JOURNAL OF
THE
MUSICAL BOX
SOCIETY OF
GREAT BRITAIN

THE MUSIC BOX

Vol.3 No.5 Easter 1968

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THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Vol 3 Number 5 EASTER, 1968

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Published by

The Musical Box Society of Great Britain.
11, Devonshire Place, Wimpole Street,
LONDON, W.1.

Hon. Editor: Arthur W.J.G. Ord-Hume.

The Editor writes:

This month we include the reprint of the 1902 Guldman catalogue by courtesy of Member Jack Tempest who secured the loan of the original. It is an interesting and intrigueing item and is reproduced in its entirety. It will be seen to contain material of interest to all our Members.

I have secured copies of the rare catalogues of the celebrated museums of James Cox (1775), describing his infamous lottery as well as the priceless automata he had at Spring Gardens in London, also Merlin's Museum (1785) and Week's Museum (1810). These priceless documents will appear in due course for the benefit of Members. One of Cox's amazing automaton clocks was seen in London in January this year and it will be depicted and described in the Summer edition.

The new Directory of Members is published separately with this issue and the data contained therein is the subject of an analysis appearing within and showing the interests of our membership. Opening this issue of THE MUSIC BOX is the first of two articles describing the 1890's in London from the mechanical music standpoint. There is a relationship between this historical survey and another article which probes into one of the many mysteries surrounding; Thibouville-Lamy musical boxes - those initials in an oval found stamped on many a bedplate.

ARTHUR W.J.G. ORD-HUME

Reprinted from *The Musical Quarterly*, New York, Vol. XX No. 1, January, 1934

MECHANICAL MUSIC IN OLDEN TIMES

By HUGO LEICHTENTRITT

WHENEVER mechanical music is mentioned, one naturally thinks of our latest inventions, of the most highly perfected products of a technical, industrial age. They comprise a large variety of sensitive machines, from electrical devices, radio, tone-film, phonographic records, pianola, and orchestrion, down to the humble barrel-organ. However, we are not concerned here with these modern contrivances; rather do we propose to show that the idea of mechanical music is not a child of the 20th century, but that for hundreds of years builders of instruments, mechanicians, and inventors have been busy constructing various kinds of mechanical instruments.

To be sure, little is left today of all these long-continued attempts. This is chiefly because the technical resources of former centuries were insufficient for a satisfactory solution of the problem. The technical command of electricity, the precise methods of modern machine-building and engineering, were needed to carry mechanical music beyond the stage of infancy.

Let us first define the terms "mechanical music," "mechanical instruments." Every instrument, of course, as well as the playing of any instrument, comprehends mechanical elements, and consequently one speaks, for instance, of the mechanism of the piano, or the mechanism of a violinist. The term "mechanical music," in its special sense, however, applies to music produced without the direct assistance of a player, or music transmitted over a long range. Two main classes of mechanical instruments may be distinguished: (1) instruments which, by the nature or limitation of their mechanism, can render only certain pieces that may be repeated as often as desired; (2) instruments which can transmit any given music, just as a mirror reflects any and every object within its reach. It is clear that the reflecting or reproducing of any musical impression requires a relatively high degree of perfection. Only the extraordinary technical precision of modern apparatus, such as we find in the telephone, microphone, or radio, can permit transmission of music over practically unlimited distances, even from one continent to another, across oceans. During the infancy of mechanical music such attainments were

undreamt of by even the boldest spirits; what they were satisfied to attempt was the automatic rendering of certain pieces only.

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Probably the oldest mechanical instrument known at present is the *carillon* (chime of bells). The Low Countries were the classical home of the carillon, and from there it spread over England, France, Germany, and other lands. Today, some of the finest and largest sets of chimes can be heard in America. The principle of the carillon was known already in ancient times in China and the neighboring countries; and, when the Dutch acquired their Indian colonies, they found in the Asiatic carillon, as early as 1600, a type of musical instrument with which they had long been familiar at home. In the miniature paintings of the middle-ages the carillon is met with rather frequently, not yet as a mechanical instrument, but sounded by a player who strikes the bells with one or two hammers. Mechanical carillons are mentioned in the Netherlands with the beginning of the 13th century. In the *duomo* of Orvieto, in Italy, a strange relief, dating back to about 1300, can still be seen, representing a set of bells that are rung by means of a revolving machinery with weights. In the 14th century, carillons in the towers of cathedrals and town-halls of Dutch and Flemish cities were no longer something new or unusual.[1] In Holland and France, during the 15th and 16th centuries, the building of large and complicated carillons became a matter of lively competition. If Antwerp boasted a set of 47 bells, the rich commercial cities of Bruges and Ghent had to have sets of 49 and 52 bells, ranging from those of very considerable size, emitting low bass-tones, to the little treble bells. Thus the 52 bells of Ghent had a compass from g—c^5.

The mechanism consisted of a revolving cylinder made of wood or iron, studded with pins or pegs that fitted into prepared holes of the cylinder, each pin ending in a hammer which struck a bell as the cylinder turned. Sometimes as many as six hammers were provided for a single bell, in order to obtain quick and precise tone-repetition. In the large Flemish carillons the metal cylinder sometimes had as many as ten thousand holes for the playing pegs

[1] *Cf.* G. W. Rice, "Carillon Music and Singing Towers of the Old World and the New"; New York, Dodd, Mead & Co., 1930. W. G. Rice, "Carillons of Belgium and Holland," New York, 1915. Curt Sachs, *Handbuch der Musikinstrumentenkunde*, Leipzig, 1920. On carillons in England *cf.:* Charles Maclean, "Bow bells," *Sammelband Internat. Musik-Ges. VII*, 400-409; W. Starmer, "On Carillons," *Zeitschrift Internat. Musik-Ges. VI*, 337-40.

in order to vary the repertory; it meant of course a considerable piece of work and required skill to take a large number of pegs out of their holes and place them in a different order of holes for a new piece. A frequent change of pieces was therefore not customary in the automatic carillons. In later times the mechanism of the large carillons was improved and occasionally replaced by a playing-console, similar to the one employed in organ-playing; it was provided with a keyboard, so that an artist seated at it could direct the mechanism at will. For the powerful bass-bells, sometimes weighing as much as 9000 kilograms, even pedals were built in, corresponding to the organ-pedals. We see here the purely mechanical carillons half-way converted into hand-played instruments. The repertory of the famous large Dutch and Flemish carillons was rather extensive: not only songs and chorals could be played, but also longer motet-like pieces of a complicated polyphonic texture. A rich literature on the construction of carillons, published in the 17th and 18th centuries, is left to us, and is proof of the high technical standing of the art of carillon-building and playing. In Holland, during the 18th century, some musicians made a specialty of writing for the carillons. The best-known, among such composers, were the organists, Pothoff in Amsterdam (born 1726), van den Gheyn in Louvain (1721-86), and J. A. H. Wagenaar, sen., representing a later epoch, in Utrecht. Experience has taught that for carillon-music three-part writing is preferable to four-part, and that the big bass-bells must be used sparingly and with caution, whereas those sounding in the higher octaves occasionally permit of considerable speed.

The Æolian harp, a favorite with romantic poets, also belongs to the group of mechanical instruments, if one is at all inclined to call the sounds produced by it music. The Æolian harp is a longish wooden box, with from 8 to 12 gut-strings running across a bridge that stands on a sounding-board; the strings are loosely stretched, of different thicknesses, but all tuned in unison. If the strings of an Æolian harp that is suspended in the open air, are made to vibrate by the impact of the wind, or are exposed to a current of air in a half-open window, the strings begin to sound in mysterious, magical harmonies. They are formed of the overtones, the octave, fifth, fourth, etc., up to the distant overtones of the higher octaves, and if the wind is blowing very strong, it evokes from the strings, besides the harmonic overtones, the usually hardly perceptible higher and highest inharmonic overtones, and the harp begins to wail in strange, indefinable chords. About 1800, a musician in Rudolstadt, named Koch, improved the

Æolian harp by adding to it a second system of 12 strings, tuned an octave lower than the other strings, thereby increasing the sonority of the bass-notes and the effect of the overtones, and extending the compass of the instrument to nearly six octaves.

The erudite Jesuit Father, Athanasius Kircher, who lived in the 17th century, has given a detailed description of the Æolian harp in his once famous book *Phonurgia* (published in 1673), and he is generally credited with having revived interest in this ancient instrument, almost entirely forgotten in his time. Only in the 18th century, however, did the Æolian harp fully reawaken to life; and to the English poet, Alexander Pope, is often given credit for having so glorified the instrument that it became fashionable, till its vogue died again about 1800.

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The most popular mechanical instruments of the 18th and 19th centuries were the *Spieldosen* (music boxes) and *Spieluhren* (musical clocks). The mechanism of these instruments consists of a metal comb, with more or less deeply incised teeth, each tooth tuned to the pitch of a certain tone. This comb is brought into contact with different pins set in a revolving cylinder. The cylinder is turned by means of a handle or, automatically, by clockwork. The pins are fixed in the cylinder in such a manner that they touch certain teeth of the comb, simultaneously and in succession, as the order of the tones in a given piece of music may prescribe. All these musical boxes and clocks can of course play only such pieces as their mechanism has been prepared for.

Mechanical instruments of this kind were somewhat improved when the metal comb with its teeth was replaced by little organ-pipes. A revolving cylinder and handle continued to be used in the new system. Little organs, set into motion by the turning of a handle, so-called *Serinettes* (canary-bird pipes), with high tones, were first introduced in the 18th century for the purpose of teaching melodies to the song-birds, by continual repetition of the same melody. This graceful, tiny instrument was later enlarged in all its proportions and finally developed into our plebeian barrel-organs, and "penny-in-the-slot" machines—often with perforated disks in place of the revolving cylinders—which for so long added to the charms of corner-saloons and odeum-arcades.

Closely related to the *Serinette* and its descendants is a second kind of music-clock: a little organ connected with a clock-work. Through centuries the *Spieluhren* and *Flötenuhren* (musical

The Haydn Flute-clock of 1792. Vienna. Rear view.

clocks, flute-clocks) were a fashionable requisite and a favorite piece of furniture in the German home, in the families of the nobility and gentry. As early as the year 1600 mechanical instruments of this type were built with remarkable skill. We derive a very instructive and interesting insight into the technical construction of these organ-works from the documents relating to the lawsuit of the great German composer, Hans Leo Hassler, against the creditors of a clever Augsburg mechanician, who had furnished to Hassler a number of musical automata in 1601 and later. In the *Sammelbände* of the former International Society for Music (October, 1912), Friedrich Roth published (pp. 34-49) these documents, which he discovered. Their value for us lies less in the legal wrangle between Hassler and his opponents than in the numerous details concerning the admirable musical automata made for Hassler by Georg Heinlein. Hassler also composed music for this organ, which, as he writes, "by itself, without the help of the hand plays several pieces." In Nuremberg and in other cities Hassler gave public concerts with these "artificial instruments"; in Prague he showed one of them to the Emperor Rudolf, who was so much pleased with it that he bought it.

The manufacture of mechanical organ-works became identified with Augsburg and surrounding parts of the country. We hear of numerous especially excellent instruments of this sort, made during at least 150 years in Augsburg. Gerber's *Lexicon* of 1792, for example, mentions the celebrated mechanician Eppinger of Augsburg, a collaborator of the piano-builder Stein, well known for his relations with Mozart. Eppinger's masterpiece was a figure of Pan, leaning against a tree, playing on his pipe of nine reeds various pastoral pieces, moving the flute to and fro with his arm while he played, and furnishing the necessary wind with his lips. The proper articulation, the correct staccato and legato of the music were much admired. When in 1770 Marie Antoinette, as a bride, passed through Augsburg on her way from Vienna to Paris, she was so much delighted with this artificial Pan, that she presented Master Eppinger with a golden medal. He also built bird cages in which artificial canary-birds whistled and trilled.

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The most celebrated builder of mechanical instruments, in the 18th century, was the Frenchman Jacques de Vaucanson (born, 1709, in Grenoble; died, 1782, in Paris). He was, however, not a specialist in musical automata, which he built only occasionally.

Some of his most admired automata were a silk-mill; a weaver's loom; and a seated flute-player, who could play 12 pieces, "blowing the wind into an ordinary flute, and opening and covering the holes of the flute with his fingers." Another Vaucanson automaton was a shepherd, standing erect, who could play 20 pieces on his Provençal shepherd's pipe, "beating the time on a little drum with his right hand." In his pamphlet *Le mécanisme du flûteur automate* (Paris, 1738) Vaucanson explains his mechanism in detail. Thus he writes: "The muscles of the breast demand a power of 56 pounds in order to produce the high *c*, the highest tone, whereas 2 ounces are sufficient for the lowest tone *e*."

Another important treatise on the art of transferring musical compositions onto revolving cylinders was written by the learned Father Engramelle (1727-1781) of Paris. His book *La Tonotechnie*, published in Paris, 1775, is an explicit handbook on mechanical music, on musical boxes, flute-clocks, carillons, automatic organs, and similar instruments. He also was one of the earliest scientists to busy himself with the problem of a typewriter for music, a problem not quite solved even today. His idea was to construct an apparatus able to write down automatically whatever was played on a piano. The problem had already attracted the interest of technical inventors. As early as 1747 a London clergyman, the Rev. Mr. Creed, had presented to the Royal Society a "demonstration of the possibility of making a Machine that shall write ex tempore Volontaries or other pieces of music, as fast as any master shall be able to play them, upon an Organ, Harpsichord, etc., and that in a character more natural and intelligible and more expressive of all the varieties those instruments are capable of exhibiting, than the characters now in use." A few years later, in 1752, a German inventor constructed a similar apparatus, perhaps influenced by his English predecessor. The *Geheime Justizrat* Unger in Brunswick presented his invention to the Berlin Academy of Sciences, and the celebrated mathematician Leonhard Euler corresponded with him at great length on this matter. Many years later, in 1774, Unger published, at Brunswick, a full description of his apparatus. Without doubt the skilful Berlin mechanician, Hohlfeld, was encouraged by Unger's plan to realize practically what so far had only been proposed theoretically. He actually built a writing-machine. Two cylinders provided with paper-rolls were fixed on a piano. The tones were written by pencils on the paper, unrolled by means of clockwork, in a kind of telegraphic notation, with dots and short lines. One is of course reminded here of modern inventions like the pianola.

In its report of 1752, the Berlin Academy praised the apparatus, but criticized the notation as being too troublesome, since all the dots and lines had to be transcribed again into the ordinary musical notation. It is regrettable that Hohlfeld's clever and interesting apparatus, in which scientists of the rank of Euler and Sulzer were highly interested, was destroyed by fire.

Paris was the principal place of origin for curious mechanical inventions during the 18th century. There a German immigrant, the instrument-maker Schnell—in 1789, the year of the French Revolution—had, after long experiments, perfected his strange *Wind-Clavier* or *Anémocorde.*[2] It was a sort of Æolian harp with a keyboard and bellows for producing wind, combining elements of a harp, a clavier and an organ, but it was only partly automatic. The Anémocorde was much admired in Paris on account of its melting, lovely, and poetic sound; the Academy of Arts and Sciences recommended it in terms of high praise, and Queen Marie Antoinette offered to the inventor the sum of 150,000 livres, without however being able to pay this large amount, because of the political upheaval. The terrors of the revolution pretty soon made futile all attempts to utilize the invention. The Anémocorde was brought to Vienna, and there was sold in 1803 to a wealthy Englishman, named Robertson.

It may be casually mentioned here, that, as early as the 18th century, inventors tried their wits on several problems relating to the electric clavier and the color-clavier.

The Jesuit Father La Borde, in 1759, presented to the Parisian music-lovers his *Clavecin électrique,* a sort of carillon with a keyboard. The single bells were made to sound by electricity, the electric current being made active by the pressing down of a key on the keyboard. A detailed description of the instrument is given in La Borde's book: *Le Clavecin électrique, avec une nouvelle théorie du mécanisme et des phénomènes de l'électricité,* Paris, 1761. Also in Forkel's *Litteratur der Musik* (Leipzig, 1792) a summary description may be found.

The *Clavecin oculaire* (the color-clavier) of the Jesuit Father Castel was shown in Paris in 1725.[3] Instead of hearing tones one saw colors, when its keyboard was played upon. Every tone of the scale had its definite color, which became visible after the corresponding key had been pressed down. Later Castel added to his

[2] A detailed description of the Anémocorde is given by Gerber in his *Neues Lexicon der Tonkünstler,* 1814, vol. IV, page 104.

[3] *Cf.* Forkel, *Litteratur der Musik,* Leipzig, 1792, p. 264.

scale of color a scale of sounds, and thus anticipated a 20th-century idea, propagated by the Russian composer Scriabine and others.

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The 18th century is the classical epoch for mechanical music. It seems that even people of high intellectual and artistic culture found a strange, almost magical charm in listening to lovely music sounding without a visible player or even a visible instrument. The rationalistic 18th century had as a counterbalancing tendency a longing for the irrational, supernatural, for phantoms and spirits. Not only a Voltaire and a Kant, but also a Mesmer and a Cagliostro could impress a blasé world. The artificial mechanical instruments of music satisfied the same weakness.

Berlin and Vienna were leading in the industry of mechanical music-clocks. Frederick the Great of Prussia was a passionate admirer of the delicate and charming sound of highly perfected music-clocks, and the royal predilection explains why all the leading Berlin musicians, as well as the most skilful mechanicians of the Prussian capital, turned their special attention to the improvement of the fashionable *Flötenuhren* (flute-clocks). Compositions for the flute-clock were written by Quantz, K. H. Graun, Kirnberger, C. Ph. Em. Bach, and W. Friedemann Bach, all of them in close touch with the King, who was an accomplished musician.

The instrument constructed towards 1800 by Völler, an instrument-maker of Hesse-Cassel, reminds one of a sensational invention of 1931, the new Bechstein-Nernst Piano, with its electric tone-production and its combination of radio and gramophone. This so-called *Apollonion* was a combination of two clavier-like instruments. It consisted (1) of an upright piano; (2) of a system of 8-, 4-, and 2-foot organ-pipes for the second clavier; (3) of an automaton in the shape of a boy who played several flute-concertos with correct fingering. One could either play on the pianoforte any piece desired, or use the second clavier as though one were playing on an organ; one could even accompany, on the piano, the flute-concertos played by the automaton, and, moreover, both claviers could play a number of pieces automatically.

