948, first edition, hardback, opposite page 21; (also found in later editions.)
 - vii H A V Bulleid, *Musical Box Tune Sheets*, MBSGB,
 - viii Brian & Heather Hellyer, *The Astronomical Clock*, Hampton Court Palace, HMSO 1973
 - ix Another manifestation of this trend was the revived interest in King Alfred the Great, seen then as an evangelising and pioneering English hero of Germanic descent.



Back of clock exposed. Note the long musical cylinders in the base; photo credit M S Rau, New Orleans



Back of clock exposed by open hinged flap showing detail of musical mechanism; you can also see the Gillet & Bland stamp on the top edge of the open case next to the flap hinge; photo credit M S Rau, New Orleans

Collector's Showcase

Musical Clock

Not inappropriate for the Christmas season is this fine musical clock. Clocks in the form of a cathedral are not uncommon, but this example is decidedly unusual. Collectors will be familiar with the large and elaborately detailed Swiss chalet musical boxes, sometimes containing a clock. This is the same type of work, made entirely of carved fruitwood, and with detail of such fragility that it is surprising that it has survived with very little damage. Perhaps this is partly due to the existence of a contemporary but unoriginal glazed cover.

The piece stands 32"/80cm high overall and 21½"/54cm wide. The clock is linked to a musical move-

ment in the base, playing automatically on the hour, or independently via the three control levers on the right hand side, each of which is engraved with its function. The movement is a four air Organocleide with a 13"/33cm cylinder and 184 teeth. A large portion of the comb has teeth tuned in groups of nine. As one might expect, the programme is of a sacred nature, the slow melodies being ideal for an Organocleide (mandoline bass), and sounding superb.

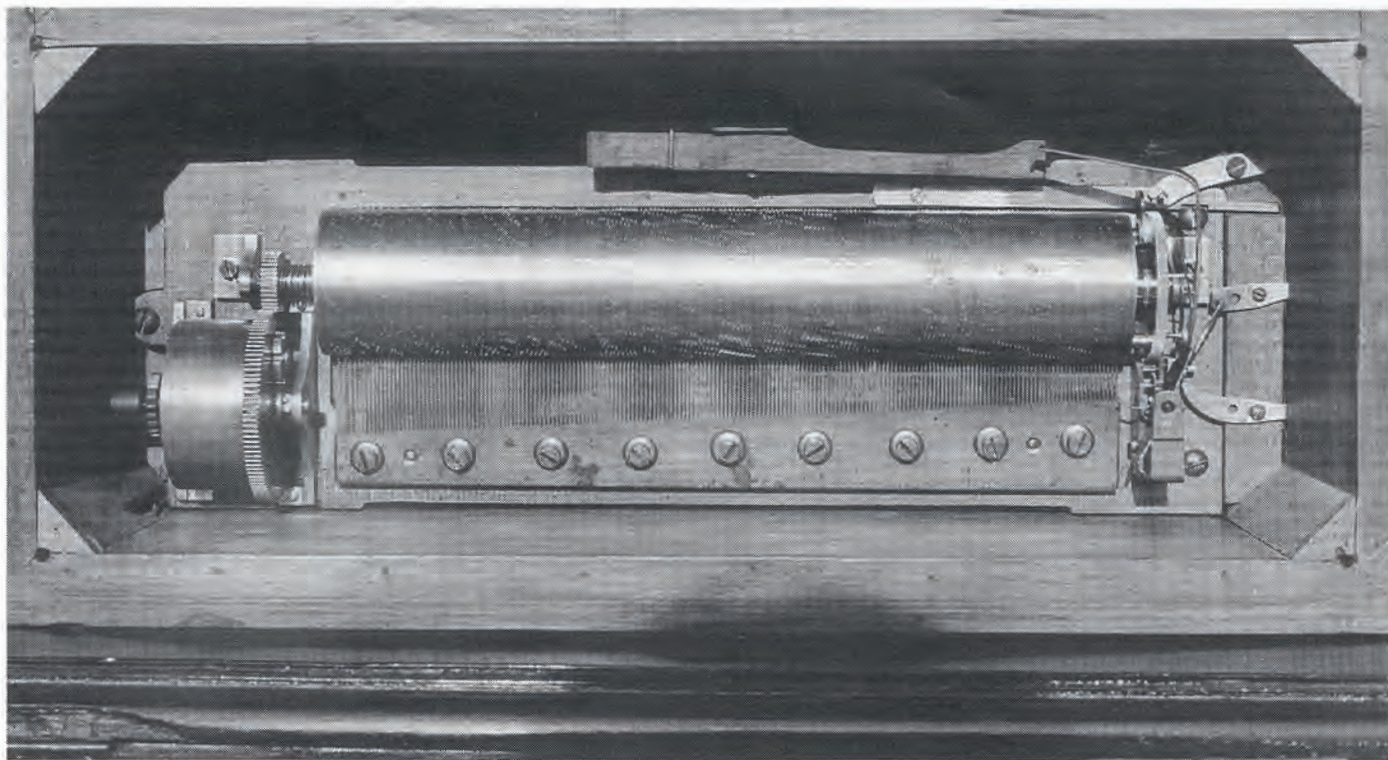
1. Old 100th psalm
2. See the Conquering Hero comes. Handel
3. O Come all ye faithful
4. Austrian Hymn. Haydn



There is no indication of the maker, but the cylinder wheel is inscribed 'Groux 1873', probably the person responsible for adapting the movement to the clock.

One can speculate as to whether this piece was a special commission or, as with the large chalets, a stock item for the better class shops of the Alpine resorts.





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Ephemera Matters: Clarification or Confusion over the Savory Conundrum

By David Worrall

During the time many of us have been collecting musical boxes, the chances are that we have accrued associated original catalogues, original invoices, tune lists etc. Typically dubbed “ephemera”, these items enhance the enjoyment of the collector but, what happens to the ephemera when the time comes for the collection to be disposed of? Is its interest and historical value recognised and so disposed of responsibly, either with the musical



Fig. 2: Tune Sheet for Nicole Serial No 32069 of circa 1854, made for T.Cox. Savory & Co. 54 Cornhill, LONDON.

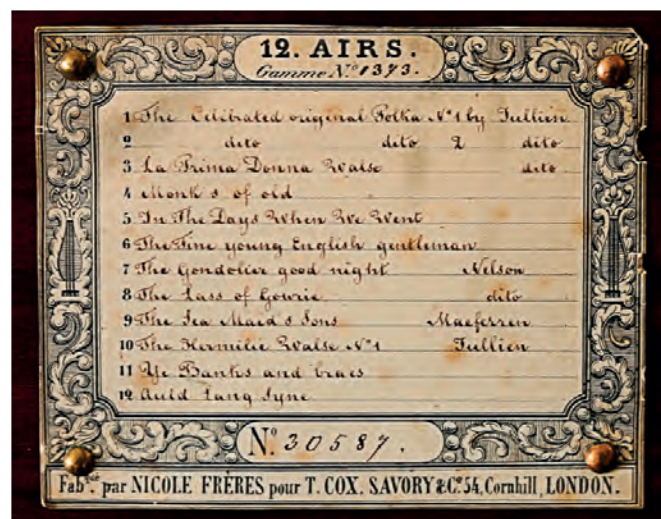


Fig. 1: Tune Sheet for Nicole Serial No 30587 of circa 1852, made for T.Cox. Savory & Co. 54 Cornhill, LONDON.

A while ago, whilst undertaking the clearance of a deceased person's estate, a catalogue was noticed and recognised by a Society member as being of historical importance, particularly so to the cylinder musical box enthusiasts within our interest.

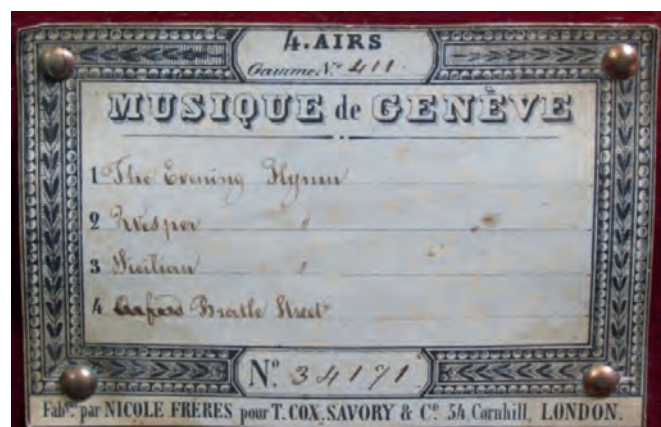


Fig. 3: Tune Sheet for Nicole Serial No 34171 of circa 1856, made for T.Cox. Savory & Co. 54 Cornhill, LONDON.

box(es) to which it relates or by donating it to the Archives of an appropriate Society? Or, are such items just left, to be destroyed by more unknowing or uncaring persons who do not appreciate their value and significance and so are lost to future enthusiasts, collectors and researchers alike?



Fig. 4: Tune Sheet for Nicole Serial No 37141 of circa 1860, made for T.Cox. Savory & Co. 54 Cornhill, LONDON.

The 8 pages of information regarding costs and musical programmes of the various Nicole Frères musical box styles are extremely interesting; from such information can present and future owners of musical boxes fitting the catalogue descriptions determine their musical programmes, if unknown and their original cost when new, some 160-170 years ago.

Apart from these aspects however, this particular piece of ephemera happens to raise another of historical interest and debate concerning two of the London Agents for Nicole

Frères musical boxes, **The Savory Businesses of Addresses Various in Cornhill, London, England.**

In his book on Musical Boxes, *“THE MUSICAL BOX - A Guide for Collectors”* published by Schiffer in 1995, Ord-Hume has entries as follows:

- **AB Savory & Sons**, of 11-12 Cornhill, London; jewellers and Agents for Nicole Frères & main importer circa 1860, latterly styled **The Goldsmith's Alliance Ltd.**
- **T Cox Savory & Co.**, of 47 Cornhill, London; earliest Agent for Nicole Frères; published a catalogue in 1851; out of business in 1864.

A final note states that, seemingly, the two concerns were not directly connected.

However, the catalogue was published by “A.B. Savory & Sons, 54 Cornhill, London”, whilst the tune sheets on many contemporary musical boxes, of which four examples are listed below, clearly show that they were made for and sold by “T Cox Savory of 54 Cornhill Street, London”! as follows:

Serial No. 30587 Gamme 1373 - made circa 1852; - Fig. 1,

Serial No. 32069 Gamme 1441 - made circa 1854; - Fig. 2,

Serial No. 34171 Gamme 411 - made circa 1856; - Fig. 3,

Serial No. 37141 Gamme 1694 - made circa 1860; - Fig 4.

However, another tune sheet at Fig 5. has been noted for NF 39824, made circa 1862/3 with the bottom panel of clearly pre-printed:

**“Fabr pr NICOLE. F. pr A.B. Savory & Sons.
Cornhill. 11 & 12.”**

This clearly corresponds with the Ord-Hume entry quoted above but it would take a handwriting expert to spot any significant differences between the script on the AB Savory tune sheet of 1862/3 for 39824 and that on the earlier examples for 34171 of 1856 & 37141 of 1860 for T.Cox Savory.

Returning to the catalogue, it is undated so can we estimate its date? The fact that Gamme 1373 for the earliest of these four boxes does not appear in the catalogue suggests that it could have been published after 1852.



Fig 6: Contemporary Advertisement showing the link to the former AB Savory & Sons.



Fig. 5: Tune Sheet for Serial No 39824 of circa 1863, made for A.B. Savory & Sons Trading from 11 & 12 Cornhill, London.

Researches using the internet facilities not available at the time the Ord-Hume book was in preparation have revealed the following items which seem to be of relevant interest.