In Vienna the flute-clock reached high perfection, so that even the great masters Haydn, Mozart, Beethoven, did not consider it below their dignity to write occasionally for the cylinders of the flute-clock makers. Father Niemecz, who was an especial celebrity in the construction of mechanical instruments, was a close personal friend of Haydn. For many years he was librarian

of Prince Esterhazy at Eisenstadt, played the violoncello in Haydn's orchestra there, and later saw a great deal of Haydn in Vienna. One of his most intricate instruments, built for an Englishman in 1798, was a mechanical organ with 112 pipes, that played before a distinguished public in the aula of the Vienna University[4] Mozart's "Magic Flute" Overture, three other orchestral pieces by Mozart, and two pieces by Haydn, with the greatest precision, sounding like a big orchestra. Three magnificent flute-clocks of Father Niemecz have come down to our days and are in the possession of Viennese families. These three instruments are in an excellent state of preservation and are especially valuable, because they play Haydn compositions exclusively, works written by the master expressly for use in these clocks. No less than 30 Haydn pieces, otherwise unknown, are preserved in the cylinders of these three clocks. On the occasion of the Haydn centennial these 30 charming pieces were published in a collection, in a version for piano arranged by Dr. E. F. Schmidt (publ. by A. Nagel, Hanover). The same author has also, in a comprehensive study,[5] treated in detail the history of the 3 Viennese flute-clocks, and described the Haydn pieces. A Columbia Record has been brought out recently (Lindström Co., Berlin) with four pieces written by Haydn for one of these flute-clocks in 1792, and three others (dated 1793) for a flute-clock given as a present to Haydn by Prince Esterhazy. Of these seven delightful pieces the minuet, *Der Wachtelschlag*, is especially charming; Haydn knew how to adapt even a Prelude and Fugue to a mechanical instrument.

Another highly esteemed Viennese mechanician was Johann Strasser. One of his most admired instruments was a mechanical organ, built in 1802 for St. Petersburg. This so-called "Mechanical Orchestra" had the form of an antique temple. The pipes were distributed in two orchestras. The instrument played symphonic works, two overtures, two piano-concertos, and a quintet by Mozart; Haydn was represented by the Military Symphony, which, by the way, was a favorite number of the large mechanical instruments in those years. This "Mechanical Orchestra," according to the description of contemporary musicians, could play not only crescendo and sforzando, but also tempo rubato. According to the critical comment of the *Leipziger Musikalische Zeitung*, the entries of the different parts in the fugues were so distinct that, for the purpose of making them clear, the mechanical instru-

[4]See report in *Wiener Hofzeitung*, 4. April, 1798.

[5]In *Zeitschrift für Musikwissenschaft*, Leipzig, 1932.

ment was preferable to the real organ. The Emperor of Russia eventually bought this fine mechanical organ.

In a certain sense the *Drehleier* (organistrum, vielle, *lira tedesca, lira organizata*) is also a mechanical instrument. It is a string-instrument, using not a bow but a wheel, moved by a handle, for setting the strings into vibration; a sort of keyboard serves to shorten the strings and produce the various single tones. Haydn wrote a considerable number of pieces for this *Drehleier*, mainly by order of King Ferdinand IV of Naples: five concertos for one and two *Drehleiern* with orchestra, in 1786; quite a number of Notturni for two *Drehleiern*, clarinets, horns, violas, violoncellos, and double-bass.[6]

Mozart wrote three pieces "für ein Orgelwerk in einer Uhr" (for an organ-work in a clock): a little Andante in F major (Köchel No. 616) and two pieces in F minor. The first of these two pieces (Köchel No. 594) is left to us only in a piano version for four hands. It begins with an harmonically rich Adagio, which is followed by a Sonata-like Allegro in F major, leading back again to the first Adagio, varied in a thoughtful and broad manner. The second F minor piece (Köchel No. 608) is still more remarkable. One may even call it the crown of all pieces ever written for mechanical instruments. In masterly polyphonic style it introduces in the middle section a splendid fugue which returns once more at the close in a still richer version. A slow Intermezzo in A-flat major is full of elegiac beauty. Rich harmony, passionate expression, mature art, distinguish this composition, written in Mozart's last years. The serious and profoundly meditative piece has nothing playful about it. It is most expressive memorial music, written to be performed at a special occasion, the unveiling of the "Mausoleum erected to the great Fieldmarshal Laudon." Count Deym (1750-1804), who in later years was deprived of his rank because of a duel he had fought, and called himself plain Herr Müller, had given Mozart the order for the three pieces, destined as an attraction for his cabinet of art, situated on the Kohlmarkt in Vienna, and transferred in 1796 to an imposing building near the Bastei especially erected for it. This extraordinary collection contained many copies of famous statues, curious wax-figures, many automata, pictures, and curios, and was generally considered one of the noteworthy sights of Vienna; a *Schlafgemach der Grazien* was made particularly famous by the mysterious music of invisible automatic instruments.

[6] *Cf.* an article by E. F. Schmidt on Haydn's compositions for the *Drehleier* in *Münchener Neueste Nachrichten*, 22. Novemb., 1931; also *Die Musik*, 1932, p. 451.

Beethoven too, in his younger years, had relations with the eccentric Count Deym-Müller, and he too wrote a few pieces for one of the mechanical instruments in the Count's cabinet. A splendid, large, richly ornamented Viennese flute-clock a few years ago became the property of the Collection of Old Instruments at Leipzig University; it formerly belonged to the Heyer Museum of Instruments in Cologne. This flute-clock, built by the excellent Viennese mechanician, Franz Egidius Arzt, has 77 flute-pipes and 8 revolving cylinders, with a splendid repertory: a duet from Haydn's "Creation," overtures to Gluck's *Iphigenia in Aulis*, to Boieldieu's *Jean de Paris*, Rossini's *Adelaide of Burgundy* and also a Grenadier-March by Beethoven.

After 1800 the Viennese mechanician, Johann Nepomuk Maelzel, stood in close personal relations with Beethoven. He is now known as the inventor of the Metronome, but during his lifetime he enjoyed popularity and even celebrity as a builder of complicated mechanical music-apparatus and automata. One of the finest pieces of the former Heyer Museum in Cologne was a writing-desk with a music-box by Maelzel. It contained no less than 18 cylinders, playing several entire concert-programs, with overtures by Mozart, Gyrowetz, Weigl, Hummel, Isouard, Boieldieu, Paër, Spontini; many dances and marches; an echo-piece by Cherubini, much in vogue at the time; pieces by Cramer; and two movements from Beethoven's Violin-Sonata, Op. 12, No. 3.

The large flute-clocks had reached so great a perfection that towards 1820 they occupied the place now filled by the phonograph. The more popular Viennese restaurants provided mechanical instruments of the best type for the entertainment of the guests; and it is known that even Beethoven, when he came to his favorite *Gasthaus* for dinner or supper, liked to listen to the flute-clock; he enjoyed especially Cherubini's "Medea" Overture. Like Haydn and Mozart, Beethoven wrote pieces for the flute-clock on special order. Three of these pieces were discovered in Beethoven's autograph in the Berlin State Library by the former director of its Music Department, Dr. A. Kopfermann: an Adagio in F major, a merry Scherzo in G major, and an Allegro in G major. The clever businessman Maelzel even succeeded in persuading Beethoven to write a great symphonic work, destined for Maelzel's so-called *Panharmonikon*, the battle-symphony "Wellington's victory or the battle of Vittoria." Finally, however, Beethoven abandoned the idea of writing his score for a mechanical instrument and made a symphony of it. Continuous quarrelling with Maelzel was the reason for Beethoven's change of plan, and a lengthy law-

suit was the consequence. The first performance of "Wellington's Victory," on December 8th, 1813, made an immense sensation. The program on that occasion was a unique curiosity. Besides two new Beethoven symphonies, heard for the first time, i.e., the Seventh Symphony in A major and the just-mentioned Battle Symphony, it offered, between them, as a grotesque intermezzo, two marches by Dussek and Pleyel, played by *Maelzel's Mechanical Trumpeter.* This automaton, dressed in the uniform of a trumpeter of an Austrian Cuirassier Regiment, played on his trumpet marches and signals, also pieces with orchestra. After a pause, he appeared again in a new uniform as a French Dragoon and performed a new series of pieces, according to the report of the *Leipziger Musikalische Zeitung,* with so "pure and agreeable a tone, as the most skilful virtuoso is not able to produce." A genuine Maelzel *Panharmonikon* is preserved in the Landesgewerbemuseum at Stuttgart. Its history is worth mentioning.[7] It was built in 1805 in Vienna, was sold, 1807, in Paris to Napoleon or Eugène Beauharnais, and came later into possession of the ducal family of Urach, who gave it to the Stuttgart museum.

Lately some pieces for flute-clock by Michael Haydn have been found in Salzburg. For a long time Salzburg had been a centre of mechanical music, and to this day such relics as the Glockenspiel, Salzburger Stier, and Hellbrunn Water-organ testify to the skill of the Salzburg mechanicians.

The mechanical instruments of the older type reached their greatest perfection towards 1820. Whatever could be accomplished by the use of cylinders, weights, clockwork, wind-power, and pipes had been exhausted. Further progress could be made only by the application of new principles. Of these, electric power has certainly been the most marvelous. And there is no telling what new surprises it has in store for us. Compared with the modern electro-mechanical music, the former attempts appear as humble predecessors and as a mere beginning. Yet even these earliest mechanical instruments show that inventive genius, skill of handicraft, taste, intelligence, and imagination, combined to fashion a thing of beauty and a work of art, which cannot always be said of their modern successors.

[7]Communication of Georg Kinsky, Cologne. See *Zeitschrift für Musikwissenschaft.* March, 1932, p. 335.

This exceptionally fine Nicole Freres 4-overture box is from the collection of Keith Harding. The serial number is 27801 and the programme number 235. Of special interest is the winding handle which incorporates a ratchet mechanism to allow "to and fro" winding. Tune sheet is of engraved lacquered brass.

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Small, compact; reasonable price.
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HAND ORGANS for Boys.

**Boys (and Girls also)
often like to turn a handle:
and that is how
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The Best Hand Organs in England.

Now, the NEW MODEL No. 46 is a trifle larger still; and, what with New Tunes and Rich Tone, it sells better than any.

POLYPHON No. 43b is the Cheapest Box we sell, because it has so large a tune compared with the small price. Same size tune as the £14 boxes.

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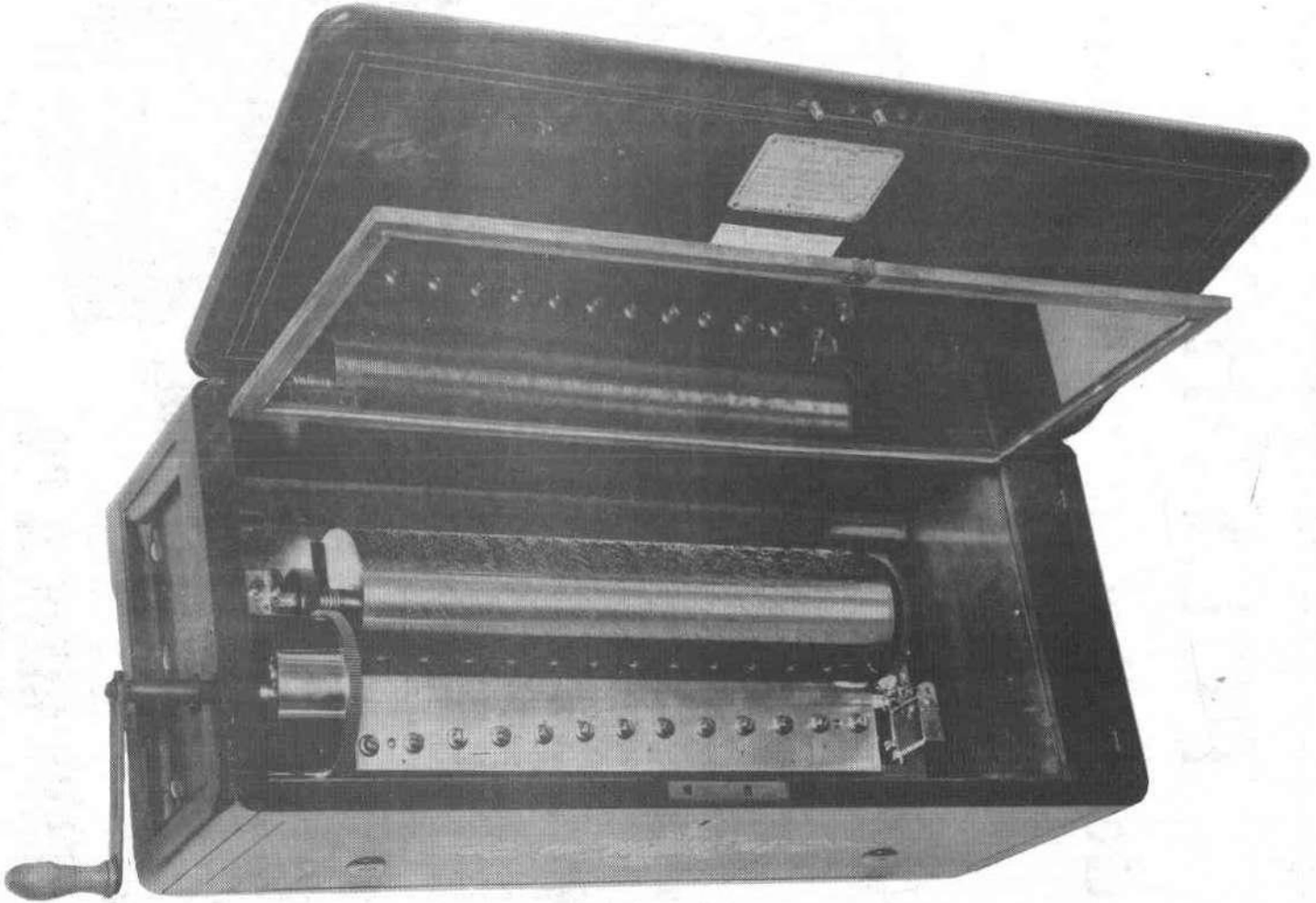


London in the 'Nineties

A Survey of Mechanical Music in the Closing Years of the XIXth Century

by

Arthur W.J.G. Ord-Hume

Illustrated by contemporary material from "Musical Opinion" and other sources as noted.

THE last five years of the nineteenth century were indeed great ones for the mechanical music industry. The century had been one of tremendous achievement, of successful endeavours in almost every field.

From the primitive world of the time of George III to the closing years of Victoria's reign England had come a long, long way, perhaps far more per se than in any similar period in history, past or future. Factories were being equipped with "the electric light" so that workers need no longer strain their eyes by the flickering gas light (even so, many a church organist was unhappy at the thought of playing an organ with the new electro-magnetic action, so uncertain was the electric supply). The steam engines which drove the wheels of our factories now also drove generators - one piano factory in North London actually installed a 10 h.p. steam engine solely for the production of the electric light current - luxury indeed!

And in mechanical music, there had also been great strides. From the invention of the tuned steel comb, one hundred years had passed and now musical boxes could be found which performed remarkable and intricate music with a degree of perfection that was more than satisfactory. Mr. Ludwig Hupfeld in Leipzig had just moved from the suburbs into a new factory closer to the centre of that town where he was making pianos which played perforated paper roll music via a pneumatic action which was driven from an electric motor. Hupfeld's invention and perfection of this device preceeded the American moves in this direction by a number of years. Hupfeld also made 'electric orchestrephones' and the first of these to be seen in London was nightly entertaining the audiences at Maskelyn & Cook's magical performances at the Egyptian Hall in Piccadilly.

Musical boxes abounded and the amusement side-show in Piccadilly, lit by the electric light strung from the ceiling, was just one place where you could find a 24½" *Polyphon* surrounded by people. Street music, of course, was everywhere, the Italian barrel piano makers having settled in Clerkenwell where they produced many a colourful instrument on handcart. Chiappa was making street organs and barrel harmoniums in Eyre Street Hill, Pasquale was producing street pianos and in many cafes and ale-houses the "automatics" stood by the bar - the clockwork barrel pianos.

But what about the makers and agents who had their offices in London? Let's take them alphabetically. There was Barnett Henry Abrahams at 128 Houndsditch - the London warehouse of the Swiss B.H.A. firm which made both

A WEST-END SIDESHOW (PICCADILLY).

cylinder and disc musical boxes including the *Britannia* and *Imperial*. At 31, Aldermanbury was the warehouse of Ball, Beavon & Company. Karl Bender & Co. resided at 2a, Dysart Street, Finsbury. George Bendon & Co., who were wholesalers, could be found at Numbers 36 and 37, Ely Place with additional premises at 1, Charterhouse Street. Beutner & Company specialised in organettes as well as musical boxes and they had a special line of these, including the *Ariosa* and *Phoenix*, at 65 and 66, Basinghall Street, their warehouse being at 5, 6 and 7, St. Georges Avenue, E. Camerer, Kuss & Co. were also agents, and they had their offices at 56, New Oxford Street and 2, Broad Street, Bloomsbury. Thomas Dawkins & Co. were at 17, Charterhouse Street with their factory down among the Italian barrel piano makers at 49, Warner Street in Clerkenwell. Holding the Royal Warrant for the manufacture of musical instruments for Queen Victoria was Imhof & Mukle at 110, New Oxford Street. Across the Thames at 17 and 18, Railway Approach, London Bridge, was King's Universal Supply Limited who were retailers.

Another retailer was Hermann Lange at 13 and 14, Camomile Street, E.C. Antoine Lateulere sold musical boxes at 19, Clerkenwell Road where he employed Swiss craftsmen in repair work. Mermod Freres had their London office at 81, Milton Street, E.C., and Mojon, Manger & Co. were at 26 and 27 Bartlett's Buildings. Alfred Muller retailed boxes at 23, Sloane Street, S.W. and Nicole Freres sold their cylinder boxes and and also *Polyphons* at 21, Ely Place. C. Paillard

& Co. had showrooms at 28, Berners Street off Oxford Street having moved from 62, Holborn Viaduct in 1894. Silber & Fleming Limited could be found at 56½ to 62 and 71, Wood Street, E.C. and also 2, London Wall, E.C. Jerome Thibouville-Lamy & Co. were established at 7, 9 and 10, Charterhouse Street. The firm of John Tritschler & Co. were at 85, Oxford Street (they did not move to 40, Great Russell Street until 1898), and Wales & McCulloch were at 20, Ludgate Hill and 56, Cheapside. Finally in this alphabetical listing Joseph Wallis & Son Limited were at 133 and 135, Euston Road.

Specialists in musical box repair work included Dawkins, Imhofs, Lateulere, Nicole Freres, Paillards, Joseph Fackler at 6, St. John's Square, and William Savage at 110, St. John Street until his death in 1897.

Nicole Freres, having taken over the remainder of their house at Ely Place as warerooms, stocked large numbers of *Polyphons*, the discs of some of these instruments being as cheap as 5d. each. They also had no fewer than 1,000 cylinder musical boxes in stock. To handle the *Polyphon* sales, they formed a new company at the same address which was known as the Polyphon & Regina Music Box Company, which also undertook the repair and overhaul of these instruments.

Jacques Ullmann, partner with his brother Charles in the firm of Ch. & J. Ullmann of Paris and Ste. Croix, opened as a repairer and retailer at 9, Butler Street, Milton Street, E.C. and Alban Voigt, who stocked Symphonions, tackled all repair work at 14, Edmund Place. Voigt, incidentally, took over Paillard's interests when that firm closed its London office early in the present century.

Although this article purports to deal with the musical box in London, some account must be taken of the European environment in order to add in some measure, the balance to the picture. London concerned itself only with selling the product in the best possible and most profitable manner; Leipzig had to meet the demand of the many agents and wholesalers who were establishing musical box trade in the metropolis.