**The Goldsmith's Alliance website contains the following:
SAVORY Adey Bellamy**

- Adey Bellamy Savory (member of a family of Huguenot origin) established his business in 1812 at 14 Cornhill, City.

Note: The Huguenots were French Protestants who followed the beliefs and practices of the religious reformer, John Calvin rather than those of the Catholic Church, the established church in France. Their persecution under the catholic kings of France, Louis XIV and Louis XV at the end of the 17th and beginning of the 18th Centuries caused many of them to flee to England, Switzerland and Germany. Many who fled were highly skilled artisans, e.g. silk weavers, clock and watch makers, silver smiths, and optometrists, and thereby benefitted the economies of the countries to which they fled, to the detriment of the French economy.

- In 1833 his sons, Joseph Savory (Sr) and Albert Savory, entered in the business and the firm changed its name to A.B. Savory & Sons. Meanwhile they continued to operate as dealers at various addresses in Cornhill.
- **A B Savory & Sons** are recorded in the 1848 London Post Office Directory as watchmakers and jewellers at 9 Cornhill, manufacturing silversmiths and dealers in foreign coins and bullion at 14 Cornhill.
- In 1866 A.B. Savory & Sons was converted into a limited liability company and changed the name to **Goldsmiths' Alliance Ltd.** - See advertisement copy at Fig 6.



Fig 7. The Royal Exchange & Cornhill in London. Engraved by J Woods after a picture by JH Shepherd. Published 1837.

The SAVORY, Family History (Grimwade p.652) website has the following further entries:

SAVORY Thomas Cox:

- The son of **Adey Bellamy and Mary Savory**, his christening in 1807, is recorded in the Westminster Registry.
- 1829 London Post Office Directory he is recorded as a silversmith, silver spoon and fork maker at 47 & 54 **Cornhill**.
- 1839 Pigot's Directory he is recorded as a watchcase maker at 47 Cornhill.
- Thomas Cox Savory & Co are recorded in the 1848 London Post Office Directory as clock and musical box makers at 9 Cornhill and as silversmiths, watchmakers and jewellers at 54 **Cornhill**.

An engraving showing a contemporary scene in Cornhill, London is at Fig 7. Exactly where in this illustration the various addresses used by the Savory businesses is not known.

So, notwithstanding the Ord-Hume observation, the above information leads to the not unreasonable conclusion that indeed there must have been direct connections between the two businesses but the exact nature has yet to be fully appreciated.

Should any reader(s) have researched this and so be fully aware of any business relationship, The Editor would be delighted to hear from them so that this may be clarified for all with an interest in this aspect of cylinder musical box history.

The DAVID MISSILIER cousins: Pioneering musical box makers in France in the first half of the XIXth century - By Marc Forestier, Micro-historian of the Haut Jura

This was first published in Musiques Mécaniques Vivantes, April 2019.

Please refer to the translator's notes on page 345 for full details

Acknowledgements: the author needs to thank in particular, amongst those who have contributed research on the DAVID family and musical boxes, Peter SOUTHAM, historian and descendant of Claude-Marie DAVID; Michel BOURGOZ, mechanical music restorer; the Musée BAUD in L'Auberson, Switzerland; Jean-Marc LEBOUT of AAIMM for his introduction to musical boxes and our fruitful exchanges; Hélène GRIMAUD in charge of archaeology and history at the Musées de Montbéliard; Francois BUFFARD, President of the Association Horlogerie Comtoise, and the archive service of the town of Morez; Bernd DECKERT of the Comtois Clock Museum in Düsseldorf, Germany; Lucie MONTAUZÉ of the document centre at the Musée des arts et métiers, Paris; Clair Lise VOGEL, in charge of catalogues at the library of Geneva; the Geneva state archives; Jacques DAVIER, archivist at the town of Geneva (Pierre Germain fund); René BERRARD for his contribution to the DAVID family genealogy, Jean ARSENEAULT and ANDRÉ KOEHLI for translations.



*Ferme de La Baumette above Lajoux. Property of Claude Joseph DAVID MISSILIER at the beginning of the 19th century.
© Marc FORESTIER 23 février 2019*

Among the pioneers of musical box manufacture in France at the beginning of the XIXth century we find two clock mechanics originally from the village of Lajoux in the Haut-Jura.

Jean-Pierre DAVID MISSILIER (1786 – 1848)

Jean-Pierre DAVID MISSILIER¹ was born in Lajoux², 6th February, 1786. He is the son of Claude Joseph, a humble peasant horologist in the place known as [la] Joux Dessus ['upper Joux'], who died prematurely 4th March, 1803, aged 43, before the birth of his last daughter. After 1806,

¹ The family name DAVID MISSILIER appears in Septmoncel in 1690 as Messilier, signifying the occupation of crop keeper or field warden. All the DAVID MISSILIER are descendants of Claude DAVID (1649-1694) of Lajoux.

² The Commune of Septmoncel up to October, 1839

Jean-Pierre left to work as a watch mechanic in Geneva, part of the French Republic since 1798. The four DAVID brothers (Jean Marie, Jean-Pierre, Claude Joseph, Claude-Marie) and their sister, Mélanie, soon found themselves together again, on the edge of the old town, at number 202, rue de Boule (now known as the rue Fontaine) on the corner of the rue de Rive, near the Madeleine temple. They lodged on the 5th floor of the Nourrisson family home, an old Genevan watchmaking family, who were recognised as 'Bourgeois de la République' of Geneva at the beginning of the XVIth century³.

The continental blockade imposed by the English and their allies at the time of the Napoleonic Wars, disrupted

³ Their owner, Étienne NOURRISSON was a merchant

DAVID MISSILIER Claude-Joseph - Cultivateur et horloger - ° 16 avr 1759 - Septmoncel (x 21 nov 1780 - Lajoux) † 4 mars 1803 - Lajoux
BENOIT GONIN Jeanne-Françoise - ° (c) 1762 (x 21 nov 1780 - Lajoux) † 25 jan 1834 - Septmoncel

1-DAVID MISSILIER Marie-Rose - Cultivatrice - ° 9 mai 1782 - Lajoux (x 9 jan 1811 - Septmoncel) † 3 jan 1854 - Lajoux
LACROIX GAVOD Jean-Marie - cultivateur Sous les Champs - ° 2 fév 1771 - Lajoux (x 9 jan 1811 - Septmoncel) † 3 mai 1847 - Lajoux

2-DAVID MISSILIER Jean-Marie - cultivateur et horloger en 1824 - ° 26 nov 1783 - Lajoux (x 28 avr 1823 - Lajoux) † 4 oct 1848 - Lajoux
GINDRE Marie-Mélanie - cultivatrice - ° 1796 - Lamoura (x 28 avr 1823 - Lajoux) † 17 fév 1847 - Lajoux

3-DAVID MISSILIER Jean-Pierre - cultivateur, mécanicien horloger à Genève puis Paris, lapidaire - ° 6 fév 1786 - Lajoux (x 15 mai 1815 - Genève) † 16 mars 1848 - Paris
GUILLOT Jeanne-Marguerite-Louise - horlogère en 1817, marchand lapidaire, lapidaire en 1838 - ° (c) 1794 - Covatannaz (x 15 mai 1815 - Genève) † 9 jan 1838 - Paris

4-DAVID MISSILIER Jeanne-Claudine - ° 24 avr 1789 - Lajoux - † 30 mars 1790 - Lajoux

5-DAVID MISSILIER Claude-Joseph - horloger puis contremaître - ° 4 mars 1791 - Lajoux (x ~ 1831) † 1 avr 1861 - Lajoux
DUVAL Louise - ° 2 mars 1799 - Carouge (x 17 fév 1817 - Carouge) † 23 nov 1830 - Carouge

PELLET Anne - journalière - ° 26 avr 1817 - Carouge (x ~ 1831) † 28 juin 1884 - Genève

6-DAVID MISSILIER Marie-Françoise - ° 16 fév 1793 - Septmoncel - † 10 jan 1796 - Septmoncel

7-DAVID MISSILIER Marie-Mélanie - blanchisseuse - ° 5 oct 1794 - Lajoux (x 19 mai 1823 - Paris) † 18 août 1875 - Paris
DEL CAMP François-Louis-Joseph - fabricant de couvertures - ° (c) 1796 (x 19 mai 1823 - Paris) † 31 août 1868 - Paris

8-DAVID MISSILIER Claude-Marie - ° 13 fév 1796 - Lajoux - † 13 fév 1798 - Lajoux

9-DAVID MISSILIER Marie-Josephe - ° 9 juin 1798 - Septmoncel

10-DAVID MISSILIER Claude-Marie - Marchand lapidaire et diamantaire - ° 29 nov 1799 - Lajoux (x 8 avr 1828 - Paris) † 30 sep 1878 - Ferney-Voltaire
BAVOUX Hélène - ° 20 juin 1803 - Les Molunes (x 8 avr 1828 - Paris) † 10 août 1871 - Ferney-Voltaire

11-DAVID MISSILIER Marie-Julie - cultivatrice à Lajoux en 1822 - ° 21 oct 1801 - Septmoncel (x 10 fév 1823 - Septmoncel)

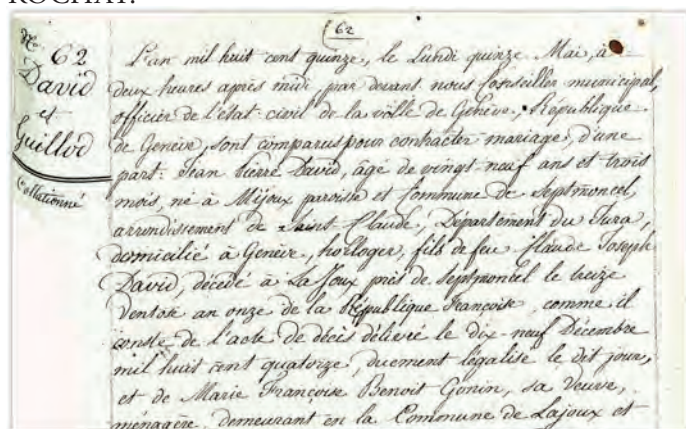
GINDRE Pierre-François - lapidaire - ° 1794 (x 10 fév 1823 - Septmoncel)

12-DAVID MISSILIER Jeanne-Marie - ° 9 juil 1803 - Septmoncel - † 8 déc 1803 - Mijoux

Jean-Pierre DAVID and his horologist brothers

the international trade in watches. To counter the crisis, the Genevan horologists diversified their manufacturing and introduced musical mechanisms. 15% of the Genevan horologists dedicated themselves to this activity.⁴ After the invention of the cylinder by Jérémie RECORDON in 1812, musical movements were put into all sorts of objects. The term, *tabatière*, meant from then onwards all the little musical items.⁵ The musical box industry occupied three hundred workers in Geneva in 1817, concentrated in the Saint Gervais quarter.

Jean-Pierre claimed 'seventeen years of work in the earliest factories of Geneva'.⁶ He must have worked for Jean-François BAUTTE (1772-1837), Pierre-Henri PAUR (1782-1839)⁷, PIGUET & Cie, a company founded in Geneva by Philippe MEYLAN, Isaac PIGUET and Henri CAPT, from the Joux Valley, for Frères NICOLLE [sic] or for Frères ROCHAT.



Marriage of Jean-Pierre DAVID and Jeanne Marguerite GUILLOT in Genève in 1815 (CH AEG E.C. Geneva m 18)

At the age of 29 years, Jean Pierre married in Geneva on 15th May, 1815⁸, the young Swiss horologist Jeanne Margueritte GUILLOT, born in Covatannaz in the Vaud Canton, the daughter of horologist Francois GUILLOT living in Carouge. Among the witnesses are the horologists Pierre DUAIME (63 years old) and Jean Louis SPINOLA (64 years old), as well as the jeweller Gabriel ENGEL, called Ange. The marriage was celebrated a few days before Geneva officially rejoined the Swiss Confederation.