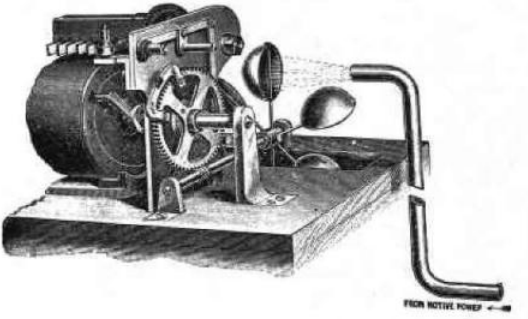
Leipzig was indeed leading the world in mechanical music in the closing years of the nineteenth century. In 1898, more than 3,000 hands were employed in the trade. Instruments were constantly being invented, perfected and improved upon. The products of Polyphon, Lochmann, the Adler and Euphonika firms exported to most parts of the world. However, because of the high protective tariff levied on these goods by the United States, sales to that country were restricted and most of the principal firms began their own factories in America.

We can now see how the centre of the musical box industry had shifted from Switzerland, first to France, then across Europe to Berlin, Leipzig and Austria. The Swiss naturally were most concerned about this loss of their trade and so, in an attempt to recoup some of their rights, several manufacturers formed themselves into a consortium. This was the Societe Anonyme Fabriques Reunies founded in 1896. Their first offices were at 12, rue Bonivard, Geneva, but they subsequently moved to 18, Quai de St. Jean. The group comprised the three firms of Rivenc, Langdorff and Billon, and thus they could trace their beginnings back to 1838. A London office was opened to introduce their disc-playing musical box to the British market directly and without having to pay an agent's commission. This was the *"Gloria"* available in both table and upright models. Several years later they brought out the *"Polymnia"* which was advertised as having "indestructible discs". The projections were in the form of dimples.

Towards the end of 1896, Martin Hirsch became the sole London agent for the *Troubadour* disc playing musical box made by B. Grosz & Co., Breitkopfstrasse 9, Reudnitz, Leipzig. Among the special features used as selling points were the "larger comb (with additional teeth) and metal discs". A repertory of almost one hundred tunes was available initially and the masters for each disc were said to cost the manufacturers £3 each to make. Hirsch's showroom contained several models ranging from the largest (six feet high) to the small table models.

Across Europe another of the seemingly endless legal wrangles concerning the disc musical box was taking place. Paul Ehrlich, in the newly adopted name of his company, the Leipziger Musikwerke, was claiming a monopoly in the use of star wheels for mechanical musical instruments. The case had come up in the summer of 1896 and Ehrlich had lost. He now appealed to the Court of Naumburg against the earlier decision. Considerable weight of objection to his appeal was lodged by the house of Lochmann (which denied to the Ehrlich factory all rights to forbid anybody to use star wheels as plectrums for the tongues of musical boxes) and other Leipzig and Berlin factories. It was, in fact, claimed that other makers had been using star wheels much earlier than Ehrlich. The court subsequently dismissed the appeal. And still the export trade with Great Britain prospered. The houses of H. Peters and Popper & Co. were expanding their intercourse with wholesalers in this country.

Imhof & Mukle orchestrions could be seen, heard and purchased at 110, New Oxford Street but if you wanted an orchestrion to fit into a steamship, yacht or inconvenient saloon, then you could direct your attention to the wares of Leopold Mukle at 92, Albany Street, Regents Park, - only a hundred yards or so from the site of the site of the old Colosseum where the Bevington Apollonicon used to perform in the 1840's and 50's. Leopold Mukle made orchestrions which were driven by compressed air instead of by electricity or descending weights as were those in Oxford Street. The compressed air was supplied by the bellows and impinged upon an anemometer-type windmill. Orchestrions, incidentally, were more popular with France than with England at this time, demand continually increasing. Leopold Mukle's factory was at Furtwangen, Baden, where the work was superintended by Joseph Mukle.



Atmospheric Propeller for Barrel Organs, invented by Leopold Mukle (Imhof and Mukle,

Mr. Alban Voigt dealt primarily with stringed instruments at 14, Edmund Place, but he entered the musical box trade by stocking the *Symphonion* and carrying, certainly in 1898, the largest stock in London. Fortunately his premises escaped the disastrous fire of November 19th, 1896 which laid waste several busy streets in Aldersgate.

The well-known wholesaler, Henry Klein, advertised widely to the trade and published numerous illustrated catalogues. He primarily stocked *Polyphons* and amusement machines. In the summer of 1897, he introduced larger models

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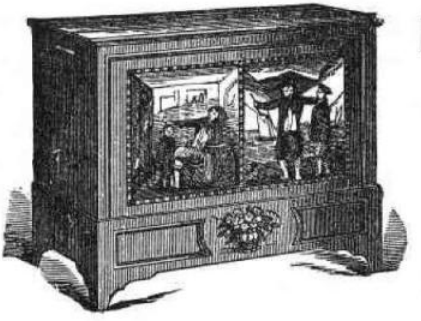
547, OXFORD STREET, W.C.

IMHOF & MUKLE,

GERMAN ORGAN Builders, MUSIC PUBLISHERS,



PIANOFORTE Manufacturers, MUSIC IMPORTERS,

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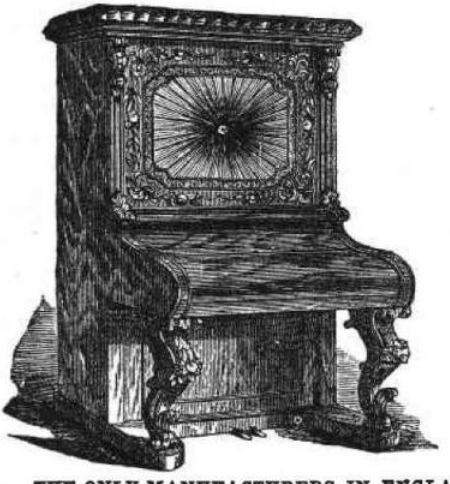

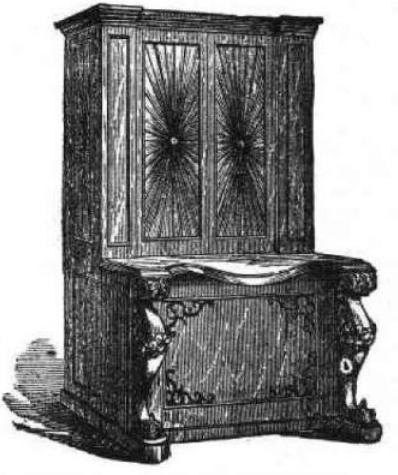

THE ONLY MANUFACTURERS IN ENGLAND OF SELF-ACTING INSTRUMENTS.

ORCHESTRION, the largest self-acting instrument ever made, possessing all the effects of a full orchestra, including Drum, Triangle, &c. ..... from 800 to 1,000 guineas.
EUTERPEONS, self-acting instruments, with Flutes, Oboes, Clarinets, Bassoons, &c. ..... „ 150 to 700 „
Self-acting FLUTE INSTRUMENTS, having all the pipes voiced like the Orchestral Flute, and of a beautifully rich tone (this class of instrument can never get out of tune) ..... „ 30 to 400 „
Self-acting ORGANS and MUSICAL CLOCKS of every description ..... „ 20 to 100 „

HANDLE ORGANS.

GERMAN HANDLE ORGANS, of a sweet, soft tone, suitable for Schools, Nurseries, &c ..... from 90 shillings.
PORTABLE ORGANS, with Trumpets, Flutes, &c ..... „ 20 guineas.
HANDLE ORGANS, with mechanical figures of every description ..... „ 2

PIANOFORTES, &c.

Self-acting PIANOFORTES, Upright Cottage size, with six barrels, which are removed from the top of the instrument; quite a new model, and differently made from any other, having also the usual finger action ..... „ 170 „
HANDLE PIANOFORTES in handsome cases ..... „ 10 „
COTTAGE PIANOFORTES, full compass, and all the latest improvements ..... „ 36 „
PICCOLO PIANOFORTES, full compass, cylinder fall, and all the latest improvements ..... „ 25 „
CONCERT FLUTES, with 8 German Silver Keys and Fittings ..... „ 1 „
FLUTE FLAGEOLETS, combining Octave Flute and Flageolet, with the Old Flute Fingering ..... „ 1 „
OCTAVE FLUTES, PICCOLOS, FLAGHOLETS, DUET and TRIO FLAGEOLETS, made to order.
ENGLISH CONCERTINAS, full compass, G to C, 48 Keys ..... „ 4 „
ANGLO-GERMAN CONCERTINAS (own manufacture, with the German Style of Fingering) ..... „ 30 shillings.

IMPORTERS OF NICOLE FRERES' MUSICAL BOXES.

MUSICAL SNUFF BOXES, playing 2, 3, or 4 airs ..... „ 14/6
MUSICAL BOXES, large size (from 18 inches to 22 inches long), playing 4, 6, 8, 10, or 12 tunes ..... „ 4 guineas.
PIANOFORTE MUSICAL BOXES ..... „ 8 „
MILITARY MUSICAL BOXES, with Drum and Peal of Bells, playing 6 tunes ..... „ 16 „

Every description of Musical Boxes repaired on the premises.

Importers of ALEXANDRE'S HARMONIUMS and ORGANINES, ORGAN MELODIUMS, ORGAN ACCORDEONS, TREMOLO FLUTINAS, ORGANOPHONES, FLUTINAS, GERMAN CONCERTINAS, VIOLINS, VIOLAS, VIOLONCELLOS, GUITARS, WIENER ZITHERS-EMMYLYNKAS, ROMAN and NEAPOLITAN STRINGS.
BARRELS marked with any selection of Music for German, French, or English Instruments.
ALL INSTRUMENTS manufactured by Messrs. I. & M. warranted to stand SEA VOYAGE and TROPICAL CLIMATES.

INSTRUMENTS BUILT TO ANY DESIGN. **REPAIRS DONE FOR THE TRADE.**

of the *Amorette* organette playing on 44 and 72 reeds and costing from five guineas upwards. The *Amorette* was made in sizes from 16 to 108 reeds and was the product of the famed Euphonika Musikwerke of Friedrich Listrasse 11, Leipzig. The company also produced a rather attractive and probably unique "orchestrion" or mechanical organ which was played by a perforated disc. The case resembled that of an upright *Polyphon* or *Symphonion* and contained 20 pewter organ pipes, a large drum, cymbal and ten-note glockenspiel, all backed up by 48 tuned steel teeth on a comb. This instrument was introduced at the end of the century and it seems as though few, if any, entered this country.

Gerald H. Murphy was showing the first piano fitted with an *Angelus* inner player. This had the roll-playing attachment fitted under the keyboard with the complete pneumatics hidden out of sight inside the piano case. The bellows protruded only nine inches out of the back of the piano case and the music roll could be watched as it played in a small housing to the right of the keyboard and below it.

But other pianos were available in London - electric ones and primarily the products of the Hupfeld house. These could be had with their own power supply so that they could be independent of the 'electric light current'. The supply was in the shape of wet-cell rechargeable accumulators made by the Berlin firm of Pfluger Accumulatoren-Werke, Akt.-Ges. one of several firms making batteries for musicwork.

Travelling into London, as your train slowed down into Broad Street (City) station, and provided that you were sitting with your back to the engine, you could see the large modern premises taken over in July of 1897 by Ball, Beavon & Co. Across the factory was written "Manufacturers & Importers of Musical Instruments, Wholesale Only". The firm had begun forty or fifty years previously as Ihlee & Horne, later becoming Ihlee & Sankey. But for the previous eleven years it had been Ball, Beavon & Co. at premises in Aldermanbury. But now the long move had been completed to 5, Skinner Street, Bishopsgate Street Without. On the four floors were all manner of goods and processes, one whole floor being devoted to stringed instruments. The first lift in London had probably been the "ascending room" at the Colosseum,; now they were becoming commonplace, although that in B.B. & C's was for goods, not persons.

The Leipzig firm of Ludwig & Co. (Ludwig & Wild) were seeking agents and representatives in London to sell their *Orpheus* disc musical box. The chief sales point of all these disc boxes seemed to concentrate not on portability or compactness, but to dwell on sheer bulk and hulk of the largest in the range. The *Orpheus*, for example, included a model 86" high, 30" wide, 20" deep and playing 22.5/8" discs on a comb of 220 teeth.

All was not well in Leipzig, though. Although the undoubted centre of the World's musical box manufacture, the total number of hands far exceeding that of the Swiss, petty squables, legal battles manufacturing problems, labour problems and, above all, the activities of disreputable companies abounded. In 1897 a steep rise in the price of steel threatened to reflect in the costs of musical boxes and their discs. In a manner strangely familiar to our 1968 ears, the workers were urged to "back Leipzig" and achieve more for their wages to help absorb the rising costs. With cheap Bohemian labour from across the nearby border, Leipzig managed to weather that storm.

Back in London a particularly fine summer's day turned out to have a sting in its tail for one Italian organ grinder. He persisted in playing his

Continued on page 363

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Shipment is made at buyer's risk; it must be stated whether shipment is to be made by goods train, express, or post.

Prices are for cash, goods value £8 or above, delivered carriage paid within England and Wales; Ireland and Scotland 2½ additional, ***including Packing*** in original case, if not quoted for especially. Extra cases and especial packing will be at buyer's cost and will not be taken back.

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All transactions for both parties to be closed at Manchester.

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No. 28.

To turn by hand, 30 notes, in rosewood case. Size, 7⅞ X 7¼ X 3½ ins. Tune 6½ ins. diameter. **16s. 6d.** Extra Tunes, **5d.** each.

No. 28s.

Self-acting, 30 notes, in rosewood case. Size, 7⅞ X 7¼ X 3½ ins. Tune 6½ ins. diameter. **£1 12 0.**

Extra Tunes, **5d.** each.

No. 40.

To turn by hand, 10 notes, in rosewood case. Size, 9⅞ X 6¼ X 5 ins. Tune 8¼ ins. diameter. **£1 5 0.**

Extra Tunes, **8d.** each.

No 41.

Self-acting, 11 notes, in walnut case. Size, 10⅞ X 9⅞ X 6¾ ins. Tune 8¼ ins. diameter. **£2 11 0.**

Extra Tunes, **8d.** each.

The price of each Instrument includes six Tunes.

No. 41r.

Self-acting, 41 notes, in walnut case. Size, 11 x 10 x 6½ ins.
Tune 8½ ins. diameter. **£3 0 0.** Sweet Tone. Ornamental Case.
Extra Tunes, **8d.** each.

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Self-acting, 46 notes, in walnut case. Size, 12 x 10¾ x 7½ ins.
Tune 9½ ins. diameter. **£4 5 0.** Pleasant Tone.
Extra Tunes, 1/4 each.

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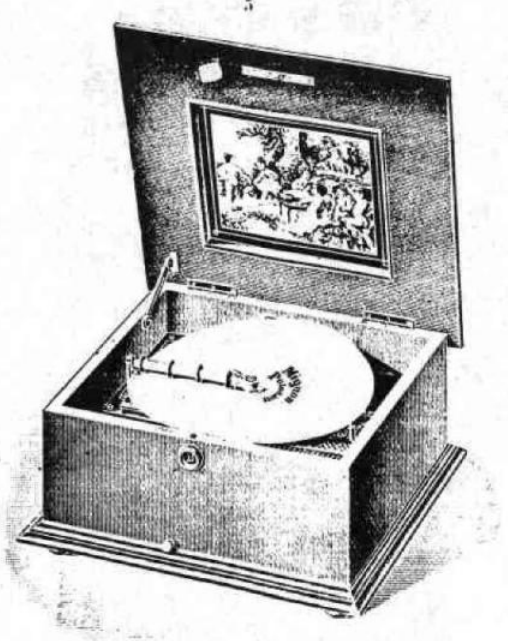

No. 42n.—Open.

Self-acting, sweet and loud in tone, 56 notes, walnut case Size, 16 x 14⅜ x 8½ ins. Tune 11½ ins. diameter. £5 15 0.
Extra Tunes, 1/8 each.

No. 42r.

Self acting, 56 notes, walnut case. Sweet in tone. Size, 14¾ x 12¾ x 8½ ins. Tune, 11½ ins. diameter. £6 0 0. Extra Tunes, 1/8 each.

The price of each Instrument includes six Tunes.

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Same case and size as 42n., 112 notes. £7 0 0. Extra Tunes, 1 8 each.
Powerful and sweet in tone with Piccolo.

No. 43b.

Self-acting, 78 notes, handsome walnut case, inlaid marqueterie, grand
Size 21½ X 18½ X 10½ ins. Tune 15½ ins. diameter. £8 10 0.
Extra Tunes, 2'6 each. Large supply of Tunes.

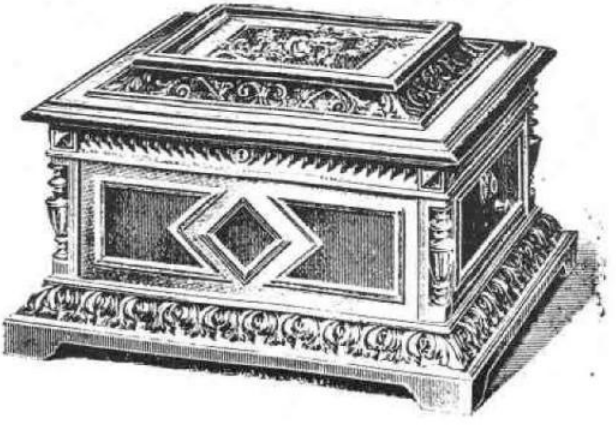
The price of each Instrument includes six Tunes.

No. 44.

Self-acting, 100 notes, walnut inlaid marqueterie, piccolo, splendid tone. Size, 21 x 21 x 12 ins. Tune 15¾ ins. diamer. **£12 0 0.**

No. 44d.

Same case and size as No. 44, 156 notes. Tune 15¾ ins. diameter. Excellent in Tone. Excelsior Piccolo. **£14 0 0.**



No. 45.

Self acting, 156 notes, walnut case, with marqueterie. Size, 22½ x 20½ x 14 ins. Tune 15¾ ins. diameter. **£16 10 0.**

No. 45b.

Self acting, 156 notes, extra finished case with gold ornaments, and black polished. Size, 22½ x 20½ x 14 ins. Tune 15¾ ins. diameter. **£17 10 0.**

Both instruments have a magnificient tone, in fact, one of the finest Polyphons made, and for their size cannot be surpassed. Large supply of Tunes. Extra Tunes for 44, 44d, 45, and 45b, 2/6 each.

The price of each Instrument included six tunes.

Latest Polyphon Novelties.

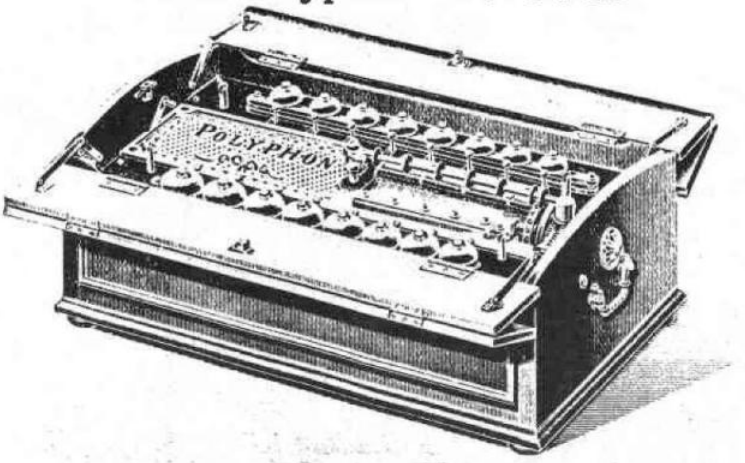
No. 48.

Self-acting, 112 notes, walnut case with marqueterie, also 12 chimes which can be switched off. Very sweet in tone. Size, 20½ X 18⅝ X 10⅝. Tune 14½ ins. diameter. **£12 10 0.** Extra Tunes, 2 6 each.

Spiral spring: spring unbreakable.

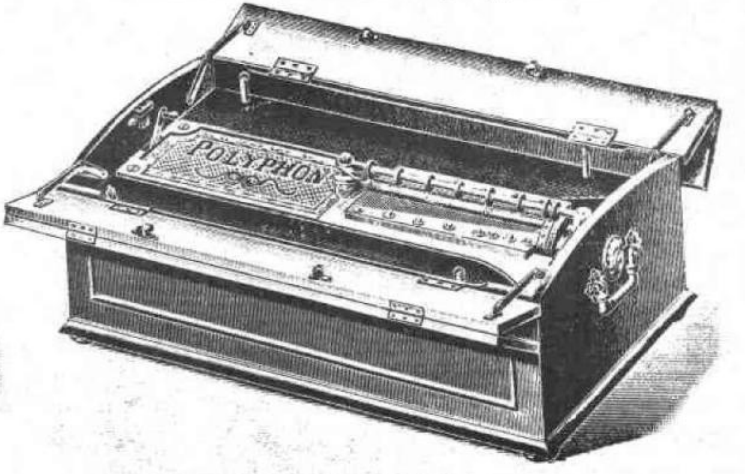
The price of each Instrument includes six Tunes.

Latest Polyphon Novelties.



No. 49

Self-acting, 120 notes, in rosewood case, with special constructed cover which is used for holding the plate. 16 chimes which can be switched off. Very sweet in tone and powerful. Size, 28½ X 18⅞ X 10⅞. Tune 22 ins. diameter. **£22 0 0.** Extra Tunes 5/- each. Spiral spring; spring unbreakable. Large supply of Tunes.



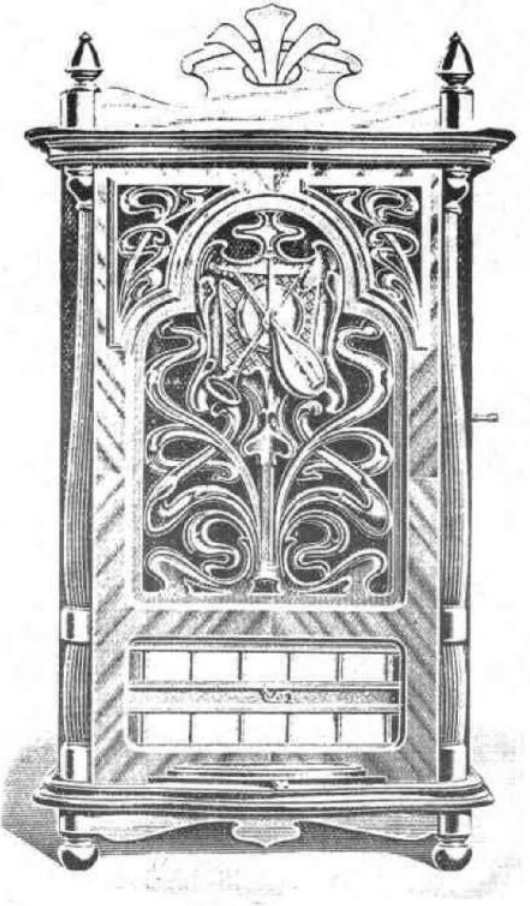
No. 52.

Self-acting, 159 notes, in rosewood case, constructed like No. 49. Most excellent tone. Size, 28½ X 16⅞ X 10¼. Tune 25 ins. diameter. **£22 0 0.** Extra Tunes 6/- each. Large supply of Tunes. Spiral spring; spring unbreakable.

The price of each Instrument includes six Tunes.

Latest Polyphon Novelties.

SELF-CHANGING POLYPHON.



EXCEEDINGLY ORNAMENTAL CASE.

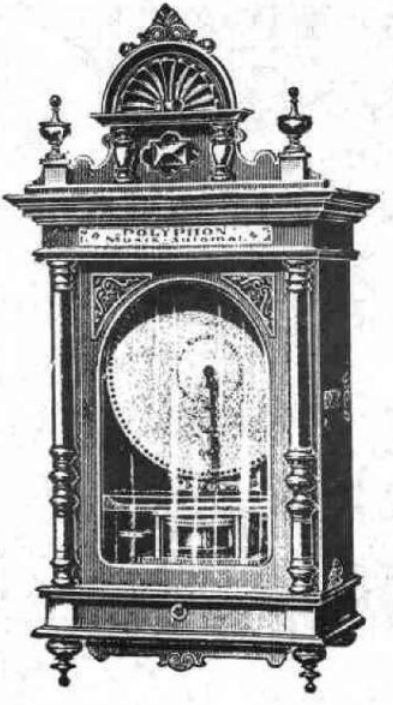
No. 50.

With 154 Steel Accromatic notes, in handsome walnut case beautifully carved. Automatic Tune Changing Device, the base holding 10 tunes, and by moving the little indicator underneath, the tune desired will play, then goes back to its previous position. Extremely sweet in tone. Size, 50⅛ X 27½ X 16¾. Tune 15¾ ins. diameter. **£31 0 0 including 10 Tunes.** Extra Tunes, 2/6 each. Large supply of Tunes. Spiral spring; spring unbreakable.

The price of this Instrument includes ten Tunes.

Automatic Polyphons.

With Coin-Slot device or for private use.



No. 103u.

Automaton, 78 notes, in walnut. Size, 45 x 24½ x 15 ins. £14 0 0.

With ornamental eight-day clock on top. **£15 0 0.**

Tunes 15¾ ins. diameter. Extra Tunes **2 6** each.

Each Automaton is arranged so as to play once or twice for **One Penny.**

The price of each Instrument Includes six Tunes.

No. 104.

Automaton, 120 notes, in walnut.

Size, 52 x 28 x 16 ins.

£17 10 0.

Also with flat Cash Drawer instead of bottom feet and spring carrying wheel

£17 12 6.

Extra Tunes, 3/6 each.

Tune 19⅝ ins. diameter.

104u.

Automaton with ornamental **Eight-day Clock,** 120 notes, in walnut. Tune 19⅝ ins. diameter. **£18 10 0.**

Extra Tunes **3/6** each.

Also with flat Cash Drawer instead of bottom feet and spring carrying wheel

£18 12 6.

Both instruments have a grand tone. Tunes played complete. All the latest Tunes. To stand or hang up.

Each Automaton is arranged so as to play once or twice for **One Penny.**

The price of each Instrument includes six Tunes.

No. 105.

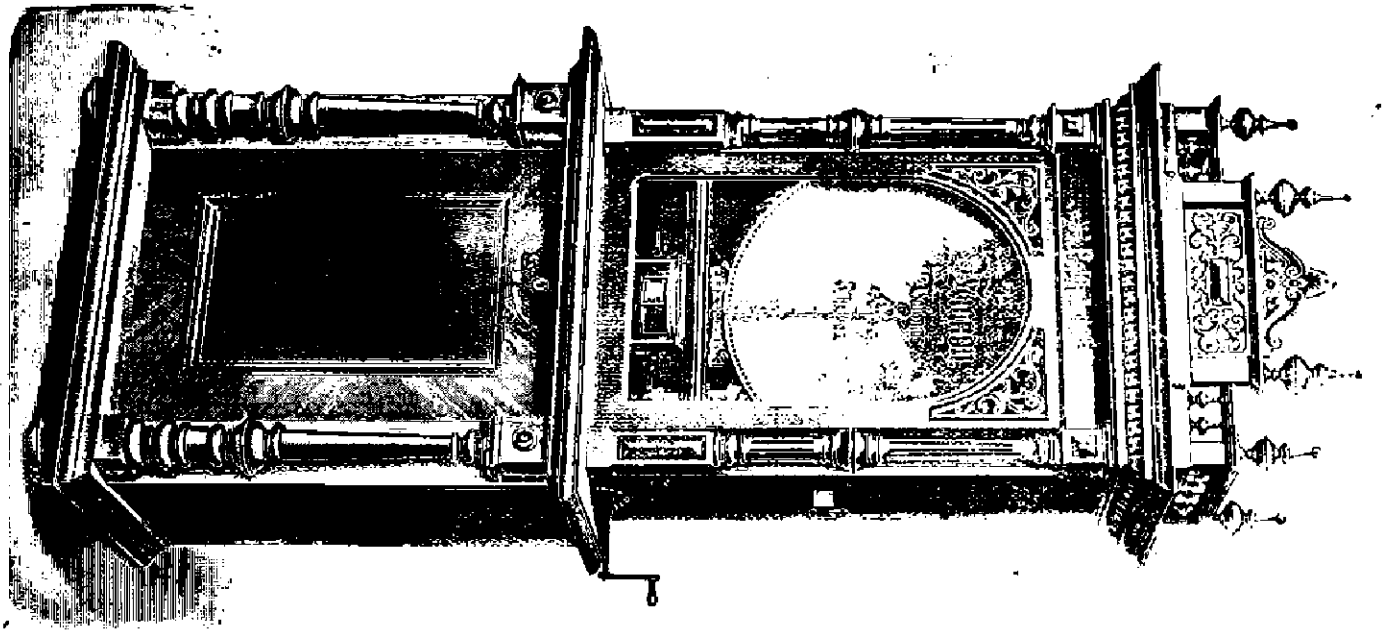
Automaton, 159 notes, in walnut. Size, 60 x 32 x 16½ ins. Tune 25 ins. diameter.
£26 10 0. Extra Tunes 6/- each.

It is one of the most glorious and sweetest toned instruments ever made. Each tune plays for about two minutes. A special feature is the playing of the complete tune, not merely fragments. Large supply of all the latest Tunes.

Each Automaton is arranged so as to play once or twice for **One Penny.**

The price of each Instrument includes six Tunes.

P.S.—Can be supplied for private use with beautiful inlaid marqueterie front instead of glass front, at 36/- extra.



No. 105s.

Same Instrument as No. 105, but with Cabinet containing space for keeping the Tunes. Size, 86½ x 31¼ x 19½. Price, **£35 0 0** including 6 Tunes.
Each Automaton is arranged so as to play once or twice for **One Penny.** **The price of each Instrument includes six Tunes.**

For description see page 13

No. 6g.

Automaton, 118 notes, also 16 bells. Walnut case. Entirely new style.
Size, 57¾ X 32¼ X 18½ ins. Price, including 6 tunes, **£23 10 0.**
Tune 22 ins. diameter. Extra Tunes **5/-** each.

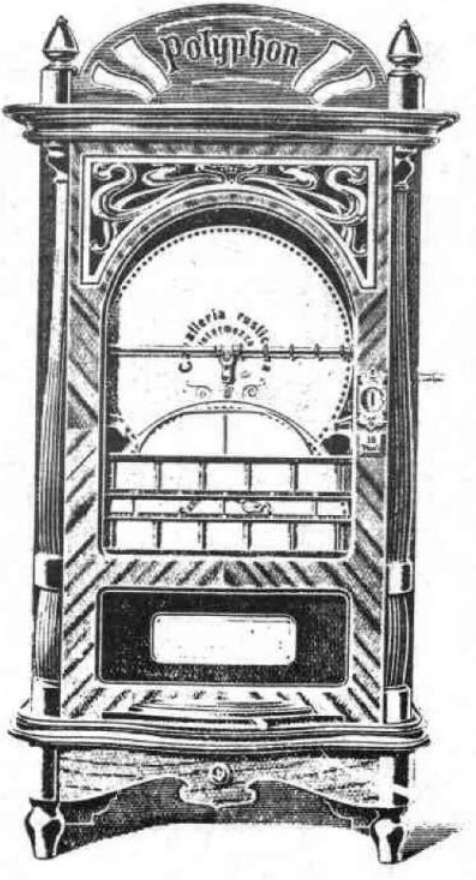
No. 6r. – Exactly the same Instrument as **6g**, but instead bells chimes. The bells or chimes can be switched off. The accompaniment of bells or chimes produces a most pleasing and wonderful effect. The tone of both Instruments is extremely sweet, powerful, and attractive.

Each Automaton is arranged so as to play once or twice for **One Penny.**

The price of each Instrument Includes six Tunes.

Latest Polyphon Novelties.

NO NECESSITY FOR CHANGING TUNES.

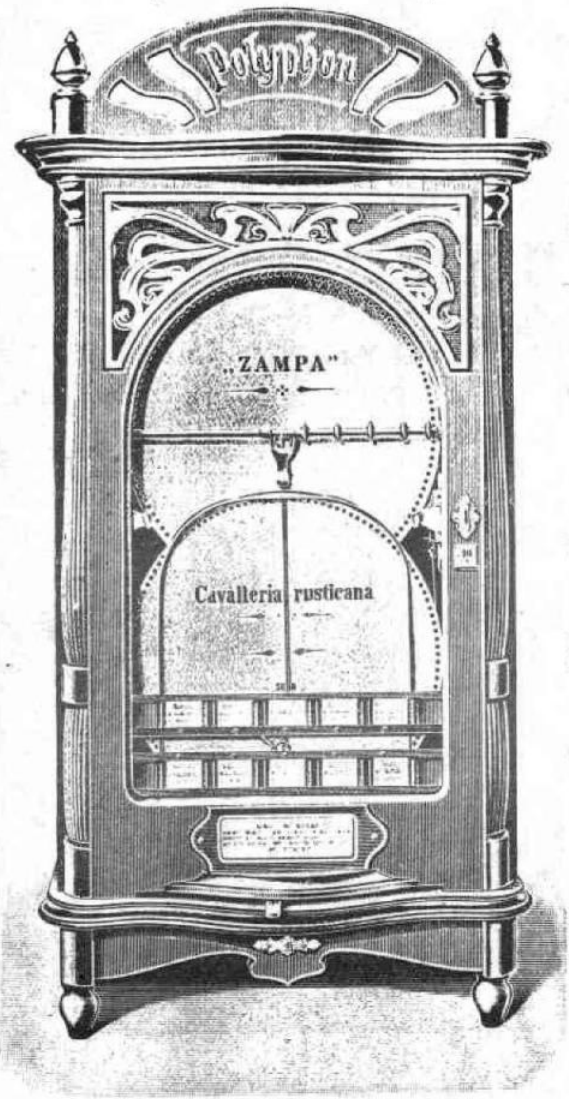


No. 51.

154 notes in beautiful walnut case, entirely new style, Automatic Tune Changing Device, the base holding 10 Tunes. The titles of the same are plainly shown in front of the instrument and by moving the indicator to the tune which is desired to be heard, the mechanism will bring up the respective tune sheet, play it and then go back to its old position. Extremely sweet in tone. Size, 50½ x 27⅞ x 16½. **£31 0 0** including 10 Tunes. Tune 15¾ ins. diameter. Extra Tunes **2/6** each. Large supply of Tunes. Spiral spring: spring unbreakable.

Each Automaton is arranged so as to play once or twice for **One Penny**.

The price of this instrument includes ten Tunes.



No. 4.

118 notes, in beautiful walnut case

Entirely new style.

The mechanism is just as easily and simply constructed as No. 51.

The base holds also 10 Tunes.

The new spiral unbreakable spring is also used by this instrument.

The tone is exactly like the instrument No. 104. Large supply of all the latest tunes.

Size, 57½ x 32½ x 19½ ins.

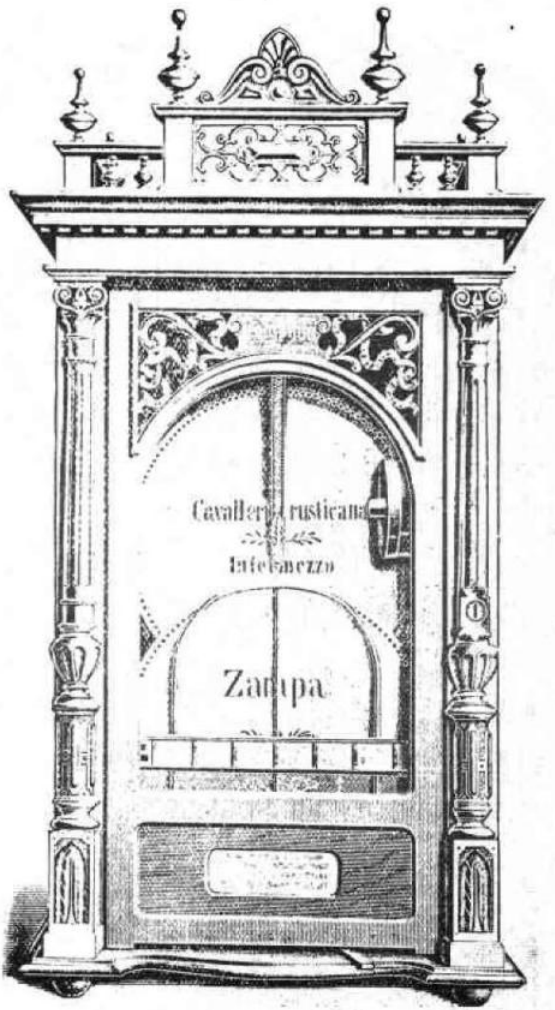
£34 0 0.

Tune 19⅝ ins. diameter.

Extra Tunes 3.6 each.

Each Automaton is arranged so as to play once or twice for **One Penny.**

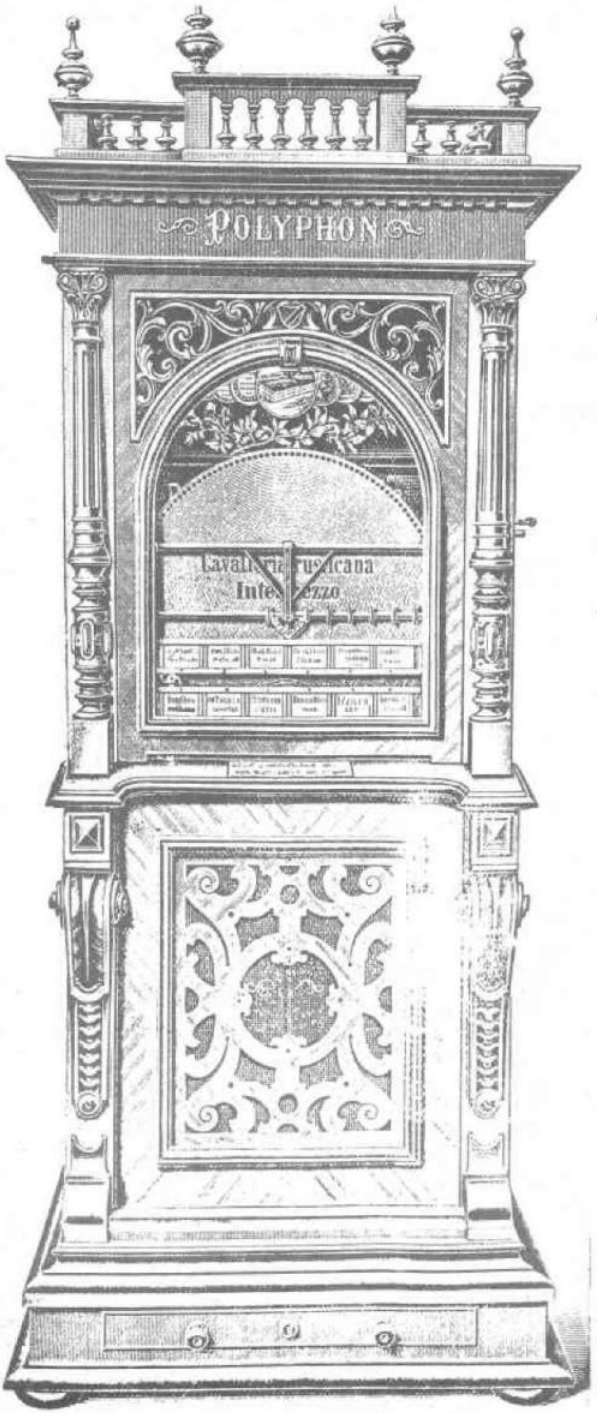
The price of this Instrument includes ten tunes



No. 2.