The couple lived at 202 rue de Boule⁹ The population census

of 1816 mentions only 22 DAVIDs in Geneva¹⁰, of which six are DAVID MISSILIER siblings. If his wife and daughter are mentioned there, Jean-Pierre is no longer mentioned in 1816 because he had already departed for Paris.¹¹

At the 1819¹² exhibition of French industry products, M. DAVID, horologist from 22 rue Saint-Sauveur,¹³ presented 'several specimens of his musical spring [driven] pieces for mechanical musical watches, clocks, stamps, boxes and tabatières'.¹⁴ In all likelihood, this was Jean Pierre. He exhibited under category number 218 (spring [driven] music for watches, clocks, boxes, stamps, tabatières).¹⁵ The report of the exhibition drew attention to this fine watchmaking 'sometimes combined with operating musical toys or automata scenes. Although these effects are only indirectly related to real watchmaking, the machines which produce them are worth taking into consideration; they are the object of a practised trade, and their production occupies quite a large number of workers'.¹⁶

We find Jean-Pierre DAVID in the first edition of Bazar Parisien,¹⁷ at the following address: Musiques Mecaniques, rue Folie-Mericourt, no. 4 (bis), faubourg de Temple.

'This horologist-mechanic makes little musical mechanisms which play up to twenty different airs; these mechanisms are destined to be placed in clocks, secretaires, necessaires, and all kinds of furniture; those of a large size produce a loud noise and are as sonorous as a piano. M. David also makes these kinds of mechanisms for stamps and tabatières, and fits them with every entertaining effect you would want. At the same time he takes care of setting up clocks or other pieces which one wants to furnish with mechanical music.'

Jean-Pierre probably placed his mechanisms in tabatières made of boxwood in Saint-Claude in the Jura by the firms Dalloz-Gaillard and Lançon, who showed their work at the 1823 exhibition.¹⁸

Jean-Pierre DAVID featured in the 1822 edition of Bazar

¹⁰ CH AEG Archives A 43

¹¹ CH AEG Errangers Dd3 Folio 256

¹² The Louvre Exhibition of 1819 is the 5th edition of the exhibition of French industrial products. It lasted 30 days, from 25th August to 23rd September, and welcomed 1,662 exhibitors

¹³ Doubt is introduced by the mention in the general business directory of 1847 of a horologist DAVID at Petit-Lion-Saint-Sauveur 22 since Jean Pierre DAVID features in the same directory as a lapidary 31 rue Bourg l'Abbé

¹⁴ Henri René d'Allemagne, *Les accessoires du costume et du mobilier depuis le treizième jusqu'au milieu du dix-neuvième siècle*, Tome I, Schmidt, Paris, , M.CM.XXVIII, pp.139-140

¹⁵ L Héricart de Thury, *Rapport du jury d'admissions des produits de l'industrie du département de la Seine à l'exposition du Louvre*, Ballard, Paris, 1819, p.127

¹⁶ Louis Costaz, *Rapport du jury central sur les produits de l'industrie française*, Imprimerie Royale, Paris, 1819, p.239

¹⁷ *Annuaire raisonné de l'industrie des premiers artistes et fabricants de Paris*, pp. 126-127

¹⁸ Henri René d'Allemagne, *Les accessoires du costume et du mobilier depuis le treizième jusqu'au milieu du dix-neuvième siècle*, Tome I, Schmidt, Paris, , M.CM.XXVIII, pp.139-140

⁴ Estimate of Pierre Germain

⁵ Elie WARTMANN p 52 -53

⁶ Charles Malo, *Parisian Bazar, or Directory of industry of the first artists and manufacturers of Paris*, 1826, p 325

⁷ Pierre Henri PAUR (1782 – 1839), born in Montbéliard on 18th August 1782. Horologist with JAPY in Beaucourt, where he married in 1805, he was horologist in Geneva in 1812, No. 252 rue de Rive, where he became a *cadracturier* (maker of regulators) like his brother, Charles. He left Geneva in 1833 to create his musical box factory in Sainte-Suzanne (Doubs)

⁸ The marriage was agreed for a long time because the mother of Jean Pierre gave her consent by a notary deed dated 24th December, 1814.

⁹ Their first daughter, Jeanne Louise, was born on 30th August, 1815. Witnessing the birth deed was David Louis LANDRY, horologist (52 years) and Jean Frédéric HERDT, musical box assembler, (46 years)

Parisien¹⁹ at the address 31 rue Bourg l'Abbé opposite the rue du Grand Hurlleur, in the 6th 'arrondissement' of the time. He lived there until the end of his life. He is mentioned in 1822 as a horologist-mechanic, setting up 'musical instruments of all sizes, such as loud pieces for all kinds of furniture, playing up to 24 airs; musical movements for clocks, necessaires, tabatières, stamps, rings and necklaces. He restores the most complicated pieces, birds, moving pictures and every mechanism of this sort.'²⁰ The moving pictures are automaton pictures with clockwork movements in a golden frame.

In 1826, Jean-Pierre DAVID is featured in this way in the Bazar Parisien: 'Seventeen years of work in the earliest Genevan factories have given this horologist-mechanic the necessary experience in his art. He creates all sizes of musical mechanisms, such as loud pieces for all kinds of furniture,

DAVID, rue Bourg-l'Abbé, n. 31.

Dix-sept ans de travaux dans les premières fabriques de Genève, ont donné à cet horloger-mécanicien l'expérience nécessaire dans l'art qu'il professe. Il embellit des musiques de toutes dimensions, telles que fortes pièces pour tous genres de meubles, qui donnent jusqu'à vingt-quatre airs; musiques pour pendules, nécessaires, tabatières, cachets, bagues et colliers. Il rétablit les pièces les plus compliquées, oiseaux, tableaux mouvans, et enfin tout le mécanisme relatif à cet art.

Announcement in the Bazar Parisien of 1826 (pages 325-326)

playing up to 24 airs; musical movements for clocks, necessaires, tabatières, stamps, rings and necklaces. He restores the most complicated pieces, birds, moving pictures and every mechanism of this sort.'²¹

In 1828 he acquired a certain renown thanks to Désiré MONNIER in his work on recommended Jurassians: 'he excels in the art of embellishing tabatières with a mechanism of which the springs, hidden in the bottom of the box, produce a concert of very varied tunes. Equally, he puts them in clock pedestals of 18 inches in length and six inches in height. One sees in the apartments of several London gentlemen, clocks by M. David which are greatly admired by fans. Without ever having learned music, he has combined with the greatest accuracy, all the proportions of the musical scale.'²²

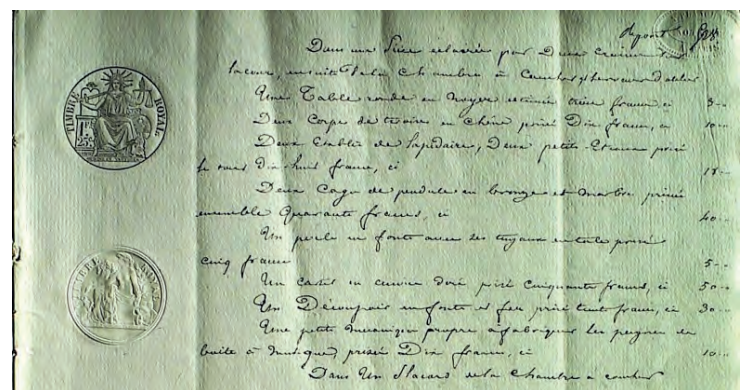
In tandem with his watchmaking activity, in 1822 Jean-Pierre, founded with his younger brother Claude-Marie a gemstone business, under the name DAVID Frères. They had rubies shaped in the Haut-Jura by homeworking gemstone cutters. In 1828 Claude-Marie set up as a gemstone dealer in Paris and in Lajoux in the Jura. From 1829 Jean-Pierre appears in the directories in the section

of lapidaries with his initials JP DAVID to distinguish him from his brother who styled himself DAVID jeune [DAVID the younger.]

At that time the contemporaries of Jean-Pierre David in mechanical music were: FRAPPIER, 61 rue de la Vererie, who made pictures and clocks in which he placed music; DELAUNOY, Jean-Pierre's neighbour, 11 rue Bourg-L'Abbé, for musical furniture and bronzes, who took part in the 1827 exhibition; MÉRIENNE, 3 rue des Vieilles-Étuves-Saint-Honoré, for mechanical musical pieces, birds and moving pictures; PICKARD, 15 rue du Temple, who made a selection of watches and clocks to which he fitted all kinds of music; RAINGI frères, 26 rue Vieille-du-Temple, the inventor of a clock with a moving sphere which represented the geocyclic and lunar movements (1823 exhibition), and who perfected the clock-pictures (1827 exhibition.)

In 1830, mechanical musical pieces were very fashionable. 'They have multiplied so much that it cannot be said that there is any sort of furniture in which their fans will not find them. A bed or a divan? The music is found in a drawer which is used at the same time as a pocket-contents container. Despite the restrictions of space, there is also a musical mechanism in a travelling necessaire.'²³

The fashion for musical boxes led to an evolution in the organisation of production at the heart of the manufacturing. An isolated artisan creator, such as Jean-Pierre DAVID found himself progressively marginalised, because of the strong drop in prices brought about by the mass production of musical items. The successive descriptions of his activity in the directories show the progress of his market.



Inventory after the death of Jean-Pierre DAVID MISSILIER noted the 27th March 1848 by Me Planchat Paris notary (FR AN Cote MC/ET/XI/1109)

From 1829, Jean-Pierre mentioned in his promotional material the mix of his gemstone and watchmaking activity; 'He retails fine and false stones and buys rough ones; also clock pictures and musical items, fits musical mechanisms in

¹⁹ Charles Malo, *Parisian Bazar, or Directory of industry of the first artists and manufacturers of Paris, 1822*, p 134

²⁰ Charles Malo, *Parisian Bazar, or Directory of industry of the first artists and manufacturers of Paris, 1826*, p 325-326

²¹ Ibid

²² Désiré MONNIER, *Les Jurassiens recommandables, 1828*, p.291

²³ Émile de Girardin, *La Mode: revues des modes, galerie de Moeurs, album des salons, Paris, 9th September, 1830*, p.42

clocks.’²⁴ In 1846 he highlighted maintenance: ‘He mends he mends all sorts of mechanical pieces such as mechanical birds, moving pictures.’

Affected by illness, Jean-Pierre gave up the gemstone business in 1847. In 1848 he took out a simple patent for custom-made gems. He died at home on 16th March, 1848. Maitre Planchard in his inventory made after the death mentions: ‘in a room illuminated by two windows looking over the yard, en suite to the bedroom and serving as a workroom’ next to two lapidary workbenches, ‘two pendulum cages in bronze and marble, a cast iron pouch with pipes, a gilded copper cartel; a cast iron and steelcutter; a small machine suitable for making musical box combs.’²⁵ This description confirms the very artisanal character of the art he professed. The limitations of his workshop seems to indicate that he personally only shaped his comb teeth and that he built his mechanical pieces by assembling, with his wife, parts bought from suppliers and subcontractors.

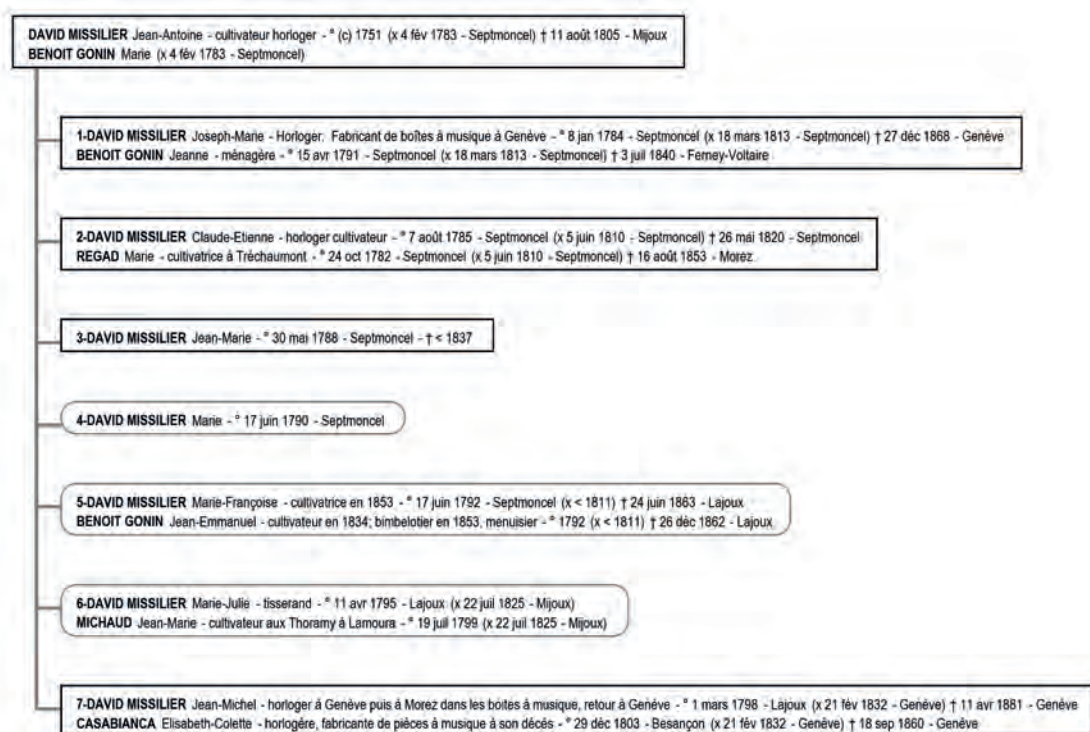
Jean-Michel DAVID-MISSILIER (1798 – 1881), known as ‘DAVID cadet’

Jean-Michel DAVID was a first cousin of Jean-Pierre. Also the son of a peasant horologist, he was born above Lajoux on 1st March, 1798 at Pirote’s Farm²⁶ which dominated the Valserine Valley, opposite the Col de la Faucille. Jean-Michel was only seven years old when his father, Jean

Antoine, died on 11th August, 1805. Jean-Michel was the youngest brother of Joseph-Marie²⁷ (1784 – 1868) from whom he learned the watchmaking trade.

Before we consider Jean-Michel DAVID, we should consider the chaotic course of the older brother who had thrown himself into making musical boxes in Geneva, first without official registration. After financial setbacks, he was obliged to sell all his goods on 7th December, 1820. In order to keep her inheritance, Joseph-Marie’s wife, Jeanne Monique BENOIT GONIN, obtained a separation of goods judgement, granted by the Tribunal of Saint-Claude on 9th February, 1829. According to their financial vicissitudes, the couple lived alternatively at Lajoux, Geneva, Grilly or Ferney (Ain). The setbacks didn’t dissuade Joseph-Marie from officially seeking registration in Geneva in 1833 as a ‘maker of basic musical boxes.’²⁸ He was by then 50 years old and the father of five children. ‘He only owned his workshop worth about 4000 francs.’²⁹ Because the people for whom he worked gave him a favourable reference, thus securing his means of living, his good reputation earned him permission to stay, granted in 1834.³⁰

On 2nd January, 1839, this ‘assembler of musical pieces granted residency in the commune of Petit Saconnex’³¹ was reported as bankrupt in a letter of Monsieur Auguste BARDE, Geneva’s business tribunal judge. ‘David claims that the bad business results from misplaced trust he placed



Jean-Michel DAVID cadet and his horologist brothers

²⁴ Répertoire du Commerce de Paris, 1829, p.555

²⁵ FR AN Cote MC/ET/XI/1109

²⁶ House now in ruins, very close to the Baumette stopover where his cousins lived in the Summer

²⁷ Born in Lajoux, 8th January, 1784

²⁸ CH AEG Étrangers C 17 year 1833 Folio 340

²⁹ Ibid

³⁰ CH AEG Étrangers C18 p.265

³¹ CH AEG Étrangers C23 year 1839 p.13

Adopté
 — *David, Joseph Marie, qui demande l'inscription de*
fabricant de pièces à musique brutes, est âgé de 50 ans, ori-
ginaire de St Claude (Jura), marié, père de 5 enfants,
demeurant à Genève depuis 19 ans, immatriculé à
Ambassade de France. Il est déjà établi depuis fort
long-tems sans inscription. Il ne possède que son atelier
et l'évalue à environ 1000 fr. Les renseignements pris
chez les personnes pour lesquelles il travaille, sont
très favorables.

Request for inscription of Joseph Marie DAVID as maker of musical boxes in Genève in 1833 (CH AEG Etrangers C17).

in Paris. [...] He speaks of making offers to his creditors by involving a property that his wife has in Septmoncel, which he assures is worth about 8000 francs. As for him, he has nothing.' Aged 54 years, Joseph- Marie now had nine children. On 15th January, 1839, the reaction of the Chamber des Étrangers [outsiders] of the Geneva Canton is cynical to say the least. 'The Chamber must not lose sight of the fact that this DAVID family consists of 11 people, all in a precarious situation. The opportunity arises for the Canton to get rid of him. The rapporteur believes it is convenient to seize it. Consequently, he advises to withdraw the permission granted to this family, in the first instance; even if it means granting sufficient time to the father to liquidate his bankruptcy if his presence can be beneficial to his creditor in Geneva.'³² On 26th January, 1839, the DAVID MISSILIER family saw the withdrawal of its residency permit which had been granted by the State Council.³³ Joseph-Marie made an appeal against the decree which expelled him from the Canton.³⁴

This bankruptcy didn't dissuade their son François Désiré DAVID to set himself up in 1841 as a maker of musical items, after being received as master at the age of 21.³⁵ He set up in rue de Coutance, the widest of the Saint-Gervais streets, where the prestigious musical box factories were located, such as Frères Rochat. But Désiré's activity as a maker was short. He featured only in the directory of

1842³⁶ before becoming a simple musical box worker.

Joseph Marie DAVID died at his Geneva home, no. 21 rue de Coutance, 27th December, 1868.

Jean-Michel DAVID MISSILIER's journey is hardly any more serene than that of Joseph Marie.

Like his horologist brothers and cousins he left Lajoux for Geneva in 1815, at the age of 17. He was a short man of five feet two inches, with dark blond hair and blue-grey eyes. The pale complexion of his face contrasted with an incipient dark blond beard. On his arrival in Geneva he adopted the signature 'DAVID cadet', to distinguish himself from his elders, while his young first cousin, Claude Marie, opted to use 'DAVID jeune' [DAVID the Younger.] Established in the district of Saint-Gervais at no. 54 rue Jean-Jacques Rousseau, DAVID cadet collaborated with Abraham François CHAPUIS (1777-1832)³⁷ and his wife Suzanne Françoise ZOLLER (17681-1838)³⁸ originally from Ferney, with whom he co-signed a cartel in 1822.³⁹ From Geneva he went to Berne in 1823⁴⁰ and Paris in 1825.

In 1827, DAVID cadet is mentioned in the Paris Trade Almanac among the Swiss Confederation manufacturers

³⁶ *Idem* p.1028

³⁷ Chappuis & Barrel, successors of the savoir-faire of musical watches and singing birds and makers of musical scroll watches from 1812

³⁸ CH AVG Germain C/21

³⁹ <https://www.youtube.com/watch?v=ZKj6P9GG1Sg>

⁴⁰ Neither Jean-Michel nor his brother Joseph-Marie appeared in the census as residents in Geneva in 1822

³² *Idem* p. 36

³³ *Idem* p. 105

³⁴ *Idem* p.195

³⁵ CH AEG Étrangers Da 16 year 1841 p.11

of mechanical music, the same as CHAPPUIS⁴¹, who was established in Geneva at 54 rue Rousseau, with DAVID cadet occupying the neighbouring building of no. 56, at the same address as JACCARD, who settled in Sainte-Croix.

Jean Michel married on 21st February, 1832 Elisabeth Colette CASABIANCA a young horologist born in Besançon,⁴² who worked with him making musical boxes. The identity of the marriage witnesses shows at once the strong position of the DAVID family in Geneva and its social infiltration into intellectual circles. The first witness is in fact the young mathematician, Louis François WARTMANN⁴³ (26 years). This renowned astronomer founded in 1832 the Geneva School of Science and Business, the first horology school. Besides the Carouge pharmacist Philippe VAUTTIER (23 years), the other witnesses are Genevan horologists from the groom's family: his older brother Joseph Marie (48 years) and a first cousin, Claude Joseph, (40 years), who returned to Lajoux in 1841 to run the first lapidary factory in the Jura, created by his young brother, Claude-Marie, known as DAVID Jeune. [DAVID the Younger.] Some months after the wedding, Joseph Hippolyte was born.

In 1833 David cadet was again mentioned amongst the Genevan manufacturers of musical pieces.⁴⁴ But at the beginning of the year the family left Geneva⁴⁵ to try their hand in the French cartel manufacturing business under the name 'DAVID CADET FA^T A MORE DE^T DU JURA' (for Morez in the département of the Jura.)⁴⁶ In Morez, the DAVID family lived at Bas des Essards, near the Évalude stream, beside the mill worked by the widow of Claude Étienne GRUET, also originally from Septmoncel.⁴⁷ His workshop was near the BOURGEOIS-GIROD forge, with which he worked.

In 1837, the year of the birth of his daughter Marie Hélène⁴⁸, Jean-Michel DAVID probably put to work his young niece, Marie Louise DAVID, the daughter of his brother Claude Étienne, deceased at the age of 34 years, whom he made into a watch mechanic. In 1845 she married the neighbour sawyer Delphin GRUET, with Jean-Michel as their first witness. DAVID cadet employed the young Morez horologist Désiré RICHARD who followed him to Geneva in 1845 where he married another niece, Marie-Agathe, the daughter of Joseph Marie.

44 *Almanac of Parisian Business* 1833, p. 1227

45 CH AEG: a note in the 'foreigners' service, 11th September, 1833, indicates: 'left with his family eight months ago'

46 The letters being struck one by one, they are not perfectly aligned, and one may be missing

47 17th July, 1834, Jean-Michel DAVID witnessed the death certificate of his neighbour, Marie Augustine GRUET (5 years) the daughter of the miller, Claude Etienne GRUET (source G2HJ)

48 23rd January, 1837

41 *Almanac of Parisian business* 1827, p.751. It was the same in 1833 p.899

42 Jean-Michel's mother, Marie Pierette BENOIT GONIN, a widow, did not attend the marriage. She had given her agreement by decree on 18th May 1829 (three years previously), received by Joseph Emmanuel REGAD, the notary at Septmoncel

43 Father of the physician Elie WARTMANN



The quarter of DAVID cadet's workshop in Morez at Bas des Essards (François BUFFARD Collection)

From 1838 to 1845 David cadet is mentioned regularly in the Paris Trade Almanac as 'manufacturer of musical watches, tabatières and clocks' in Morez.⁴⁹

These mentions reference the deposit of his products in Paris with the Horologist's Commissioner, BERTIN-VILAIN,



Signature of DAVID cadet, Morez, cartel box stamped on the bedplate

with the successive addresses of 68 rue Montmartre⁵⁰, 160 quai Jemmapes⁵¹ and 8 Place Sainte-Opportune.⁵²

To make the combs, David cadet obtained supplies from the company of JACKSON Frères⁵³, English manufacturers of pure cast and cemented steels at Assailly (Saint Paul en Forez) in the Loire. He was equally a customer of the

⁴⁹ *Almanac of Parisian Business 1838*, p.641; *General Business Directory, 1840*, p. 321; *Almanac of more than 45,000 business addresses in Paris 1843*, p.537

⁵⁰ *Almanac of Parisian Business 1837, 1838*, p.641

⁵¹ *Annuaire général du commerce, de l'industrie, de la magistrature et de l'administration, 1843*, p.504

⁵² *Annuaire général du commerce, de l'industrie, de la magistrature et de l'administration, 1842*, p.607

⁵³ *Company existing from 1st February, 1839 until 1st February, 1851*

firm of GRANJON et Cie in Lyon (formerly BERGEON VERDIÉ) or of James AUDEOUD and Son, an iron merchant in Geneva.