118 notes, also 16 chimes or bells. In beautiful walnut case. This instrument has the same construction as No. 51 and No. 4 only in proportion stronger, and can be supplied in similar case as the mentioned instruments by ordering Polyphon No. 5. The musical parts are same as Po'yphons 6G and 6B. Has an especially loud and sweet tone in consequence of the bells accompaniment. Size, 65½ x 36 x 20½ ins. Tune 22 ins. diameter. Spiral Spring. Spring unbreakable. The chimes can be switched off. Large supply of all the latest Tunes. The base holds 10 Tunes. Price **£45 0 0.** Extra Tunes 5/- each. Each Automaton is arranged so as to play once or twice for **One Penny.**

The price of this Instrument includes ten Tunes.



No. 1n.

Size :
95½ x 40 x 29¾

Net weight :
about 390¼ lbs

159 steel tongues.

With 12 self-changing & playing musical discs.

£75 0 0
including 12 tunes

Extra tunes :
6s. each.

This Automaton is constructed as simple as possible and its functions are everywhere accurate and perfect.

The harmony is similar to that of Polyphon No. 105 page 13, but much more powerful.

Walnut or oak, or Mahogany or Rosewood case £2 extra.

When ordering tunes for this automaton please to mention with program plates.

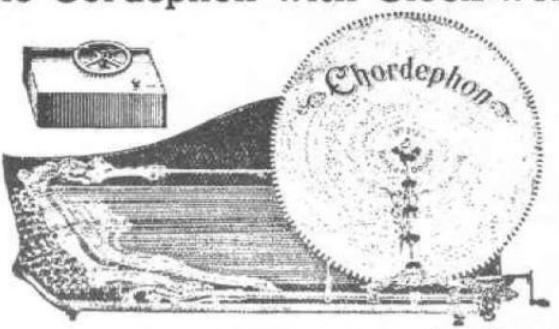
This automaton is a marvel of ingenuity. Can be illuminated by electricity. Estimate on application.

Zithers or Timbros.

For fixing on top of combs of Polyphons by which some very charming effects are obtained; it can be removed while playing.

No.		Price. s. d.	No.		Price. s. d.	No.		Price. s. d.
28s	...	2 6	44	...	5 6	118	...	13 0
41	...	3 0	45	...	10 0	105	...	16 0
46	...	4 0	103	...	11 6	54	...	16 0
42	...	4 6	47	...	13 0	1	...	16 0
43	...	5 6	104	...	13 0			

Table Cordephon with Clock-works.



44 Strings, mechanical zither with interchangeable tune discs. Dimensions in case, 27½ x 18 x 6¾ inch. Weight, 10 lbs. Diameter of tune disc 14 inches. Price of Table Cordephon with clock-work, £8 8 0. Tune disc. £3 4 0. Automatic and different designs supplied on application.

Walnut Automaton Stands.

With movable cupboard for tunes. Suitable for No. 103, 104, £4 4 0

Suitable for all the other larger Polyphon Automatons, £5 15 0

HUPFELD'S ELECTRIC PIANOS.

In Combination with His

MARVELLOUS ART-PLAYING APPARATUS.

UPRIGHT CONCERT GRAND. Guaranteed First-class Make.

Comprises 76 notes. By means of 6 Pedal Registers the following principal variations in Tone are obtained: Pianissimo, Piano, Crescendo, Mezzo Forte, Forte, Fortissimo. These tone shades cannot only be reproduced at different times, but they may be rendered at the same time, so that for instance the Bass plays Piano and the Treble Fortissimo, or many other combinations as separate chords or single notes can be emphasized, which feature has not been attained by any of the pneumatic piano play apparatus.

The grand tone, the most elastic touch, and the surprisingly beautiful expression of the Piano, and the artistically arranged tunes characterise the HUPFELD Electric Art Play Piano as the highest technical musical achievement of the present day.

A new model. Compass of the Patent Attachment 6¼ octaves
D till fis ' ' ' '

No. 65.—Black ebonized, or Walnut Case, with single electric sconces—

(a) Without attachment and electric sconces ... **£80**

(b) With attachment for connection with an electric light installation, continuous current up to 110 volts, including 6 endless tunes **£140**

(c) With attachment for connection with an accumulator, including 25 hours' accumulator and 6 endless tunes... ... ... **£150**

7 Octaves, 3 Pedals—Height 4 ft. 6 in.; Width 5 ft. 1 in.
Electric double Sconces **£1 10s.** extra. Marqueteris **£1 10s.** extra.

Amorettes.

No. 24.

Size, 17¾ x 14½ x 9 inches. Weight, net 10 lbs., gross 22 lbs. Diameter of tune disc, 12 inches. Price, **£2 10 0.** Tune disc, 1/6. 24 steel tone tongues. Loud, but pleasing music, adapted for house or restaurants, etc. Is adapted for accompanying singing and for dancing in small circles.

No. 24d.

Size, 18½ x 14½ x 10 inches. Diameter of tune disc, 12 inches. Weight, net 13 lbs., gross 25 lbs. 24 double steel tone tongues (48 tones).
Price, **£3 12 0.** Tune disc, 1/6.

No. 36.

44 steel tone tongues, (36 tones and 8 double basses). Size, 21 x 21 x 10½ inches. Diameter of tune disc, 17 inches. Weight, net 18 lbs., gross 35 lbs.
Price, No. 36, **£4 14 0.** No. 36d, **£5 19 0.** Tune disc, 2/6.

No. 36d.

72 tones (36 double tones). Size, 21 x 21 x 11½ inches. Diameter of tune disc 17 inches. Weight, net 20 lbs., gross 43 lbs. With 72 steel tone tongues and driven from the outside.

1. Very loud music well adapted through its strong tone for dance music.
2. Only indestructable steel tone tongues.
3. The tune disc is driven from the outer rim, not from the middle. By this contrivance a very even movement of the tune disc is assured, so that the music plays in exact time and a retarding or accelerating of the music is absolutely impossible.
4. A solid construction throughout, whereby a necessity for repairing can hardly ever occur.
5. Light in weight, therefore especially adapted for export.
6. Low price.

Hupfeld's Patent Electric Pianos.

(WORLD FAMED.)

THESE magnificent Pianos, with everlasting beauty of tone and of exceedingly smart appearance represent, in combination with the newly improved "Hupfeld Patent Electric Attachment, the highest perfection of the new branch of Piano Making—that of Self-Playing Pianos.

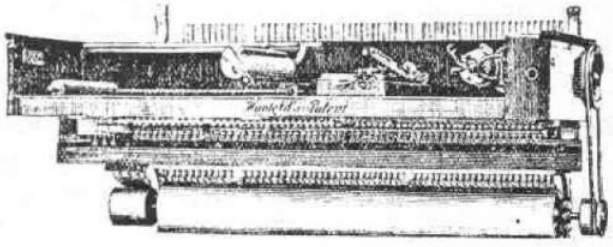
Every Hupfeld Electric Piano is provided with self-acting Forte and Piano Pedals, by which means the music attains that fine expression as if performed by the greatest artist.

These unparalleled instruments meet the wishes of every lover of music, be he musician or not. As the Self-Playing Attachment does not interfere in the least with playing the instrument in the ordinary way, these Pianos unite the qualities of the ordinary Piano with the capacity of rendering enjoyment with most delightful music to those who have not had time or opportunity to study the Art of Piano Playing.

These advantages place this Piano in the position to be the attraction of every society circle either in Drawing Room, Club, Concert, or Dining Hall, Hotels and other places of recreation.

All classical, sacred, operatic, popular, dance and other good modern music is arranged, of which complete lists are issued.

Hupfeld's Patent Attachment (Separate)



We also undertake the fitting of the Separate Attachments to any upright or horizontal Grand Pianofortes.

Pianos that are already in use may also be fitted with it. Such instruments, without sacrificing any of their pre-existing qualities, and which may have been used either a little or not at all, gain new charms through the addition of such an apparatus. Stress must again be laid on the fact that this apparatus does not act detrimentally.

It is explicitly pointed out that it is not advisable to put the apparatus in any but a **really first-class instrument,** as the superb qualities of the apparatus are fully brought to light only when the Piano possesses a good repeating mechanism; otherwise the playing is not satisfactory. For this reason, principally, proposals for putting the apparatus into inferior instruments are declined.

In ordering such apparatuses kindly state: (1) the color of the instrument: (2) the motive power for the apparatus; (3) the proportions. In order to determine the latter, take out the upper mechanism of the Piano, lay a strip of paper over the **ends** of the keys, at the **iron-frame,** and mark the middle of each note by strokes. Mark the **C** in both bass and treble with letters.

I.	For Turning with Crank	**£30 0 0**
II.	For connection with an existing electric light installation continuous current up to 100 volts.	**£58 0 0**
III.	For connection with 25 hours' accumulator, including accumulator	**£66 0 0**

Prices include Fitting. For Grands, £8 extra.

Hupfeld's "Self-Playing Electric Pianos."

Awarded with highest prizes at 14 World's and Trade Exhibitions.

STYLE I.—OVERSTRUNG COTTAGE PIANO.

No. 60.—Black ebonized, Rosewood or Walnut and Marqueterie Case, full compass, iron frame, trichord throughout, ivory keys ... ...

(a) Without attachment and electric sconces £46

(b) With attachment for connection with an electric light installation, continuous current up to 110 volts., including 6 endless tunes ... £96

(c) With attachment for connection with an accumulator, including 25 hours accumulator and 6 endless tunes £106

7 Octaves—Height 4ft. 1in.; Width 4ft. 9in.

Compass of the Patent Attachment 5 Octaves, "C—c."

Endless Tunes, 7/- each. Long Tunes, per foot, 1/-; per meter, 3/4.

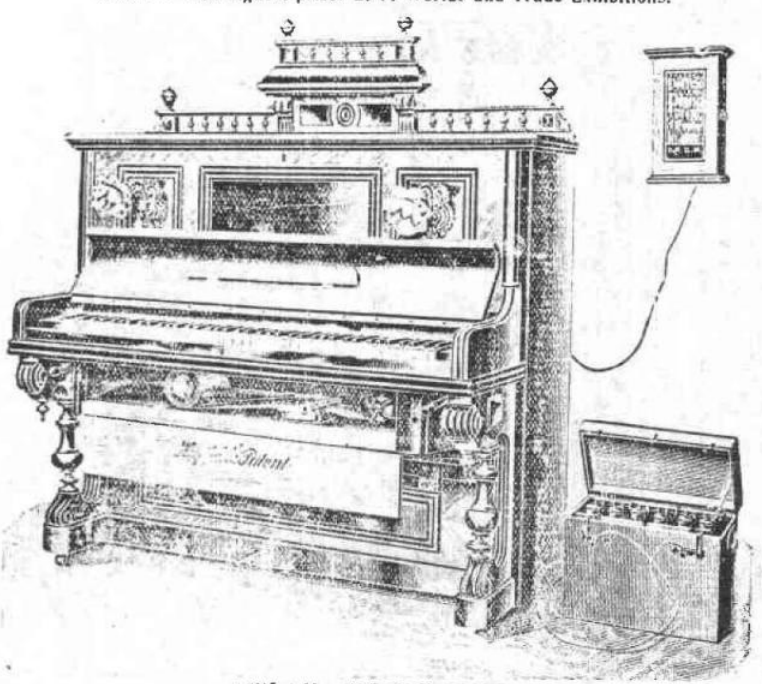
The motive power for the attachment is electricity. Where there is an electric light installation the Piano can be connected with the same. In case of absence of such an installation a battery or accumulator is furnished with the Pianos.

The "Hupfeld Pianos" are also supplied in cases of special design to match any any style of Furniture or for Yachts. Special construction for the Tropics.

Any well-known continental piano may be supplied with Hupfeld's Piano-Play Apparatus, for which estimates will be given on application.

Hupfeld's "Self-Playing Electric Pianos."

Awarded with highest prizes at 14 Worlds and Trade Exhibitions.



STYLE II.—UPRIGHT GRAND.

No. 61.—Black ebonized, Rosewood or Walnut Case, full compass, iron frame, trichord throughout, ivory keys, with single electric sconces ... ...

(a) Without attachment and electric sconces £50

(b) With attachment for connection with an electric light installation, continuous current up to 110 volts, including 6 endless tunes ... £100

(c) With attachment for connection with an accumulator, including 25 hours accumulator and 6 endless tunes £112

7 Octaves—Height 4ft. 3in.; Width 5ft.
Compass of the Patent Attachment 5 Octaves, "C—c."

No. 62.—Black ebonized, Rosewood or Walnut Case, with single electric sconces.

(a) Without attachment and electric sconces £60

(b) With attachment for connection with an electric light installation, continuous current up to 110 volts, including 6 endless tunes ... £110

(c) With attachment for connection with an accumulator, including 25 hours accumulator and 6 endless tunes £122

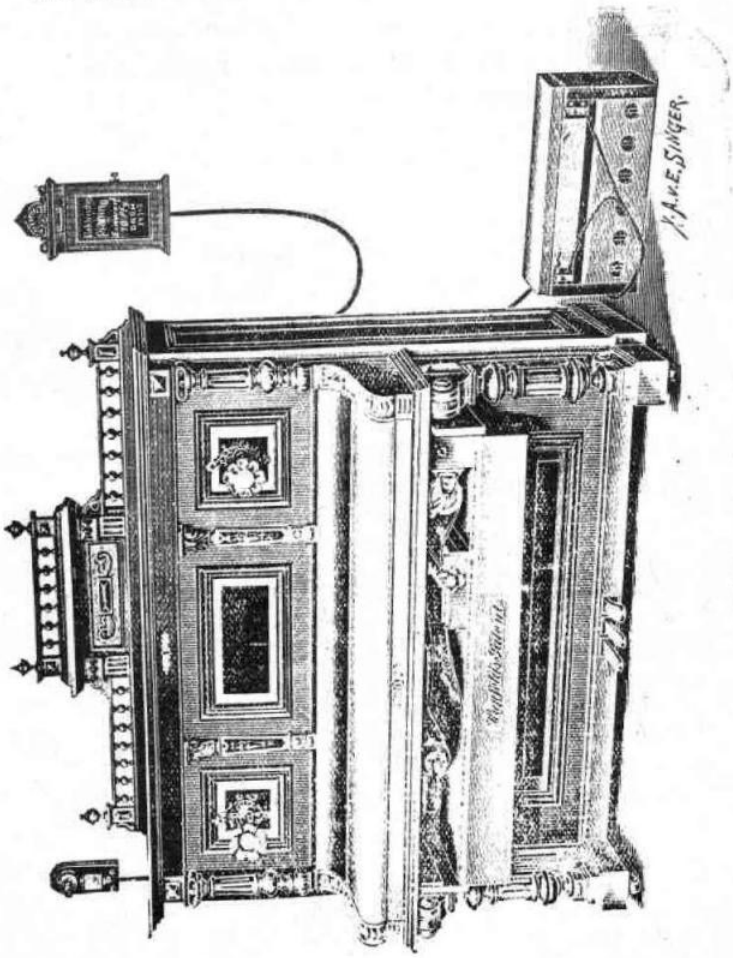
7 Octaves—Height 4ft. 5in.; Width 5ft. 1in.
Compass of the Patent Attachment 5 Octaves, "C—c."

Electric double sconces £1 10 0 extra. Marqueterie £1 10 0 extra.

Hupfeld's "Self-Playing Electric Pianos."

With Art-Play Apparatus.

THE MOST EMINENT FEATURE OF THE PRESENT TIME.



For Description see next Page.

Amorettes.

First-class instrument, played by crank movement, with steel tone-tongues and changeable tune-discs, made with 16 to 108 tones. The only instrument of the kind in which the durability and indestructibility is expressly guaranteed.

No. 16.

With 16 steel tone-tongues. Diameter of tune disc 9 inches
Size, 13½ x 10 x 7 inches. Weight, net 5lbs. gross 12lbs.
Children's instrument, but still of greater dimensions and more elegant finish than any other instrument of its kind produced.

Price, £1 2 0. Tune-discs, 6d.

No. 18.

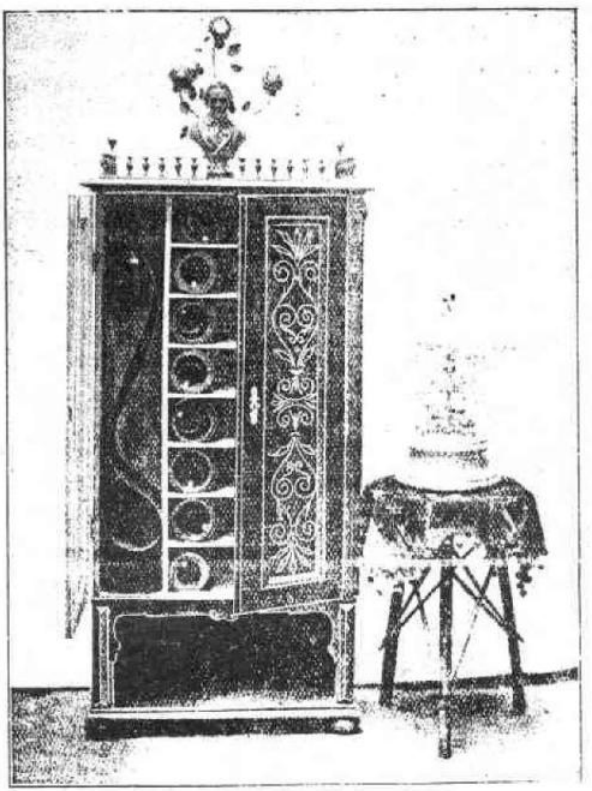
Size, 16½ x 12½ x 8 inches. Weight, net 8lbs. gross 15lbs
Diameter of tune-disc 10½ inches. 18 steel tone-tongues.
House instrument, likewise in greater dimensions and very elegant finish.

Price, £1 14 0. Tune-discs, 1/-

No. 18d.

Size, 17 x 14 x 8½ inches. Weight, net 10lbs. gross 15lbs.
Diameter of tune-disc 17½ inches.
18 double steel tone-tongues (36 tones) very loud, but pleasing music. Elegant finish

Price, £2 4 0. Tune-discs, 1/-



MUSIC CABINET.