In Morez DAVID cadet could count on a favourable environment for timepiece supplies. He benefitted from the support of MAYET Frères. He put to work Auguste PAGET MOREL (iron dies), Jean Aimé CHAVIN (horology manufacturer), GIROD (specialist in regulators), BOURGEOIS & GIROD (founders), DUMONT & BONNEFOY in Morez, MOREL & GAILLARD in Morbier (timepieces), and FOURNIER FONTANEL.

David cadet's workshop in Morez comprised a carpenter's bench and the stock included different types of trays, from which it is supposed that he could make his cartel boxes. But equally he called upon the services of the carpenters Henri HUNTZIGER in Geneva, François MABILLE in Baulmer or DUBOUT in Divonne.

In Geneva DAVID cadet stocked up with springs made by Bénédict KÖHLY in the rue des Étuves, or BOULET, the foundry of Samuel JAQUENOD, 46 Bourg-de-Four,



DAVID cadet mechanism in a comtoise timepiece (©Musée d'horloges comtoises, Düsseldorf, Allemagne).

or CÉRET, or even the horology suppliers Louis GEUX et DUPERRON. H. GOURDAZ son, and REPINGON, musical box maker.

David cadet was able to avail himself in Geneva of specialist suppliers, such as the lithographer SCHMIDT, probably for the printing of tune sheets, cylinder engravers GOLAY, NICOLE or FATON for cases, tuners BECHERAT or Samuel GUIGNARD, or even the finisher MÉRIENNE.

DAVID cadet introduced cylinder-operated sonnerie [the English term 'ringing' is deficient] in the Comtois timepieces like the one pictured of an example conserved by Bernd DECKERT in the Museum of Comtois Timepieces in Düsseldorf, Germany.⁵⁴ A board attached to the back of the cage serves as a sounding box and holds the musical box which sets off every hour, playing the same tune or a different tune from amongst six possible tunes. In L'Auberson, Michel BOURGOZ has had the opportunity

⁵⁴ Bernd DECKERT, *Die Geschichte der Comtoise Uhren, Band 1, Düsseldorf, 2008*, p.85

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to restore several of DAVID cadet's mechanical musical pieces found in Comtois timepieces.⁵⁵

In 1843 DAVID cadet was faced with severe financial difficulties. On 1st January 1843, by an act under seal, in association with the gentlemen François Elysée GOSS (a Sardinian) and Louis Agénor PERRET

(originally from Neuchâtel), also makers of musical boxes in Geneva, he proposed setting up a new company as DAVID cadet et Cie, to start on 1st March, 1843 for a duration of six years. With the last of his own means he sub-rented for this the office of gentleman PIGNAL in the house of ANNEVELLE, rue du Temple. On 27th March, DAVID cadet dispatched from his Morez workshop two crates to Geneva, one containing cylinders, the other tools:

- A large lathe with four and half foot bed, with two stocks, and double holder for an eye piece and its steel shaft and pulleys and two holders to turn the dies;
- A large lathe with three and half foot bed with two stocks, its support and spindle with two pulleys, steel barrel
- One with bent bed with two iron stocks, of which one has a cone to take an eyepiece shaft, a brass stock, two steel shafts of which one is pierced and the other with a head with three cleats to turn the barillets, etc. ...and a fixed support carrying five slides; these three lathes each have their six feet to fix them to the workbench;
- A two foot long lathe bed
- Two lathe wheels with their two posts and a brand new sliding return, which go on the bench
- Six wooden pulleys each with a steel barrel, one with a chuck to hold the drills
- A brass pulley with pads and five steel rods with their nuts having a shaped end

This material represents only a fifth of the value of the equipment of the Morez workshop. These two crates, supposed to allow the setting up of the new workshop in Geneva, were dispatched to KÖHLY, the supplier of springs, a creditor of DAVID cadet. The tools, estimated in value by DAVID cadet at two thousand five hundred francs was sold 29th July, 1843 by his new associates at KÖHLY, for the sum of only four hundred francs. DAVID cadet never found enough resources to transfer his workshop to Geneva. Recognising that GOSS and PERRET were in a



Declaration of DAVID cadet's bankruptcy in the Tribunal de Commerce de Genève 8th December, 1845. (CH AEG Jur.Civ. CCg40)

horologist Jacques PIGUET offered him premises at Acacias sous Lancy and promised to inject capital to relaunch his business. Thus DAVID cadet obtained on 15th July, 1845 a residency permit to establish himself in the commune of Lancy.⁵⁷ But he had to declare his bankruptcy to the Geneva Trade Tribunal on 8th December, 1845.⁵⁸

His family then went through a very precarious period. The bankruptcy judgement declared, first of all, that Jean-Michel DAVID should be 'put under house arrest and guarded by a bailiff.' On 13th December, 1845, Jean-Michel DAVID obtained from the Tribunal 'his immediate release, promising to appear at the first order.' Deprived of his tools which were sealed up, 'without work and without means to sustain his family' made up of five persons, of whom two were young children and his sick and ill septuagenarian mother-in-law, DAVID cadet was obliged to ask the Trade Tribunal to grant him food aid, especially since the bankruptcy process went on for more than a year, due to lawsuits in Saint-Claude and Geneva by the provisional trustees in bankruptcy against creditors who owned the goods and tools of David cadet.

The Foreigners' Commission of the Geneva canton regularly reviewed his situation. On 27th December, 1845 'David had hoped to arrange his affairs without filing for bankruptcy, but this wasn't possible. The declaration of bankruptcy was made and no arrangement had yet been made. But from information obtained, he will offer his creditors 50% and will obtain an agreement. The greatest part of his debts are in Morez. He owes about 16 or 17,000 francs, and only 4000 francs here.' In April, 1846, DAVID cadet 'seemed very close to reaching an agreement, but a lawsuit was instigated with a creditor at Morez who had covered himself by retaining as payment the tools and merchandise belonging to Mr David.'⁵⁹

On 2nd June, 1846 'the tools and work objects are still under seal and his workshop is not in operation at this moment.'⁶⁰ On 2nd July, 1846, the Trade Tribunal noted

⁵⁶ Bankruptcy file No 242, declared by the Geneva Business Tribunal, 17th July, 1845

⁵⁷ CH AEG Étrangers Dc2 year 1845 order no. 4932 P.S. No. 3888 58

⁵⁹ CH AEG Étrangers C30 p.429

⁶⁰ Idem p. 326

⁵⁵ Musée Baud, L'Auberson, Switzerland

that 'the bankrupt has come forward with an agreement which should have been accepted' but the owner of the Lancy premises, a priority creditor owed 1200 francs for 18 months' rent, by refusing to agree to stage payment, put DAVID cadet in the 'impossible position of being unable to work.' The bankruptcy Director and the Trade Tribunal Commissary Judge deplored the unfortunate situation, considering that 'one cannot reproach the bankrupt for any bad conduct.' David cadet was therefore 'declared excusable in bankruptcy and subject to rehabilitation.'

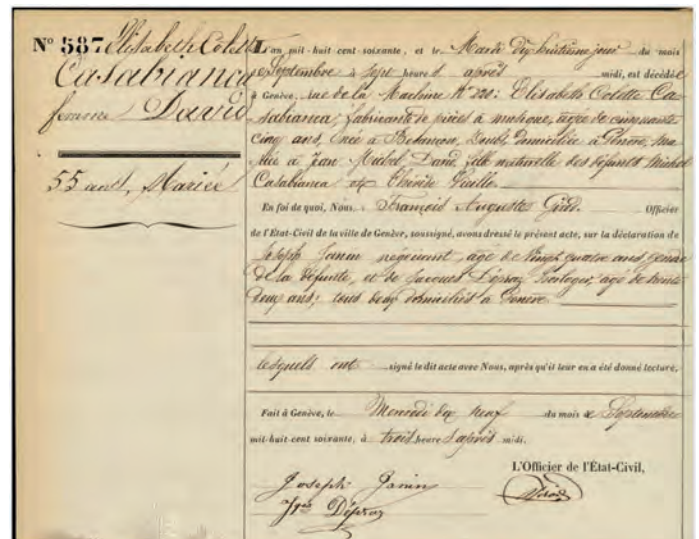
But the Foreigners Commission had lost patience and withdrew his residency permit on 21st July, 1846, with a month's delay to leave the Canton. Jean-Michel DAVID then said 'he had a place ready for him and his wife in Paris.'⁶¹ But his family stayed in the canton of Geneva and in 1847 he asked for the revocation of the order to withdraw his residency permit. The Foreigners Department, fearing lest he make 'further dupes' upheld the order.⁶²

It was necessary to wait until 6th December, 1848 for Jean-Michel DAVID's honour to be restored by the Foreigners' Department, which reviewed his situation: 'David stayed in the Canton from 1815 to 1833. Some of the time in Septmoncel (Morez), he returned in 1846, set up and didn't delay in becoming bankrupt. The Department withdrew his residency permit, with a month's grace to leave. From delay to delay, the family remained in Geneva. Information is favourable. His bankruptcy was due to lack of funds. Both now work at DUCOMMUN, musical manufacturer. Their combined income is 160 francs per month. On 5th December, Monsieur Pautex⁶³, Monsieur David's bankruptcy manager, said that this man is hardworking, that he made some bad business through blind trust in a PIGUET, a proprietor below Lancy, who, with the aim of renting him his premises brought Monsieur David to Morez, promising him funds for his business. The latter, being a man of great simplicity lost all his savings and was obliged to declare himself bankrupt.'⁶⁴ The Department revoked the referral judgement.

The debt accumulated by DAVID cadet's firm was considerable since it represented more than nine years of salaried income of the couple. The first debtor was none other than Jean-Michel's first cousin, Claude-Marie DAVID Jeune, who had already struck it rich in the fine stone trade in Paris and the manufacture of watch stones in Lajoux. After having sustained him in his activity, Claude-Marie accepted a reduction of his credit during the bankruptcy proceedings, but he didn't go as far as providing a deposit to cover debts and allow a restart of the activity. A small debt of Jean-Pierre DAVID shows the exchanges between the two musical box making cousins.