For storing about 1500 feet of Music Sheets, in Walnut or Black Ebonized, £9 0 0, in Rosewood, £1 nett extra. (Figure on top not included).

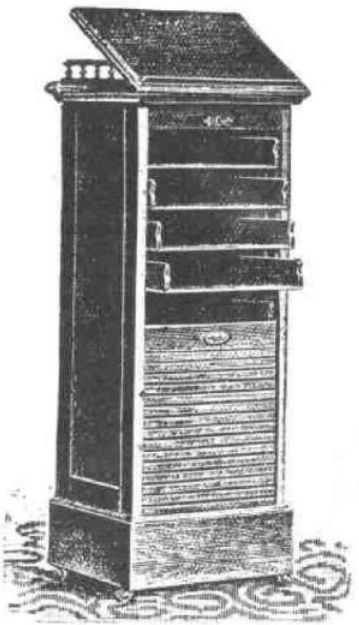
More expensive Cabinets, and of special design to match any style of Furniture, are supplied to order.

MECHANICAL SINGING BIRD-CAGE,

For private use.

With 1 Bird	£12	12 0
,, 1 ,, In superior cage	£13	13 0
,, 2 ,, ...	£14	14 0
,, 3 ,, ...	£16	16 0

The above can also be supplied with Coin-Slot attachment costing £1 5 0 nett additional.



The Empire Cabinet.

THE LATEST AND MOST USEFUL CABINET STAND.

When unlocking, the shutter will drop to the bottom, showing ten shelves which will slide out to the front. Very useful to keep Music, and for office use. The top of the desk can be raised up and then be used for Music Stand or Pulpit.

Smart ornamental case in Walnut, Ebony, or Rosewood, suitable for Drawing and Music Room. The Stand is on Castors.

Size, 48in. x 20in. x 18in.

Price, Black ebonized or Walnut, £6 6 0.
Rosewood, £7 0 0.

Imitation Walnut, £5 15 0.

Action of Piano Models,

Nos. 5 and 7,

AS PER FOLLOWING PAGES.

Upright Grand, Model No. 5.

Full Melodious Tone; fully guaranteed.

Italian Walnut or Ebonized, with marqueterie or engraving 4ft. 3ins. high.

With supporting columns (consol style), dull or bright polish.

Overstrung, 7 octaves, very fine ivory keys, excellent repeating mechanism, iron frame, full compass, trichord throughout.

Price, exclusive of top ornament, Model 5 ... ... £48 0

Top ornament, ... £1 10 0.

Drawing-room Upright Piano Model 7.

Beautiful modulating tone. Excellent workmanship. Fully guaranteed.
Italian Walnut or Ebonized. 4 feet 5 inches high.
With specially rich ornamentation.

7 octaves, overstrung, very fine ivory keyboard, excellent repeating mechanism, with iron frame for mechanism and brass hammer rest. Full corner pillars, etc. With full ornamented, gold-bronzed iron frame.

Most handsome Drawing-room Pianoforte.

Model No. 7 with top ornament	£60
Double Candelabra extra	12s.

Semi Grand.

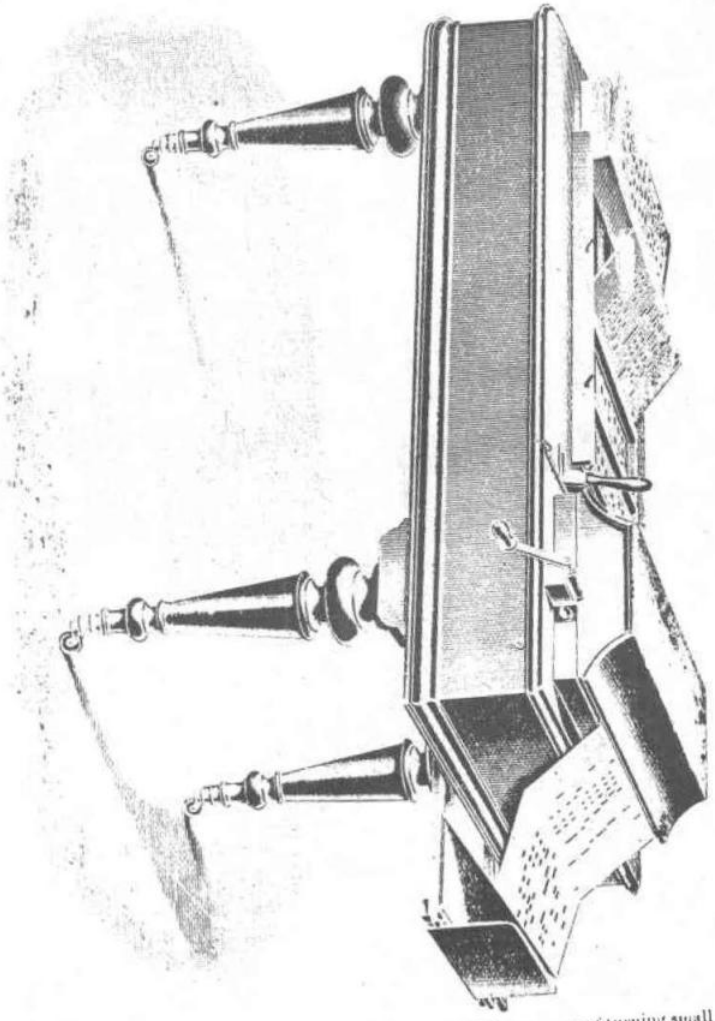
5ft. 10ins. long. 7 octaves with fine ivory keyboard, full, strong, very fine gold-bronzed iron frame, excellent approved repeating mechanism, beautiful bell-like tone, overstrung. With mechanism system, Erard or Collard. Very solid construction. Beautiful modulating tone.

Price, including Music Rack **£90 0 0.**

Handsome Engraving as per sketch, **35/-** each extra.

Length 6ft. 6ins. finish as above, **£110.**

Orchestral Grand.

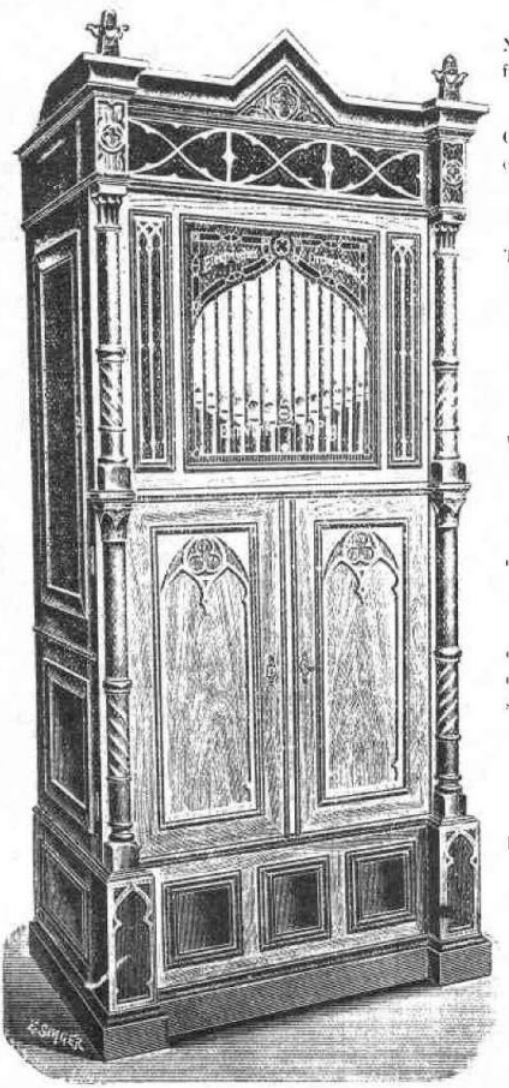


A semi concert grand without key board, and which by means of turning small handle and movement of lever, which acts like loud and soft pedal, everybody can render all the popular, classic, sacred, operatic music in a most brilliant manner with all the expression of a piano virtuoso. Charming Music. Admired everywhere.

Price, including 150 feet of Music, £52 10 0.

Electric Orchestrion.

With exchangeable "long" and "endless" tune-sheets of glazed press-board.



No equal as to cheerfulness and precision of music.

Comparitively cheap considering its great advantages over other orchestrions.

Tunes up to 70 yards in length.

Most improved, durable, and reliable construction.

Very handsome case in walnut or oak.

Plays dances, marches, popular operatic, classic, and sacred music.

20 different pieces can be arranged on one roll. For coin-slot very essential.

Height, 12ft.
Width, 4ft. 4ins.
Depth, 2ft. 7ins.

Price for affixing to main current, including 10 short tunes,

£240 0 0

Price including 25 hours accumulator

£252 0 0

Electric Orchestrion.

THE electric orchestrion constructed according to new systems has 5 registers with about 200 pipes, large and small drum, triangle, cymbal, and makes a striking impression on everybody listening to its strong powerful music and regarding the tasteful case. A principal preference of of this instrument compared with all other makes of that kind is the fact, that no rollers but tough tune-sheets of pressed-board, the same kind as in the "self-playing piano" are used, viz., either "long" tune-sheets rolling up to about 60 meters, or short "endless" tune-sheets; the latter can play one or several music-pieces one after the other, as long as it is liked, and need not be rolled up. They are therefore particularly adapted for dances and concert music. This orchestrion plays in a masterly manner marches, valses, polkas, as well as songs and whole overtures, and is, therefore, of great value not only for dance-music, but also for concert-music. The fresh, precise music, exceedingly steady in tone, of this orchestrion surpasses by far that of all similar instruments. As to the intonation of the pipes, the buyer's taste as well as the size of the room in which the instrument is to be placed will be considered, for instance, music soft and pleasant for the drawing-room, strong and full for hotels, restaurants, etc., loud and full sounding for dancing-halls. This orchestrion is a splendid substitute for 12–15 musicians; it is supplied in still larger sizes on special order. The tempo of the music can be easily changed and at will. The orchestrion is fitted with an accumulator thoroughly tested, the power of which lasts for about 25 hours of play; it is, therefore, possible to use the instrument without having electric light in the place. It is easy to charge the accumulator according to direction. The orchestrion need not be wound up, since set in motion by electric motive power, and is always ready to play, a circumstance of greatest importance for instruments provided with a **coin-slot.** The electric **coin-slot** legally protected is the simplest and best existing.

In consequence of the great simplicity and solidity of the "electric orchestrion," a **guarantee** for the instrument itself as well as for the tuning, the tune-sheets and the accumulator is given. The instrument is forwarded in two separate parts. It is an easy job to fix up the "electric orchestrion" its construction being so simple; only the two parts of the instrument need be put one on top of the other. For this reason, viz.— **greatest simplicity of construction** and **easy fixing up,** the "electric orchestrion" is quite particularly adapted for **export.**

Arrangement I.—Soft and delicate for drawing-rooms. Bourdon, bass and treble, æoline, vienna-flute gamba, fugara.

Arrangement II.—Strong and full for hotels, &c. Bourdon, bass and treble, viola di gamba, flute harmonique, salicional.

Arrangement III.—Loud and full sounding for dancing-halls. Bourdon with bass-flute, flute harmonique, viola di gamba, æoline, piccolo.

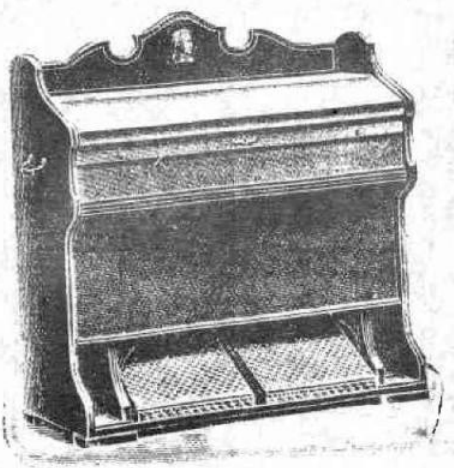
Harmoniums and Reed-Organs.

The following harmoniums, made after the German system, can be considered as of the best and latest manufacture.

The intonation of the harmoniums can be so managed that sound and fulness of tone may be regulated to the size and purpose of the room in which the harmonium is to be used.

All harmoniums and organs for tropical countries are constructed with regard to the climatic conditions in all parts of oak wood, and cost therefore 10% extra.

School-Harmonium.



Model A. Case of Oak or dull American walnut.

Size, No. 1. 33 x 25½ x 14 inches. Weight, No. 1. Net 56 lbs.
„ 2. 33 x 30 x 14 „ „ 2. „ 60 „
„ 3. 33 x 36 x 14 „ „ 3. „ 68 „

PRICES:

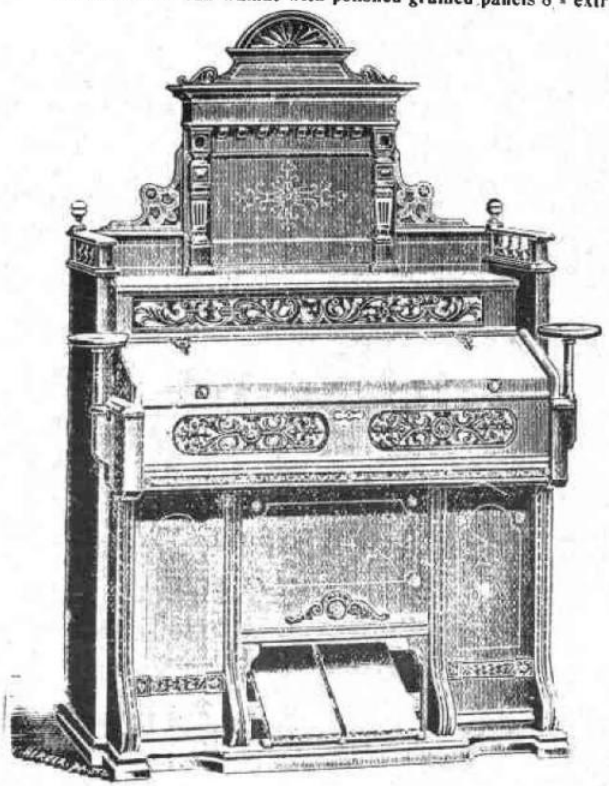
Model A.	No. 1.	**Harmonium,**	3½	octaves,	oak case,	1	set of reeds	£6	15	0
„ A.	„ 2.	„	4	„	„	1	„ „	£7	17	0
„ A.	„ 3.	„	5	„	„	1	„ „	£9	10	0

Forte-Register, not extra, 6.- Knee-Forte. 5.- Walnut Case, 4/-

Drawing-Room Organ.

American suction system.

Case of American walnut with polished grained panels 8/- extra



Size, 63 x 6¼ x 21½ inches. Weight, net 1 cwt. 2 qrs. Model G. 5 Octaves.

Model G.					Case of dark oak with oak panels.	Price.
No. 34	1	set of reeds with knee swell				£14 17
,, 35	1	,, ,,	1 register vox humana, knee swell			£15 13
,, 36	1	,, ,,	2 ,, ,,	,,	octave coupler	£18 0
,, 37	1	,, ,,	3 ,, ,,	,,	,, ,,	£18 16
,, 38	1½	,, ,,	3 ,, ,,		Diapason 8ft., vox coelestis 8ft., Melodia 8ft., knee swell	£18 16
,, 39	1½	,, ,,	4 ,, ,,		Diapason 8ft., vox coelestis 8ft., vox humana, Melodia 8ft., knee swell	£20 5
,, 40	1½	,, ,,	7 ,,		octave coupler, forte, diapason 8ft., vox coelestis 8ft., Melodia 8ft., vox humana, octave coupler, knee swell	£21 0
,, 41	2	,, ,,	4 ,,		Viola 4ft., diapason 8ft., Melodia 8ft., flute 4ft., knee swell for forte and full organ	£20 5
,, 42	2	,, ,,	7 ,,		Viola 4ft., diapason 8ft., forte I, forte II, Melodia 8ft., vox humana, flute 4ft., knee swell for forte and full organ	£22 10

Cottage Organs.

5 Octaves F-f. **NOVELTY!** **5 Octaves F-f.**

Very elegant walnut case, baroque style with rich carved work, nest-cover, note-desk, handles, brass sconce. Size, 150, 123, 60 cm.

No. CR, CCR, DR.

No. CR.—5 octaves, 11 registers, 2 set of reeds · 4 sections of tunes = 122 tunes = 11 registers, 2 knee-swells, 2 couplers. Bass-coupler, diapason 8 feet, melodia 8 feet, principal 4 feet, flute 4 feet, forte I, forte II, echo, piano, vox humana, treble-coupler, tune-swell, grand jeu. Net weight, 1 cwt. 3 qrs. ... ... £32.

No. CCR.—5 octaves, 12 registers, 23 sets of reeds · 5 sections of tunes = 150 tunes, 2 registers, 2 knee-swells, 2 couplers. Bass (2 octaves): diapason 8 feet, bass-coupler, forte I, piano vox humana, principal 4 feet. Descant (3 octaves): melodia 8 feet, voix celeste 8 feet, descant-coupler, echo, forte II, flute 4 feet, tune-swell, grand jeu. Net weight, 1 cwt. 3 qrs. ... ... £34.

No. DR.—5 octaves, 14 registers, 3⅔ set of reeds = 7 sections of tunes = 213 tunes with sub-bass, 14 registers, 2 knee-swells, 2 couplers. Bass (2 octaves): diapason 8 feet, principal 4 feet, sub-bass 16 feet, bass-coupler, piano, forte I, vox humana. Descant (3 octaves): melodia 8 feet, flute 4 feet, violoncello 16 feet, voix celeste 8 feet, descant coupler, echo, forte II, tune-swell, grand jeu. Net weight, 2 cwt. ... ... £39.

Packing 15s. extra.

New Century Phonograph.

Licensed by Edison-Bell & Graphophone Co.

A nice little Phonograph which reproduces clearly at the low figure of **15 -**

Type "QC" Graphophone

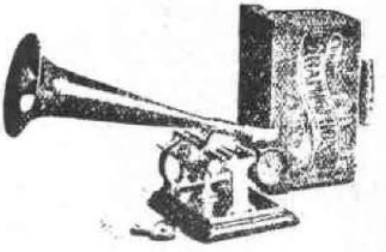
For "P" CYLINDER. Weight 6 lbs. Price £1 15 0.

Includes Reproducer, 10 inch Japanned Tin Horn, Winding Key, and Bent Wood Cabinet.

This is the regular Type "Q" Graphophone, as described, with the addition of a cabinet exactly like that supplied with the "QQ" machine.

Tpye "QQ" Graphophone

For "P" CYLINDER. Weight. 6 lbs. Price £2 5 0.

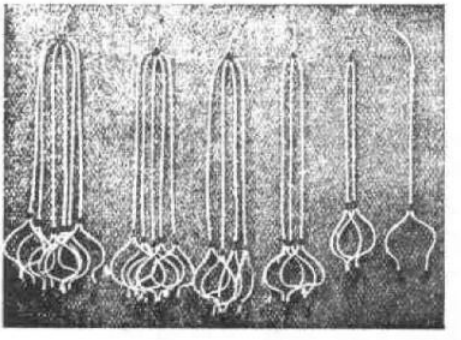


Includes Reproducer, Recorder, 16 inch Nickeled Horn, Winding Key, and Bent-wood Cabinet.

The mechanism of this instrument is identical with that of Type "P" before described, but the equipment is more elaborate. It has a cabinet of polished oak, bent to shape. The horn is nickeled, with curved spun (seamless) bell. A recorder is furnished so that records can be made without the purchase of additional fixtures. It is recommended as worth the slight difference in price.

Hearing Tubes.

Made of best quality rubber tubing hardened to a degree requisite for perfect requisite results, without in any way impairing its elasticity and flexibility.



Single hearing tube ... ... £0 2 0 | 3-way hearing tub £0 6 0
2-way hearing tube ... ... 0 4 0 | Each additional tube ... 0 1 3

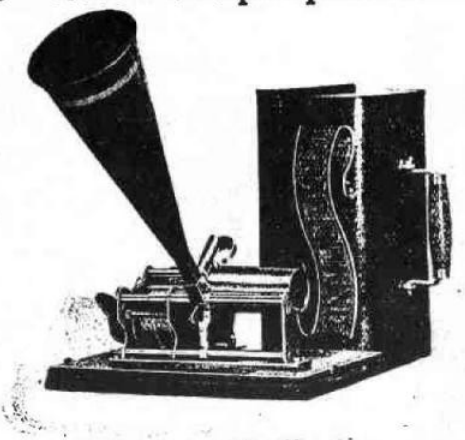
Rubber Tubing for hearing tubes, per yard ... £0 1 3

Nickeled Gallery.—A neat nickeled curved tube running around three sides of the Graphophone. with hearing tubes at regular intervals.

Price, with 6 hearing tubes, complete £1 0 0
Price, with 12 hearing tubes, complete 1 17 6

Type "BX" Graphophone.

THE "EAGLE"



For "P" CYLINDER. Weight 7½ lbs. Price £2 15 0.

Includes Reproducer, 10 inch Japanned Tin Horn, Winding Key, and Oak Hand Cabinet.

This is the well-known "Eagle" Graphophone which has enjoyed such wide popularity for several years. Many thousands are in use, giving perfect satisfaction. The cabinet is of polished oak, and has curved top. The motor runs through two cylinders at one winding.

A Recorder for the "Eagle" Graphophone is sold as an extra attachment.

Price £1 0 0

Type "AA" Graphophone.

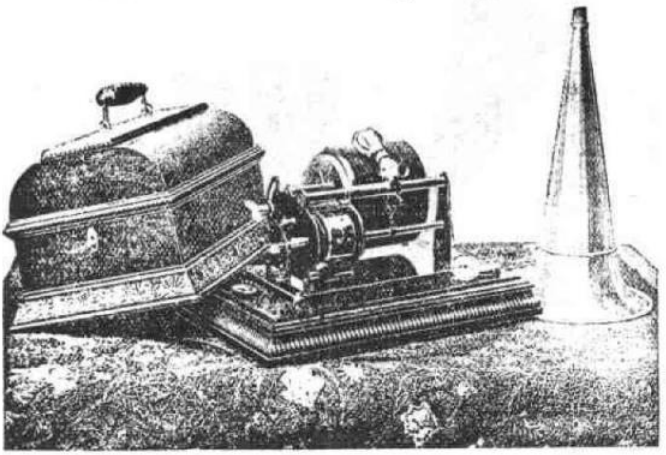
For "P" CYLINDER. Weight 9½ lbs.

Price £3 10 0

Includes Recorder, Reproducer, 10 inch Nickeled Horn, Winding Crank, and Ornamental Cabinet

For the first time this Graphophone is now listed in our Catalogue, being a recent product of our Factory. It has many of the features of the "Eagle" machine, but its cabinet is larger and more attractive, and the mechanism is underneath the main machine, secure from dust and damage. It winds with a crank instead of a key as in the case of the lower-priced instruments, and runs two cylinders at one winding. The horn is the same as that supplied with the "QQ" Graphophone.

Type "AB" Graphophone.



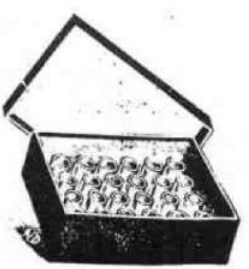
THE "COMBINIATON."

FOR "P" AND "G" CYLINDERS. Weight 14½lbs. Price £6 6 0. Includes Recorder, Reproducer, 14-inch Aluminium Horn, Winding Key, and Ornamental Hand Cabinet.

With this single instrument, costing about one-half as much as the lowest priced large-cylinder machine heretofore sold, its owner may now enjoy a large variety of selections at the small cost of "P" records, and also avail himself of the great volume and superior reproduction of the Grand records, whenever desired, at no additional cost than that of the records themselves.

The "AB" Graphophone is provided with a dial speed-indicator which by the position of a pointer enables the operator to tell at a glance the speed at which the machine is running. To adjust to any desired speed it is only necessary to move the pointer to the proper position on the dial. The Cabinet attractive in design and finish, the motor runs through one cylinder per winding.

Cylinder Boxes.



These boxes are made of strong pasteboard, with pegs for the cylinders. They are well made, and covered with dark material.

12-peg "P" cylinder box, **2/-**
24-peg "P" cylinder box, **4/-**

For **Grand** cylinders two styles are provided:

Pasteboard box with pegs for 6 "G" cylinders, **2,6**

Box with pegs for 6 "G" cylinders (canvas covered), **3,9**

Price of "P" Cylinders **2s.** each. Retail **20s.** per dozen.
Price of "A" Cylinders **6s.** each. Retail **70s.** per dozen.

Type "AD" Graphophone.

THE "ROYAL COMBINATION."

FOR "P" AND "G" CYLINDERS.

Weight 46lbs.

Price £16 16 0.

Includes Recorder, Reproducer, 14-inch Hammered Brass Horn, Winding Crank, and Ornamental Cabinet.

A Combination Graphophone of substantial construction and handsome design, being furnished with the same motor and cabinet as our Home Grand Graphophone.

Type "AP" Graphophone.

THE "ELITE COMBINATION."

FOR "P" AND "G" CYLINDERS. **Price £11 11 0.**

Includes Recorder, Reproducer, 14-inch Hammered Brass Horn, Winding Crank, and Ornamental Cabinet.

This machine is a type of Combination instrument furnished with a motor and cabinet similar to our Columbia Grand Type "AG."

This is a grand machine made on the lines of our popular "Columbia" model. It has a spring motor that runs through three Grand cylinders at one winding. It is particularly recommended to those who wish a substantial Grand machine at a reasonable price. So far as its recording and reproducing qualities are concerned, it is the equal of the other Grand types.

COIN-SLOT GRAPHOPHONES.

COIN-SLOT GRAPHOPHONES, reproducing a musical or other record when the proper coin is dropped in the slot, yield large returns on the small investment necessary.

Coin-slot Graphophones are furnished in three models

THE "EAGLE"
THE "COLUMBIA"
THE "COLUMBIA GRAND."

Each consists of a Graphophone of the model named, provided with coin-slot mechanism and cabinet. The cabinets differ in size and style, as described in the following pages. The "Eagle" model is furnished with spring motor only; both of the other models may be had with either spring or electric motor—the spring motor, however, being much the more popular.

A Coin-slot Graphophone equipped with spring motor, and a suitable assortment of records, constitute a complete outfit, ready to take in money.

With Graphophones equipped with a 2-volt electric motor, an accumulator, which comes as an extra, is required. Instruments arranged for the electric light current are, of course, suitable only for places where the proper current is at hand.

A record case or box is a very desirable adjunct to a Coin-slot outfit.

All Coin-slot Graphophones are arranged to operate from an English penny coin, unless contrary directions are given us at the time of placing the order. Machines to operate from any other coin can be furnished on notice.

Type "BS" Graphophones.

THE "EAGLE SLOT" GRAPHOPHONE.

FOR "P" CYLINDER. Weight 15lbs. Price £5 0 0.

Includes Reproducer, Horn as illustrated (or Single Hearing Tube instead of Horn at the option of the Purchaser), Friction Winding Crank, and Small Cabinet.

This style of Coin-slot Graphophone has been extremely popular ever since it was placed on the market. Many thousands have been sold—more, probably, than the combined sales of all other models of Slot Graphophones—and are everywhere giving entire satisfaction. The mechanism is simple and unlikely to get out of order. The patent friction winding crank prevents over-winding.

In ordering, be sure to specify whether Horn or Tube equipment is desired.

Type "AS" Graphophone.

THE "COLUMBIA SLOT" GRAPHOPHONE.

FOR "P" CYLINDER. Weight 28½lbs. Price £7 15 0.

Includes Reproducer, Horn as illustrated (or Single Hearing Tube instead of Horn at the option of the purchaser), Friction Winding Crank, and Small Cabinet.

The perfection of model, substantial construction, and other good qualities which have made the Columbia Graphophone so universally popular, are all found in this instrument. It is operated by spring motor. The cabinet is suitable for placing on a counter or table.

Graphophones of this model can be furnished with electric motor instead of spring motor when desired.

In ordering, be sure to specify whether Horn or Tube equipment is desired.

Type "SG" Graphophone.

THE "COIN-SLOT GRAND."

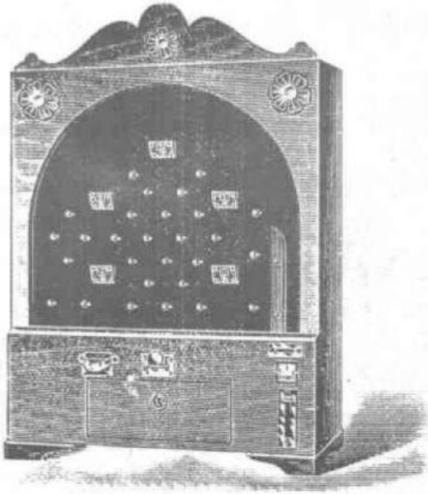
FOR "G" CYLINDER. Weight 92lbs. Price £23 0 0.

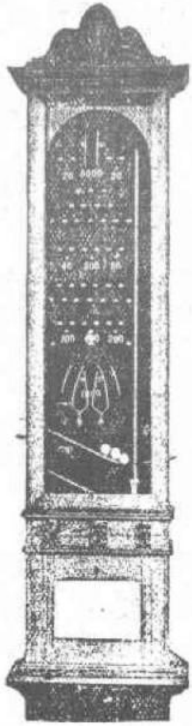
Includes Reproducer, 24-inch Nickeled Horn, Friction Winding Crank, and Large Cabinet.

The Columbia Grand Graphophone, fitted with an improved, self-acting, coin-controlled mechanism, is used to make this type. The instrument has spring motor, and has large cabinet which stands on the floor and requires no support.

Graphophones of this model can be furnished with electric motor instead of spring motor when desired.

AUTOMATIC GAMES OF SKILL.





Automatic Casino.

Place one penny in slot, and if shot skilfully into pocket 50, a check for cigar will be delivered. It shot into pockets 30 and 10, to be shot again. If shot into pockets 10 and 20, penny returned. A most interesting game, and good money-coining machine.

Price £6 6.

Automatic Bagatelle.

Delivers three balls for three shots. If ball shot into pocket 200, check for cigar will be delivered. If shot into pocket 100, the ball can be shot again.

Price £10 10s.

"NOVELTY."

Great Entertainer for Hotels, Clubs, Bazaars, Places of Resort & Homes.

Requires experience to be successful.

Size [illegible]

Price £1 10s.

New Automatic Shooting Range.

Latest Improved Model. ***Big Money Maker***

Well made in strong wood, Rosewood colour, with Gold Linings

Size 31 x 31 x 12 inches.

Price - - - - - - **£5 10 0**

New Stands to match, £2 5 0.

Electrifying Automaton.

NOVELTY.

Needs no particular care.
Always ready for use.
Size 16 x 12½ x 12.
Handsome Oak Case.
Very Profitable. Cheap and Useful.
Recommended by Medical Authorities.

A most useful article and money earner for :—

HYDROS, BOARDING-HOUSES,
HOTELS, CLUBS, . . .
PLACES OF RESORT, &c.

PRICE - - - - **£5 5 0**

(Including Packing Case).

. . Abridged List . .

of other Automatic Machines.

Automatic Cigarette Machines, from	£2	15 0
,, Chairs ...	2	10 0
Dice ...	1	10 0
,, Fortune telling	3	0 0
,, First aid	4	0 0
,, Hen (laying the golden egg)	7	0 0
,, Hand Strength (Grip)	3	0 0
,, Lung Testing Machine	5	0 0
,, Match Box	2	15 0
,, Perfume Machine	6	0 0
,, Pulsator Skill Testing Machine	2	0 0
,, Postcard Machine	6	0 0
,, Pier and Entrance Ticket Machine ...	8	0 0
,, Sale Boxes of all kinds of articles... ...	2	15 0
,, Strength Testing Machine	24	0 0
,, Sweetmeat Machine	3	0 0
,, Skittle Range...	10	0 0
,, Singing Birds...	14	0 0
,, Stereoscopic Picture Machine (Kalloscopt)...	5	0 0
,, Weighing Machines	25	0 0
,, Fist Power Testing (Hitting) Machine ...	6	0 0

Designs and particulars supplied of any of the above Machines, or other Machines. Special Lists or Designs French or other Continental Automatic Models or Advertising Novelties on application.

Continued on page 314

street barrel organ outside the home of Mr. Justin McCarthy, M.P. who chanced to be in his sick-bed at the time. The 'grinder was caught and awarded one month's hard labour for his efforts. No doubt that particular fellow had been carried away by the sentiments expressed by the Rev. H. Haweis who averred that "organ grinders are the men who

The firm of Paul Ehrlich had recently changed its name to the Leipzig Music Works and at their 57, Basinghall Street showrooms could be seen yet another behemoth musical box - the 7 ft. high Monopol *"Excelsior"*. November of 1897 saw the incorporation as a limited liability company of the house of Nicole Freres.

Jules Heinrich Zimmermann took up the London agency for the *Symphonion;* the Symphonion Company was not formed in London until 1900. Zimmermann was later to produce the *Fortuna* range of disc-playing musical boxes and also the *Adler;* this last-mentioned being a particularly fine and well-made machine.

With the introduction of the player reed organ and its great popularity, George Whight took up the agency for the *Aeolian* at their 225, Regent Street showrooms and soon got themselves involved in a law suit with the music publisher, Mr. Boosey, who alleged infringement of musical copyright in the selling of Aeolian rolls. "My Lady's Bower", "The Better Land" and "The Holy City" were the cause of the objection and judgement was found for Boosey on a technical point. In September 1899, the Orchestrelle Company bought Whight's business which had been sorely depleted by the legal action. In the space of a few years, the Orchestrelle Company was taken over by the American Aeolian Company, finally adopting that title itself in 1912.

Yet another copyright case beleagured Polyphons in 1898 when the firm of Henry Litolff's Edition of Brunswick sued the manager of Polyphon for the unauthorised utilisation of "Marche Lorraine", composed by Louis Ganne, a Frenchman. The case was a particularly interesting one for several technical reasons regarding the interpretation of the copyright law, the Bernese Convention and the involvement of a French musician's work. However, it suffices here to say that the case went against Polyphon, and the Court ordered that all discs, together with master plates, appliances for the production of the discs etc. should be confiscated, whether in the hands of Polyphon's or their agents anywhere in the

Amorette

ORGANETTE.

The only reliable Organette in the market. Fitted with *Steel* Reeds and *Metal* Rollers. Each Instrument and Reeds guar'nt'd. Interchangable discs
No. 36 with 36 Steel Reeds.
No. 24 with 24 Steel Reeds.
No. 18 with 18 Steel Reeds.
No. 16 with 16 Steel Reeds.
Superior tone. All latest Tunes published and added daily. Lists post free.

Wholesale Agent: **M. JESING,**
76, Newman St., Oxford St.

The POLYPHON

Plays over a Thousand Tunes, and is popular everywhere.

It furnishes Entertainment at Home.
In Public Places it can be made very Profitable.
In the Waiting Room it will entertain the Visitor.
It is strongly made, handsomely cased, and cannot get out of order.
Its Tone far surpasses any Disc Musical Box.
In this respect it has proved a revelation to all Lovers of Good Music.
The Polyphon Discs are made of Metal, are Indestructible, and are Moderate in Price. It plays all the Latest Music.

Write for Illustrated Catalogue, No. 20, sent post free.

Boxes from 16s. to 50 gs.

Every description of **Musical Box Repaired** and put in thorough order at most moderate charges. Materials for ALL Boxes.

NICOLE FRÈRES, Ltd., 21, Ely Place, London, E.C.

Geneva, Leipzig (Saxony), New York. ESTABLISHED 1815.

Nicole Frères, Ltd.

Invite inspection of the perfect

Interchangeable Music Box

Of which they are the Sole Makers.

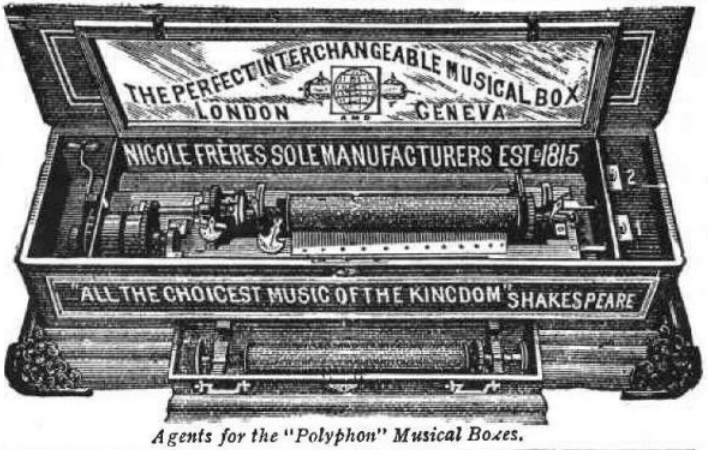
21, Ely Place, London,
GENEVA. Estab. 1815. [E.C.

MUSICAL BOXES

with Interchangeable Cylinders, by which an endless variety of the most delightful Airs can be produced at pleasure.

Every description of Musical Box Repaired and put in thorough order at most moderate charges.

Write for Price List No. 20, post free.



Agents for the "Polyphon" Musical Boxes.

world. So "Marche Lorraine" is a very rare disc on Polyphon if anyone should have it today. The decision of the Reiches Gerichts dismissed Polyphons' appeal against the verdict of the Royal District Court of Leipzig.

Back in London, the usual crop of large disc boxes were being displayed. Mr. Ernest Holzweissig opened his large warerooms in Newman Street and revealed a gigantic *Symphonion* on which he played Lohengrin's "Wedding Song". This vast model was mounted in a carved oak case and stood nine feet high. It included a set of bells and sold for thirty guineas. He also stocked the coin-operated *Kalliope*, which sold for about ten guineas, and the *Adler* as well as table models and *Amorettes*, musical chairs, decanters and other fancy musical goods.

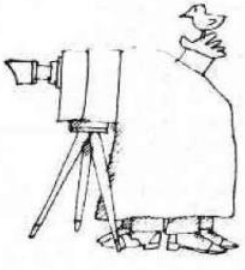
But for the largest disc musical box to be seen anywhere in London, one had to go to the showrooms of William Gerecke at 8 and 9, Goring Street, Houndsditch. Gerecke was agent for the *Komet*, and one model he showed was no less than eleven feet high playing discs almost 33 inches across.