The disappointments of DAVID cadet explain why he doesn't appear again in the Paris Trade annual directory after 1846. Once his bankruptcy was liquidated, Jean-Michel DAVID and his wife Elisabeth Colette CASABIANCA were hired by Frédéric Guillaume DUCOMMUN (1795 – 1862), a maker of musical items in Geneva, whose workshop was the at 29 quai des Bergues.⁶⁵

DAVID cadet resurfaced in the 1854 Bottin Directory⁶⁶ as 'maker and dealer in weight watches, musical watches, tabatières' in Morez.⁶⁷ Mention of his being a trader demonstrates his change of status. Not only was the artisanal manufacture of cartels no longer competitive due to L'Épée's mass production in Sainte-Suzanne, but also DAVID cadet had lost his tools in the liquidation of his bankruptcy. All he had left was his knowledge as a comb maker, which explains, for the last known cartels bearing his name, only the comb was stamped with 'DAVID A MOREZ', whereas before he engraved his brand on the bedplate.⁶⁸



Death certificate of Elisabeth CASABIANCA, wife of DAVID cadet (CH AEG E.C. Geneva death 63)

In 1859 'the musical box factories in the Jura, Morez, Saint-Claude' were no longer significant.⁶⁹ The DAVID cadet family went back to Geneva, no. 110 rue du Cendrier, then at Maison Lataud, no. 17 rue des Corps Saints.⁷⁰ Jean-Michel once again became a simple mechanic. From 1856 his residency permit was renewed each year, 25 times. His wife, Elisabeth Colette CASABIANCA features as 'maker of musical boxes' at the time of her death 18th September, 1860. Their son, Joseph Hippolyte (1832 – 1903) worked in the watch trade as a box fitter, before officially becoming

65 CH AVG Germain C/27

66 But he didn't feature in *L'Annuaire général du commerce, de l'industrie, de la magistrature et de l'administration*

67 *Almanach-Bottin de commerce de Paris*, 1854, p.1246

68 See cartel no. 2979 of Jean-Marc LEBOUT

69 *Compte-rendu [minutes] de la situation et des travaux de la Société d'Émulation de Montbéliard, Séance[meeting] du 5 mai 1859*, p.142

70 Marriage of his daughter Marie Hélène 15th February, 1860; death of his spouse, 18th September 1860; marriage of his son Joseph Hippolyte 20th November, 1862

61 *Idem* p.417

62 CH AEG Étrangers C32 year 1847 Folio 8

63 Louis PAUTEX business agent in Geneva

64 CH AEG Étrangers C32 year 1848 Folio 407

a Genevan on 19th June, 1881⁷¹, and under-conservateur at the Geneva Library.⁷² Their daughter, Marie Hélène, hinge-finisher, married Joseph JANIN, a jeweller, 45 rue Jean-Jacques ROUSSEAU.

Jean-Michel DAVID died from 'senile gangrene' (obstruction or sclerosis of the blood vessels) on 11th April, 1881, at his home in Geneva, 4 rue de la Servette.

Conclusion

There were in France two DAVID cousins who were makers of musical items in the first half of the XIXth century, sons of humble peasant horologists in Lajoux, in the Haut-Jura. Like their brothers, they got their experience in Geneva at the very beginning of the XIXth century. Jean-Pierre, established in Paris from 1816, dabbled in all sorts of mechanical music. Before 1830, he gained a certain renown in Paris and in London. Unfortunately he didn't sign his work. They probably carried the marks of the dealers who marketed them. It would be interesting if experts and collectors sought to identify his famous clocks in London. In the period before 1825 they might have been signed 'J. Rich, London & Geneva', 'Bautte et Moynier', commissioners of timepieces, jewellery and mechanisms in Geneva and Paris⁷³ or 'Alibert' 10 rue Jean Jacques Rousseau, Paris, 'wholesaler of timepieces and musical items of all kinds, singing birds, clocks, musical cartels, selections of highest quality with guarantee'?

Jean-Michel, his young first cousin, established in Geneva, then in Morez in the Jura before returning to Geneva, is known above all for making large cartels.⁷⁴ But he equally made Comtois timepiece chimes. He signed DAVID cadet to be distinguished from his elders, also horologists in Geneva. The two cousins married their wives in Geneva, also horologists, who worked beside them: Jeanne Marguerite Louise GUILLOT (1794 – 1838) with Jean Pierre and Elisabeth Colette CASABIANCA (1804 – 1860) with Jean Michel. DAVID cadet kept close connections with Geneva,⁷⁵ where his elder brother Joseph worked in musical box manufacture, as well as his nephew François Désiré DAVID (1820 – 1871), mentioned as manufacturer in 1841.⁷⁶ After his bankruptcy in 1845, DAVID cadet limited his production to making combs and assembling musical boxes.

There is a great similarity between the careers of Jean-Michel DAVID and Pierre Henri PAUR. They were born at the two extremes of Franche-Comté, DAVID in Lajoux and PAUR in Montbéliard. Both started as horologists and served cadraturiers⁷⁷ apprenticeships in Geneva. They left

Geneva in the same year, each to create their own enterprise in France. In Saint-Suzanne PAUR bought an old farm of the Prince du Montbéliard, converted into a cotton fabric factory, to set up his works for making musical boxes, with the Genevan Charles BRUGIER. He opened a store in Paris, at 57 rue Saint-Avoise and in 1839 took part in the Paris national exhibition.⁷⁸

Both were faced with financial difficulties, which drove Pierre Henri PAUR on 1st August, 1839 to partner the young timepiece maker Auguste L'Épée (1798 – 1875), whose father he had known when they were workers at Beaucourt with JAPY. Pierre Henri PAUR died three months after making this business arrangement on 23rd November, 1839, at the age of 58 years.⁷⁹ Jean-Michel DAVID was not able to perpetuate his business which would have lasted a dozen years in Morez.

They were veritable artists-mechanics rather than informed managers.

Marc FORESTIER, Haut Jura Micro-historian.

⁷⁸ He presented a "Harmoniphon ou hautbois à clavier aérobie"
⁷⁹ FR AD025_0031 Ste-Suzanne_1804-1875 D085. The death was declared by his partner, Auguste L'Épée, 41 years, and Eugène ROUZAN, businessman, company clerk.

Editor's/Translator's note:

This article first appeared in Musiques Mécaniques Vivantes (No. 110, April, 2019), the magazine of the French Society, Association des Amis des Instruments et de la Musique Mécanique. The Editor of The Music Box, on behalf of The Musical Box Society of Great Britain, wishes to thank the AAIMM and its editorial team for their permission and assistance, plus that of author Monsieur Marc Forestier, to print here a translation.

This has been translated as faithfully as possible from the original French, and following the format and punctuation of the original. However, it is rendered in the past tense whereas the French is in the present.

Since it is virtually impossible to translate meaningfully the French Republican calendar which was in existence for just over twelve years during the period of study here, those few examples in the original article have been ignored and substituted by the modern calendar.

Horologist or watchmaker? The convention is that these craftsmen (and women) were watchmakers, but the French word 'horloger' implies the wider skills of 'maker of timepieces', hence the use of the English word 'horologist' to reflect this.

Where it may help to understand the context, source references have been rendered into approximate English; should any English reader require the proper French terminology or name of a source, please contact the Editor. At other times sources remain in their original language.

A follow-up article by Jean-Marc Lebout on known DAVID cadet boxes will appear in a future edition of The Music Box.

⁷¹ Geneva Archives, fichiers des étrangers [files relating to 'outsiders'], 1879, Ec 5 folio 379

⁷² Jesai-François PITTELOU, *Bons Livres et Mauvais lecteurs*, p.252

⁷³ 1825, p. 55

⁷⁴ Twenty musical cartels stamped David Cadet known and listed by Jean-Marc LEBOUT

⁷⁵ CH AEG Étrangers registre D. Year 1845 C29 folio 826

⁷⁶ CH AEG Étrangers D. Year 1841 cote Da 16 folio 110

⁷⁷ Cadraturier or quadraturier: maker of cadratures, mechanisms for repeated striking

News from Other Societies

Periodicals published in English:

**The AMICA Bulletin, Vol 56, no 4,
July August, 2019**

(see also www.amica.org)



The first five pages of this edition are dedicated to an item about Eddie Freyer, known as the 'Recut King' by his granddaughter Lisa, which is part biography and part reminiscences of her childhood times spent with him. Not only did he recut many rolls for different machines, but he also got into collecting machines. This is a poignant article through being a very personal one, sparked by Lisa's initial genealogy research. Matt Jaro's regular column, Nickel Notes, this time features 'Operators Piano Company' who manufactured 'Coinola' products. We then find ourselves back in the realms of the MIDI project, with pieces on 'Roll Reading and MIDI' by Peter Phillips; 'Controlling Mechanical Music From a Smart Phone' by Dave Burritt; 'MIDI Evolution on Large European Organs: an Advantage or a Controversy?' by Willem Kelders; 'An Out of the Ordinary MIDI system' by Dick Hack; 'The Band Organ MIDI Mess?' by Wallace Venable; 'Building a Small MIDI Equipped Band Organ' by Bill Clark; and 'Universal MIDI Controller – a User Review' by Glenn Thomas. The contents conclude with a tribute to the late Deanna Roth and reports from the Founding, Lady Liberty, Southern California, and Texas Chapters, and a book review by Terry Smythe of the new Q David Bowers Book, published by AMICA, The Encyclopedia of American Organettes..

**The AMICA Bulletin, Vol 56, no 5,
September/October, 2019**

(see also www.amica.org)



The President of AMICA, writing after the AMICA 2019 convention, reported that AMICA was growing! Well done, guys. The first feature, entitled 'QRS New Releases: a Key to Survival' outlines the marketing policy of QRS in the 1970s, and how a team selected the titles of rolls to be sent out to dealers under a discount system. It was obvious that only hits would sell, so a routine was devised of buying the sheet music along with a record of it to pass to an arranger, all at very short notice, and then a 'mechanical license' being sought. A lot of preparation went into releasing a new roll, not the least the marketing of it. This is followed by one in the regular series, Nickel Notes by Matt Jaro, who this time features Fred Dahlinger, with a potted biography and information about his collection – mainly large organs. It is thought that Fred's Ruth barrel organ is probably the oldest Ruth organ in the USA. At time of reporting, Fred and Anita had just completed a 5000 mile trip around the USA, during which they stopped at over 25 places, renewing long-time friendships and visiting collections. Twelve pages are devoted to reporting the business of the 2019 AMICA convention, held in Seattle, before embarking on another seven of the more 'social' aspects. There is then a preview of the 2020 convention, to be held 2 – 7 September in conjunction with MBSI. Contributor T J Fisher, writing his

column 'T J's notes from the Bay' uncannily prefigures the events which were to take over a whole twelve months later. Although not a 'wild' fire, in 2008 a fire on the Universal Studios backlot destroyed over 100,000 master audio recordings. The loss of this musical archive, however, was not widely reported before June 2019. T J's seems to be another one of those now familiar stories: a love of organs generated from hearing them as a very small child. 'It was a real shock to learn that the Seabreeze organ [located in a park near Washington DC where he grew up] and carousel had been destroyed. From a ten year old's perspective, all the places through which I had been falling in love with these instruments had always existed, and I assumed they always would.' This led to T J joining the staff at the amusement park as soon as he was old enough. Richard Reutlinger, a leading light and last surviving founder member of AMICA passed away in June 2019, so it was only to be expected that fitting tributes would be published. I had the honour to meet him on one occasion, and regretted never actually having the opportunity to take him up on his invitation to visit his fabled San Francisco home and collection, which from all accounts were quite something. Contents in this edition conclude with several meeting reports from just about every AMICA chapter.

**The AMICA Bulletin, Vol 56, no 6,
November/December, 2019**

(see also www.amica.org)



A letter of profound interest from Jerry Ryder of the Morris Museum announces that the Museum has acquired the Mechanical Music Library International, containing about 6,000 items. It was created by Bill Edgerton, who passed the collection of items over on 20th August, 2019. To acknowledge his work, it has been christened the 'Edgerton Mechanical Music Library,' and has its own website, <http://www.mechanicalmusiclibrary.com>. Another letter references the auction of QRS in September 2019, lamenting that people stopped buying rolls, hastening its demise. Few people in the relevant interest groups seem to have been aware it was to take place. We then have a preview of what was to become with time another casualty of the coronavirus pandemic: the Waldkirch Orgelfest, 2020. Ron Bopp contributes seven pages on the partnership of Hathaway and Bowers from an interview he had with Q David Bowers. In his regular column, Nickel Notes, Matt Jaro writes about the Marquette Piano Company, best known for their line of Cremona musical instruments. Several pages later we arrive at an introduction by Julian Dyer of the UK 'Writing/ Creating New Music Rolls for the Piano Player' by Adam Ramet (also in the UK.) This is one of those rare items which is accessible and of interest to both the dedicated adherent as well as those with a more superficial interest. The article itself was originally published almost ten years previously by the Player Piano Group (Bulletin 194, 2010.) There is then a short (ish) article by Bruce Newman about rebuilding an R S Howard player piano in time for the AMICA convention. This is followed by an item which looks

as though it will develop into quite a series on 3D printing. Author John R Grant promises us that he will submit articles on this topic on a regular basis in order to expound more fully than he was able at the AMICA Seattle convention. Two pages are then devoted to a review of *The Mortier Story*. Had I not been so far behind with my reading, I could have borrowed this last time and not have to write my own! Tom Meijer does a much better job of it. More from T J Fisher, as promised in a previous edition, as he describes the scene at The Santa Cruz Boardwalk (California.) An added attraction is that T J can get to Santa Cruz by public transport from his home – a journey which sounds a delight in itself. The Boardwalk's claim to fame (in this instance – it has others!) is that it is the location of no fewer than three carousels, all with music supplied by organs. More tributes to the late Richard Reutlinger are followed by a number of chapter meeting reports to conclude this edition.

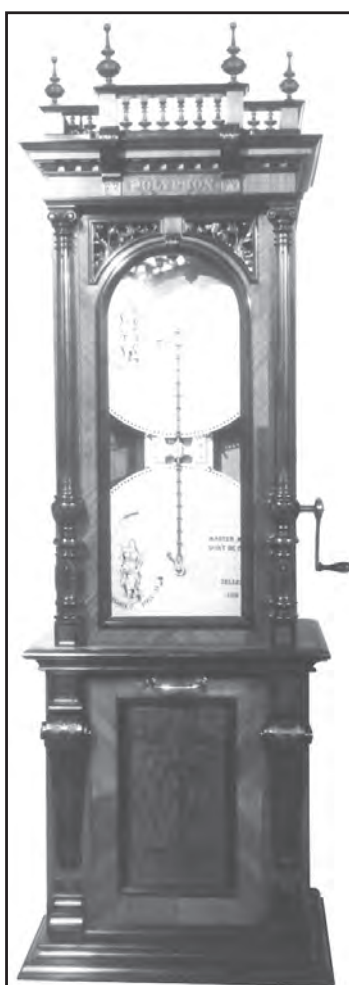
The Key Frame, No 3, 2019

(see also www.fops.org)

For a magazine that the Editor hints is devoid of material, this content is surprisingly packed with interesting and varied items! It opens with one by the talented Kevin Byrne about the challenges some organ scales can present to the arranger of hand-made cardboard music. Somewhat frustratingly for the reader, only a small amount of text is spent on describing an intriguing

automaton art installation, which had been exhibited in Falmouth Art Gallery, incorporating an organ and depicting the various communities of England. Regular contributor Andy Hinds writes about Ralph Reader (1903-1982), 'the bloke who used to do them Scout Gang Shows.' And much more beside, if you read Andy's article. By the age of 14, orphan Ralph was running the local Scout troop because the all the Scoutmasters had been called up for service in the First World War. Thus he got into mounting shows for charity causes. Through an Aunt 'in show business' he went to New York where he mixed with the likes of Mistinguett, Joan Crawford, Al Johnson, Irene Dunne ... I haven't finished the first page yet and there are two more of this fascinating biography. They say imitation is the best form of flattery: the title of the next item is 'This and That' (but not, 't'other.') Under this, Kevin Byrne makes some personal observations about the interest and its detractors – usually those who don't actually do anything constructive to enhance the interest. Thus he touches on Andrew Leach's re-build of the Hollycombe Gavioli, and a number of instances where 'youngsters' have been let loose to play organs. Not surprisingly, Kevin notes that James Dundon's Dutch street organ is very popular as it is very modern, as is the music James plays. Now we come to 'excused' material: several pages of photographs of 'Replica Marengi' organs', all on show in July 2019 at the South

Continued on page 348



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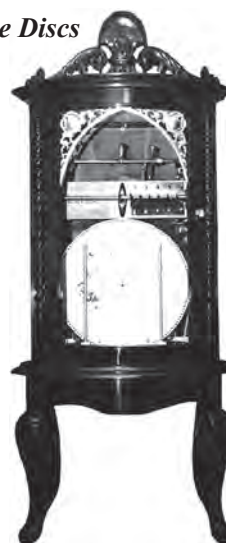
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West Organ Festival, held in Wendron, Cornwall. That's the good news; the less good is that sadly these are in monochrome. A similar treatment is meted out on a 'Few of the Organs Seen at This Year's Lincolnshire Steam Rally, 2019.' The magazine closes with more of the same: A review of the book by Kevin Scrivens and Stephen Smith about Studts of South Wales, and images of several dance band organs which were sold at auction in 1983. A half-page illustration, taken from the book, shows an Oxford fairground jam-packed with visitors in Edwardian times – you would not be allowed to do that today! It looks even more crowded than when I used to attend in the 1960s. There is also a letter from Paul Kirrage, organiser of the annual Ockoberfest announcing cancelation of the 2019 event. Under current prevailing restrictions in the UK, his intention of reviving it and making it bigger and better in 2020 is somewhat poignant.

The Key Frame, No 4, 2019

(see also www.fops.org)

First page and what do we see? In the Editorial a report on the demise of the travelling showman's publication, *World's Fair*, founded 115 years previously. The first feature is one in the regular series, *Musical Roots*, by Andy Hinds, focusing on Eugène Damaré. This composer's birth, heralded by rather dramatic events – thunder, lightning and the chirping of the cuckoo clock – is referenced repeatedly, somewhat tongue-in-cheek, by Andy throughout the article. A charming piece follows by artist Vicki Rogers, describing how she became interested in steam engines and fair organs, and exploited this interest with her other art. It is good to see such passion from a young enthusiast. In an ingenious and possibly coincidental piece of continuity, the next article is accompanied by a photograph of Brenda Stinson applying paint to an organ figurine. The Stinson Band Organ company is the topic of the item (several pages long) contributed by Ron Bopp, of USA. Keith Pinner relates 'The Buying of Lucy at Frank Bond's Taunton Auction, 1983' as a follow up to an item in the previous edition. This edition closes with two subjects very close to my heart. The first, 'Winchester Wanderings With Wellsey's Gavioli' by Kevin Byrne, relates how Brian Wells' Gavioli came to be present at the Harvest Festival Gathering in Winchester Cathedral's Close in 2013 – and has been ever since. Kevin gives a lively account of these visits, although he omits one dramatic incident: the time the finale to the 1812 Overture was playing with such realistic 'effects' that smoke was coming from the back of the organ! (A lack of something to do with the generator.) I know, because I was the one who raised the alarm. The other subject is the appeal for funds to rescue the Kinloch Castle Imhof & Mukle orchestration.

Mechanical Music, Vol 65, No 4, July/August 2019

(see also www.mbsi.org)

The first several pages are dedicated to reporting on the business of the Trustees meeting held in April 2019. This is followed by Matt Jaro's *Nickel Notes*, featuring this time Steve Boehck and Alan Bies, their personal story and their amazing collection of large

instruments. Richard Dutton then guides us through the process of researching tunes and their composers, which spans no fewer than thirteen pages! 'The Hunt', an occasional series, focuses on a very unusual item, as Dr Wayne Finger describes his mission to find a 'Sputnik' musical box after seeing one in the Speelklok, Utrecht museum. He was successful, finding one for sale in Bulgaria. The Russians produced these novelties to commemorate the launch of the Sputnik in 1957, and once Wayne received his he was able to verify that the movement was unlike anything the Swiss made, and was therefore probably Russian made. Despite some initial glitches, Wayne was ultimately able to get it playing well. Brian Roenigk answers a previous call for articles with stories about boxes. Nephew of well-known collector Elise and her late husband, Marty, Brian became interested in mechanical music through their involvement, and his first instrument was from his Uncle Marty's collection. Dr Robert Penna, whose article on Civil War veterans we printed in *The Music Box* some issues ago, writes about the portrayal of hand-cranked instruments in early cartoons. Seven pages later Mark Singleton relates how he came by a Henri Reymond box. A pacey read, it describes also the tribulations in getting it restored, and the sense of satisfaction when done. The contents of this issue conclude with reports from the National Capital, and Southern California Chapters, and tributes to John Flint and Francis H Conroy, Jr.

Mechanical Music, Vol 65, no 6, November/December, 2019

(see also www.mbsi.org)



This is the edition which carries all the business minutes from the annual meeting. Once past this information, we are back in the realms of Matt Jaro's *Nickel Notes*, whose subject this time is the restoration of a Nelson-Wiggin 4-X nickelodeon, carried out by Dave Ramey, Jr. A lovely double-page spread showing part of Dick & Cheryl Hack's collection introduces the write up of the 2019 convention, held in Rockville, just outside Washington, DC. Craig Darlak writes about his public demonstration of mechanical instruments. The content for this edition close with two chapter reports, an advertisement for the 2020 convention, and two-pages advertising the sale of items from the Schack collection.

Continued on page 350

Disc Musical Box Book Update No.2

Kevin McElhone writes:

The last submission of additional information was in Spring 2019 and was additional serial numbers of instruments, which I am continuing to collect, so do please let me know of any instruments you have found please. I have found almost fifty new lid pictures; the selection has a slightly 'seasonal' feel. Do please keep sending in any new discoveries so we can all see them.



Mira 9 5/16 inch



Lochman 8 1/4 inch



Lochman 15 1/4 inch (Courtesy Bill Wineburgh)



Kalliope 13 1/4 inch



Symphonion 4 1/2 inch



Symphonion 5 3/4 inch



Monopol 7 1/2 inch

**North West Player Piano Association Journal,
Christmas 2019**

(see also www.pianola.org.uk)



This edition appears to be the one which records the annual business of the Association. It is quite a tricky magazine to review, carrying as it does a welter of brief, but nonetheless informative items. One such is about the composer/pianist Percy Grainger meeting Edvard Grieg in London in 1906. Elsewhere we learn more about the sale of QRS, which is alluded to also in an AMICA magazine. In this instance there is more detail. Now no fewer than twelve pages are dedicated to Brinsmead Piano and Player Pianos ... followed by an article about Piano Rolls of George Frederick Handel's music. Under the title 'There ain't no such thing as a hand played roll' (a quote from J Lawrence Cook who was an arranger for QRS) we are treated to a potted history (and the technology) of piano roll making. It is extremely interesting, and despite its brevity still stretches to eight pages. Under the spotlight of 'Famous Musicians', number 82 features Clara Schumann. This is some coincidence as I read this for the first time, having watched a television programme about the Romantics only a few hours previously in which she and husband Robert figured prominently. The varied contents conclude with a brief article entitled 'Barrel Organs', which makes the distinction between veritable barrel organs and barrel/street pianos, (as well as organettes); an item on the origins of the Christmas Carol, 'We Three Kings', (which, like 'Away in a Manger' is imported from USA, apparently); and finally 'Why and How, Do Concert Pianists Play Without Sheet Music?'

Player Piano Group Bulletin, No 219, Autumn 2019

(see also www.playerpianogroup.org.uk)

Another organisation with a significant anniversary: in 2019 the Player Piano Group reached 60. This requires some brief retrospective in the Editor's column on its founding by Frank Holland. The 2019 AGM was held in Hastings, and contributor Robert Cowan took the opportunity to visit en route George Veness and his collection. Robert also contributed an amusing fable about acquiring a pianola. The next item concerns a Steinway grand bought at auction and converted to a Duo Art by Denis Lane, which was eventually sold on eBay. There is a divergent detail in the piece about some piano rolls being burnt by the gardener of a Lord Black! Aptly following on from this is a piece about how Denis Lane managed to control the noise of the motor with various improvisations. Paul Collenette describes how he solved the approximately 50 year old mystery of a tune he first heard on an Ampico roll during a visit to the original Piano Museum. I cannot resist the details of his visit: 'What was immediately noticeable were the swathes of polythene sheeting suspended from the roof to keep the heat in and the rain out. The tour was given, naturally, by Frank Holland who was full of enthusiasm for his wonderful instruments – and of criticism of the various public authorities. (The local council, the traffic police etc.) who had opposed his enterprise.' (Dear Frank, bless him!) This segues into a short article about a 'special Ampico recording.' There are a few brief accounts of various social gatherings,

and then a two-part feature about Sylvia and Harry Medcraft: their story and place in piano roll history. Part 1 concerns Sylvia's memories, based on a telephone interview in the 1990s. The Medcrafts, who were one time members of PPG, had a colourful history involving radio sets and radio stations, before branching out into making a machine to copy piano rolls, which by all accounts seems to have been the Holy Grail at the time. In the second part, Sylvia describes the tribulations of what for them was hardly a business, but more a labour of love.

Reed Organ Quarterly, Vol XXVIII, No 3, 2019

(see also www.reedsoc.org.)

One of the delights of reading the magazines of this somewhat tangential interest is the exposure to something a bit different. A little irrelevant to mechanical music lovers, Allen C Myers all the same conjures up beautifully the sense of novelty as he reports on the ROS 2019 AGM held in Hanover-Horton, Michigan, on his first ever visit to the State. Somewhat irrelevant, as I said, but this reader enjoyed the geographical tour and historical background. Well done Allen (and ROS.) There are several additional pages about – you guessed it – reed organs, including quite a lot of technical business covered at the gathering following the AGM. Another very evocative item follows by Mark Herr, who having described vivid childhood memories comes to the point: 'Like many other organists (some famous), it was a reed organ which eventually led me to the wider world of pipe organ music and performance ... I even served as Dean of the Lancaster Chapter of the American Guild of Organists.' The author goes on to describe the Wilcox & White organ in his possession, and some of the performances carried out on it. This is followed by a very detailed technical account of the restoration of Clough & Warren reed organ with pipe top, located in the Winchester Mystery House. (Note – this is not my personal residence, but one in San Jose, California, Winchester being a family name, not a town!) Having for a time operated a Weber Duo Art involving the use of a vacuum cleaner motor, I can identify with this from author Jim Tyler: 'The metal thing jammed into the back appeared to be the blower section carved out of a clothes dryer!' After a huge amount of challenging work, Jim admits: 'I eventually had to admit defeat. Even winded by a suction device, the organ was only barely playable, and not something I felt I could be proud of.' The organ was returned to the Winchester House who agreed to report it as 'preserved and conserved' but no longer operable. This edition of the bulletin concludes with a final technical article about making an improvised clamp to hold a reed for resizing.

Foreign Language Publications

L'Antico Organetto, Year 21, No 3, December, 2019



(see also www.ammi-italia.com)

This edition opens with an item about the Reginaphone – the machine made by the Regina company capable of playing both metal musical box discs and gramophone discs. This is followed by an account of representatives of the Italian Society's visit to the MBSI convention in Rockville, Maryland, taking in some other places of interest on the way. The Italian society doesn't stint on its report about the Morris Museum in New Jersey receiving the Mechanical Music Library

International from Bill Edgerton (also reported elsewhere.) Possibly the most exciting piece of news is the housing of instruments from the Marino Marini collection in the Rocchetta Mattei fortress in the Apennines, along with a 'tour' of it. The Franco Severi Foundation for its part, has acquired a Welte-Mignon Red Vorsetzer, along with 200 rolls, commemorated here with a lengthy (by Italian standards) article.

Das Mechanische Musikinstrument, No 135, August, 2019

(see also: www.musica-mechanica.de)

I am pleased to see that we have not yet reached the end of the series on instruments powered by stirring motors and a further ten pages on this topic are published. This is followed by the German version of the article about the David Missilier family, published in English in this edition of *The Music Box*. This is followed by an article about Willenbacher & Rzebitschek, Rebicek & Olbrich, by Paul Bellamy, drawing heavily on work previously undertaken by Anthony Bulleid. Ten pages are dedicated to a well-researched article on Hupfeld violin Orchestrons, posing a question for further discussion as to whether there were 3000 or 4000 of them. Anyone wishing to get more deeply involved in this subject is welcome to read the item in full - in German, of course. 'George Frederick Handel and the Braamcamp clock' relates how the heartfelt wish of the late Jan Jaap Haspels, former Director of the Speelklok Museum in Utrecht, and a long cherished wish of the current administration, was fulfilled in September 2016 when the museum acquired a Charles Clay clock at auction in Paris. This musical clock had originally been in the collection of the fabulously rich eighteenth century Dutch merchant, Gerrit Braamcamp, so the acquisition was somewhat of a 'homecoming' for the clock. The clock is described in detail; like the subject of one of the articles in this edition of *The Music Box*, it appears to be the result of the combined skills of a number of leading craftsmen of their time – only on a much grander scale. Ten different airs by Handel are played mechanically on an organ. The article traces, as far as is known, the various ownerships of this clock, which is now undergoing restoration (at time of article, 2019.) The next item is about a newly constructed music machine, based on the 1615 plans of Salomon de Caus, which is part of a new attraction in the Harz. It consists of a large-scale automaton of the mythical Galatea, moving back and forth, linked to a contraption consisting of two water wheels and an organ programmed by a pinned barrel. This item is part of a collection of news pieces; elsewhere there are reports on the 50th anniversary of the CDD – Club Deutscher Drehorgel (2), the 40th anniversary of the Berlin Organ Festival; a project to preserve piano rolls through digitisation, and something about the 2nd Global Piano Roll Meeting in Bern and Seewen.

Das Mechanische Musikinstrument, No 136, December, 2019

(see also: www.musica-mechanica.de)

This edition opens with an update about the musical box creations of David Cadet, supplied by Jean-Marc Lebout. (Readers of *The Music Box* can expect to see an English version of this in our next edition, Spring 2021.) A two page item (short by German journal standards!) examines the automaton figures of the clock in the Munich 'Dom.' Under the general heading of 'New Technology' Walter Tenten

updates on progress with the digitisation of piano rolls at Stanford University, California. Another 'regular' topic 'A Special Instrument' focuses of the rebuilding of 'probably the only surviving Teichert organ from Breslau.' Looking at the 'before' images of a dirty heap of random planks of wood, it is a wonder that it could be rebuilt at all. Needless to say, the end result looks immaculate. Under the general title of 'Museums and Collections' is a fine article about the 50th anniversary of somewhere with which many of our readers will be familiar: Siegfried's Mechanical Musical Cabinet in Rüdeshheim, chronicling the history of this special collection and adding a few tributes. This was also the venue chosen for the GSM to hold its AGM, and several pages are dedicated to recording this meeting. This is followed by an account of the visit by members of GSM to St Petersburg & Moscow, taking in the private 'Soberanie' museum housing the huge collection of musical items of David Jacobachvili. There is a report on the 37th Organ gathering in Lichtensteig (Switzerland), and one on a weekend organ event in Walkirch held in November, 2019. After the usual round up of news from other societies, the contents (bar a couple of advertisements) conclude this December edition with a photograph of a very inquisitive cat appearing to study the inside lid picture of a large disc machine, next to a Christmas tree. (Two good things those ingenious Germans exported to our British culture.)

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I have put a short video of any instrument in playing condition which is for sale on my new Youtube channel. 'Polyphon 19' You might like to have a look / listen. My Ebay name is Salen11

Kevin McElhone / 01536 726759 / kevinmcelhone@live.co.uk

LATEST COMPLETE COLLECTION DISPERSAL

The next collection I have been asked to sell is also located in Hampshire, making 3 in that county alone. This latest collection has 50 instruments including Novelties, Manivelle, Marotte, Toby Jug, Whistler, Snuff Box, Keywind and lever wind Cylinder Boxes by Nicole, Henriot, Reuge, Lecoultré. Disc boxes such as Roepke case, Regina 12", Polyphon 6", 11", Symphonion 19 1/8", Stella 9", Kalliope with Bells, Komet 13", Britannia 9", 17", Monopol Upright 17", McCarthy Babe Street card-book playing Organ, Ariston, Concert Roller Organ, Melodia and several Kalliston Organettes with bells. Edison Standard Phonograph, Singing Bird cage. Details from Kevin McElhone.

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STOP PRESS

The daughter of former member, the late Robert Kane Trender, has a number of books she would like to go to the 'right' people. These include: Automata – A Historical and Technological Study by Chapuis & Droz; Graham Webb's Cylinder Musical-Box Handbook; Musical Automata (Speelklok Museum); Bonhote & Baud: Au Temps de Boîtes à Musiques; Bowers & Reblitz: Treasures of Mechanical Music; Musoriak: The Curious History of Music Boxes. Contact Kimguinevere@aol.com/ mobile 07397 297225 for more information and prices.

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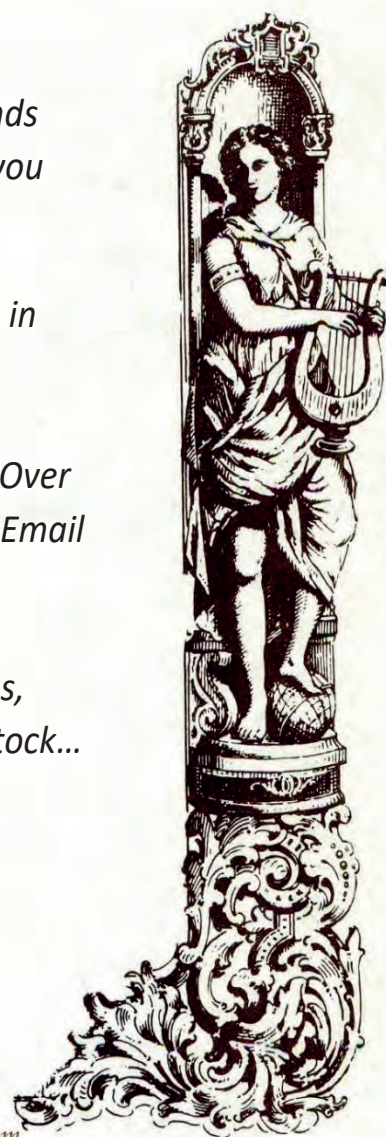
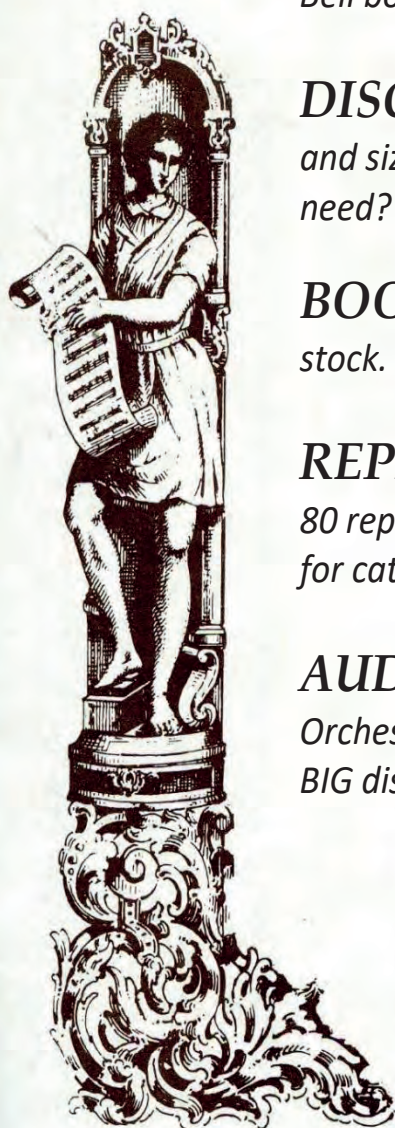
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