To be continued.

SOCIETY PHOTOGRAPHER WANTED

Hitherto, we have not been able to feature photographic coverage of the many interesting items which have been seen at our Meetings. Nor have we been able to depict our many honoured and distinguished guests and speakers. In the past, a number of Members have offered to take pictures and send copies to your Editor for inclusion in the Journal. Unfortunately, few of these promises of help have been honoured.

It is now our intention to seek the co-operation of a Member who will be prepared to act as Official Photographer to the Society. Naturally it will be an honorary office and the Member will be expected to attend all Meetings and record events on film. He will then be expected to forward within reasonable time, 8" x 6" black and white prints of his pictures to the Editor. Preference will be given to Member photographers using 2¼" square film or larger. It would also be helpful, although not vital, if the Member lived near London. The task is a responsible one and reliability is more important than technical prowess. The Society may defray cost of materials if required. Please write to the Editor.



SOCIETY MEETING

THE SECOND Regional meeting of the Musical Box Society of Great Britain was held on Saturday, 23rd March at Nottingham by invitation of the Lord Mayor (Councillor A.F. Roberts, J.P.) and Corporation.

The meeting, arranged entirely by Committee Member John Entwistle, was held at the Castle Museum and formed the opening of a loan exhibition of musical boxes provided by Society Members. The display, tastefully and spaciously arranged in a large gallery on the first floor of the hilltop castle, former home of the Duke of Nottingham, will last until 27th April. Details of the Society are also on show.

Some 40 to 50 Members were present for the opening of the meeting at 2.00 p.m. by President Bob Burnett who announced an apology for absence from Cyril and Bertha de Vere Green who had been kept in London by an important prior engagement. The session opened with a talk by Member Alan Ridsdill entitled "25 years of Musical Box Collecting". He showed film and slides of some of the interesting boxes which he has seen, and provided a second opportunity for some of those present to hear Member Bruce Angrave's last wireless broadcast via a tape recording. This was followed by a Question Panel where queries from Members were answered by a team of experts comprising Henry A.J. Lawrence, Frank S. Greenacre, Jack P. Hall and Arthur W.J.G. Ord-Hume under the chairmanship of Dr. Burnett. Among the several interesting topics discussed was the manufacture of new combs. Henry Lawrence advised that the best available steel to use was "Crusader" brand which might be had from Listers Tools, Sovereign Road, Coventry, Warwickshire. One Member present intimated that he was about to start experimenting with the making of a comb and another Member (who had initiated the discussion by revealing that he owned a 6-cylinder interchangeable Nicole with all pins perfect but almost all comb teeth broken) begun to look a little happier.

A number of Members brought items for display and among these special mention should be made of the excellent display of singing birds, snuff boxes, seals, watches and automata shown by Member R.T. Cartwright from his collection. The Keith Harding Bookshop was in attendance and Keith also showed a nicely restored DuCommun Girod forte-piano mandolin box. Jack Hall from Westmorland caused much amusement with his mint condition Tanzbar which played 28-notes each on four reeds.

At 4.50 p.m. a special omnibus took those present to the Council House where the Committee Members were welcomed by the Lord Mayor and Lady Mayoress, and the Sheriff of Nottingham, Mr. H.J.H. Bryan and his Lady. Proving that it is not only the alleged experts who are confounded by temperamental automata, the Lord Mayor confided to your Editor that he had been hoping to exhibit his own Black Forest trumpeter clock (made by one of the famed Wehrle family) at the Museum, but on that very morning it had chosen to be struck down by the same pestilence as that which makes a perfect but nervous musical box incapable of performing properly in front of an audience. He hoped to have it restored and on show within a matter of days. The Lord Mayor and Corporation then gave a civic reception and tea to Members and Guests, after which Members returned to the Museum before the meeting closed at 6.45 p.m.

All those who attended must truly thank John Entwistle for his hard work and all the effort which went to make this meeting possible. It was no mean feat both to arrange the exhibition and convene the meeting single handed.

Society President Dr. Burnett enthusiastically displays a singing bird to the Lord Mayor and Lady Mayoress (left) and the Sheriff of Nottingham and his Lady.
Picture by courtesy of "Nottingham Guardian Journal"

Thibouville-Lamy & British Agents

by

Arthur W.J.G. Ord-Hume

THE association between the Paris firm of Thibouville-Lamy and the musical box is one which has evoked much conjecture from many collectors and historians. The boxes sold between 1860 and about 1880 were of excellent quality throughout, and many I have seen rival the contemporary works of Lecoultre and Nicole. Their provenance has been by recognised characteristics which occur consistently and which have tallied with the few boxes that have been found still to bear original tune sheets.

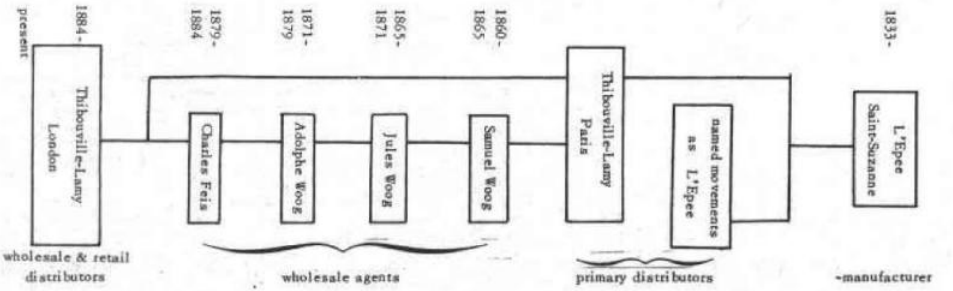
However, Thibouville-Lamy did not manufacture musical boxes, although they were once in such a position that their turnover from these must have rivalled that of many better-known makers. In the same way that Alfred Hayes and Keith Prowse sold barrel pianos which bore their names, but which they did not build, so Thibouville-Lamy sold boxes bearing their name which they did not manufacture.

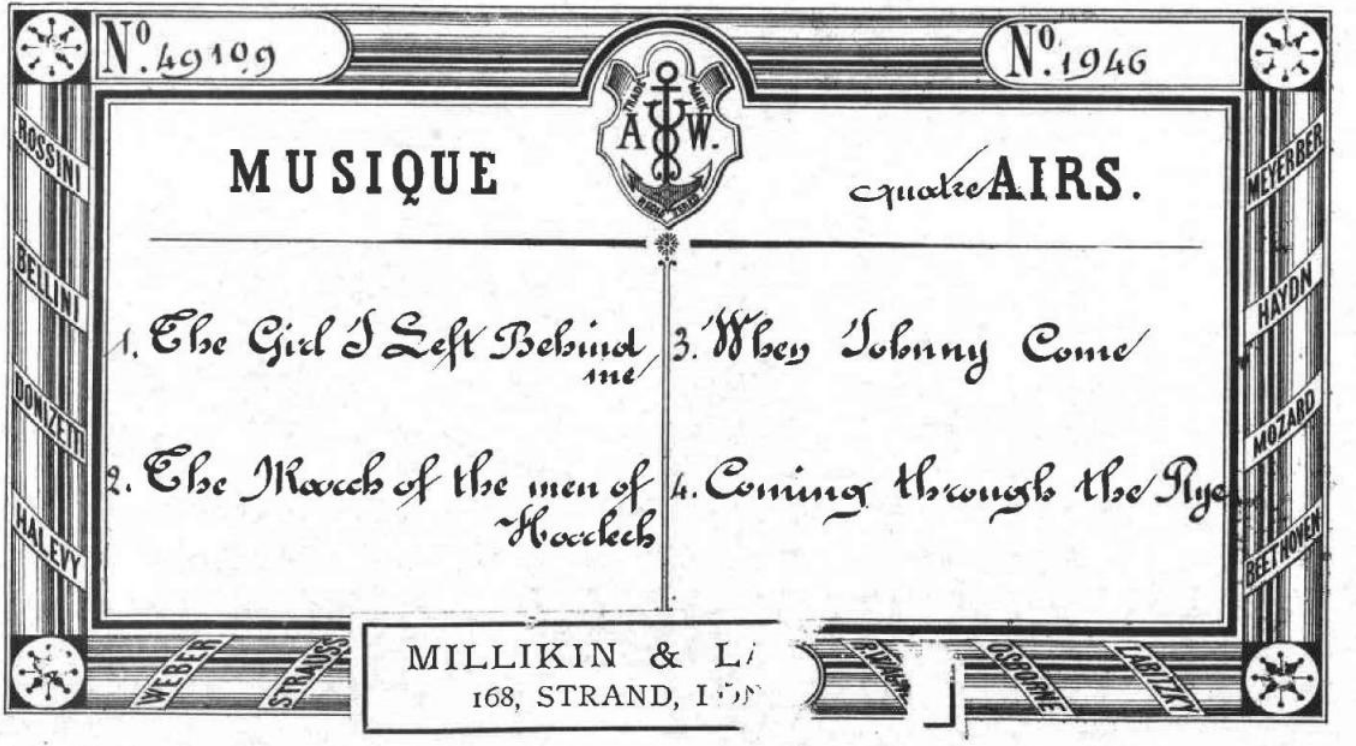
Thibouville-Lamy originally manufactured military band instruments in Paris. Desiring to extend their trade, Thibouville-Lamy set up factories in Grenelle and La Couture. They also set up a barrel organ factory at Mirecourt (the centre of that industry in France) and transferred a large part of their finishing process there. In this factory they produced the *Pianista, Organina Thibouville* and their range of serinettes and barrel organs. The Gavioli *Coelophone* was also built under licence. Their musical boxes were made under contract by Auguste L'Epee, a Swiss clockmaker and watchmaker who began making musical movements in Sainte-Suzanne (Doubs), France, during 1839.

Auguste L'Epee, born on September 8th, 1798 at Villiers in the Swiss Canton of Neuchatel, had been a director of the Japy clock-making firm at Beaucourt when, in 1839, he came to Sainte-Suzanne and became a partner in the musical box firm of Paur. Now P.H. Paur was a native of Montbeliard who went to Geneva to work at the making of musical box combs. In 1833, Paur came to Sainte-Suzanne with a number of Swiss craftsmen and set up a factory for the production of musical boxes. Six years later, and only three months after L'Epée joined him, he died having spent practically all his money and achieving very little. L'Epée decided to take over the business and combine all the skills of musical box making under one roof. This he achieved with limited resources, but his sensitivity to his trade, coupled with sound business sense, helped to secure success. First, he reasoned, he must challenge the market at its peak, and he thus began to break the hitherto reigning supremacy of the Swiss makers. He made musical snuff boxes, made movements to fit into watches, clocks, necessaires and household utilities such as plates and chairs. L'Epée continued to expand his factory, making the first children's musical boxes - the manivelles.

The products of the L'Epée industry were of a high order and in later years they were to be considered by the Swiss manufacturers as a serious rival to their own trade. L'Epée began by making musical watches and by the middle of the nineteenth century had established a thriving business. His work was not without setback, however, and he had the doubtful distinction of being the first person ever to fall foul of the musical copyright act, being accused in 1861 by Debain, the Paris music publisher (better known to us today for his Antiphonel keyboard player attachment) of infringeing printed music sheets by the arrangement of pins in a cylinder to represent the same music. Greater names than L'Epée were later to suffer from the same tyrannical interpretation of the Law (Boosey v. Whight, 1899; Henry Litolff v. Polyphonmusikwerke, 1899 to mention but two) which resulted in the revised interpretations agreed in 1901. But to return to the story.

The major part of the L'Epée output of musical boxes was contracted to Thibouville-Lamy. At this time Thibouville-Lamy maintained no sales outlet for their musical boxes in England and so, in 1860, a London importer of clocks and watches, Samuel Woog, of 4, Finsbury Circus, E.C. took up the British agency. Business in this line was so good that the following year Woog moved to the centre of the musical box trade in London - Ely


present
1884-
1879-1884
1871-1879
1865-1871
1860-1865
1833-
Thibouville-Lamy London
Charles Feis
Adolphe Woog
Jules Woog
Samuel Woog
Thibouville-Lamy Paris
named movements as L'Epee
L'Epee Saint-Suzanne
wholesale & retail distributors
wholesale agents
primary distributors
-manufacturer


No. 49109
No. 1946
A W
MUSIQUE
quatre AIRS.
1. The Girl I Left Behind me
2. The March of the men of Harlech
3. When Johnny Come
4. Coming through the Rye
ROSSINI
BELLINI
DONIZETTI
HALEVY
MEYERBER
HAYDN
MOZARD
BEETHOVEN
WEBER
STRAUSS
LABITZKY
MILLIKIN & L
168, STRAND, L

Place, Clerkenwell, taking premises at No. 32. All boxes which passed through Samuel Woog's hands were marked with the initials S.W. in an oval, stamped in the top left-hand corner to the right of the L'Epée serial number.

Upon the death of Samuel Woog in 1865, the business was continued by his brother, Jules Woog, at 10, Bartlett's Buildings and, between 1865 and 1871, Jules would appear not to have marked boxes which passed through his hands, unless he continued to use the S.W. punch; there is no evidence to support this, but there again no box has been seen bearing the mark J.W. and there are many Thibouville-Lamy boxes of the period which do not bear any Woog mark.

In 1871, the business was taken over by Adolphe Woog who was the son of either Samuel or Jules. His address is still 10, Bartletts Buildings and he remained in business as Thibouville-Lamy musical box agent until 1879 when the agency was taken over in the name of Charles Feis & Co. and the same address. During the period of Adolphe's management, all Thibouville-Lamy imported musical boxes were stamped with the letters A.W. in an oval exactly matching the style earlier used by Samuel.

Feis was superseded in 1884 when Thibouville-Lamy opened their London office at 10, Charterhouse Street.

An interesting corollary to the foregoing concerns a recent query from Member Jack Tempest who sent in for identification the tune sheet reproduced here. Here we have a classic example of a highly confusing identity. The musical box was said to resemble in every way the type associated with Thibouville-Lamy. The tune sheet bore the initials A.W. and the remains of a label were affixed to the lower part which read "Milliken & La....., 168, Strand, Lo....."

The tune sheet was one affixed to Thibouville boxes in place of the Thibouville original by Adolphe Woog in London. The tune sheet is therefore not a primary one, but an agents' one. The box was sold retail by Milliken & Lawley of 168, Strand, London. Now this firm were surgical instrument makers who also sold musical boxes and we can date the sale of the box within broad outlines. No. 168 Strand was also the address of the Strand Theatre. William Lawley opened up his musical box warehouse in the adjoining offices which formed part of No. 168 in 1868. Formerly the premises had belonged to a tailor and to a boot-maker. In 1870, the business became Milliken & Lawley, dealing in musical boxes and surgical instruments, additional premises being leased at No. 161a. The business continued at 168 Strand until 1879 when they moved a few doors away to No. 165. No. 168 was taken over as Galignani's Messenger newspaper office.

So we have Milliken & Lawley trading at No. 168 Strand from 1870 to 1879. We see that Adolphe Woog was Thibouville-Lamy's musical box agent from 1871 to 1879 and thus establish that this box must have been sold during that period.

There are several other more obvious cases of mistaken identity following on these same lines, the best known being Polyphons bearing the Nicole Freres label, the Sirion bearing the New Polyphon Supply Co. label and Paillard boxes bearing C. Voigt's tune sheet. There is also the *National* musical box which is in truth a Dawkins (incidentally, these are also to be found with Thibouville-Lamy tune sheets!) and the *Fidelio* bearing the Zimmermann label. American Orguinettes are also found bearing the *National* label and London address.

It was considered by some importers and agents that it was not the done thing to handle the sales of a box bearing the true manufacturers name and thus the changing of the tune sheet for a special one, with or without the Agents name on it, was practised. There are several obvious cases of this to be seen - one highly suspect tune sheet has a gold and black squared border which is solid and without any name on it at all - and, unless there is some clear means of narrowing down the identity of the box or of the final retailer of the box, there is little chance of ever appointing provenance. At the turn of the century, most cylinder musical boxes all looked alike and, indeed, many of the very early ones, although by different makers, share many common features whilst retaining anonymity through an uncommunicative tune sheet or the absence of one altogether.

Perhaps some Member may now care to open up efforts to date the L'Epee works by collecting the numbers of these Thibouville-Lamy boxes. There are enough of them about and many of the tunes will enable a fairly precise dating to be made.

Member Jackson Fritz has sent in this advertisement which appeared in *Munsey's Magazine* in the 1890's in America. The list of agents' names is most interesting.

DISTRIBUTORS

Albany	N. Y.	Frank W. Thomas
Allentown	Pa.	F. F. Kramer
Atlanta	Ga	The Cable Company
Baltimore	Md.	Kranz-Smith Piano Company
Boston	Mass.	Oliver Ditson Company
Buffalo	N. Y.	Denton, Cottier & Daniels
Chicago	Ill.	Lyon & Healy
Cincinnati	Ohio	Krell Piano Company
Dallas	Texas.	Will A. Watkin Music Company
Detroit	Mich.	Arnold, Robinson & Company
Easton	Pa.	Werner Music House
Grand Rapids	Mich.	M. M. Marrin & Company
Indianapolis	Ind.	Carlin & Lennox
Kansas City	Mo.	L. Rosenfield
Louisville	Ky	Finzer & Hamill
Los Angeles	Cal.	Bartlett Music Company
Memphis	Tenn.	O. K. Houck Piano Company
Milwaukee	Wis	Rohlfing Sons Music Company
New York	N. Y.	John Wanamaker
Omaha	Neb.	A. Hospe
Philadelphia	Pa	Blasius & Sons
"	"	J. E. Ditson & Company
"	"	John Wanamaker
Pittsburgh	"	S. Hamilton Company
Rochester	N. Y.	Mackie Piano & Organ Company
St. Louis	Mo.	O. K. Houck Piano Company
"	"	Mermod, Jaccard & King Jewelry Company
San Francisco	Cal.	Kohler & Chase
Seattle	Wash	D. S. Johnston Company
Toledo	Ohio	Hayes Music Company
Washington	D.C.	S. Kann Sons & Company
Worcester	Mass.	S. R. Leland & Son

The above list contains the names of a few of our distributors.

Write for catalogue and name of the nearest agent.

JACOT MUSIC BOX CO.,

33 Union Square,

NEW YORK.

The Oldest Music Box House in the United States.

from "Zeitschrift fur Instrumentenbau" (Officielles Organ der Berufsgenossenschaft der Musikinstrumenten-Industrie) edited by Paul de Wit in Leipzig, April 21st, 1890.

Translated from the German by
Lyndesay G. Langwill

A NEW ADVANCEMENT OF THE FABRIK LEIPZIGER-MUSIKWERKE, FORMERLY PAUL EHRLICH & CO. AT GOHLIS-LEIPZIG

THE *Ariston*, with its easily changed disc-shaped records, certainly belongs to the best and cheapest mechanical musical instruments. Well over 200,000 of these instruments and millions of records are already distributed throughout the globe, and therein lies the fascination that every nation rediscovers its national melodies on the *Ariston*. The *Ariston Record Catalogue* now includes nearly 4,000 musical compositions and, as already stated, no nation of the world is disregarded - even Zulu-Kaffir music is obtainable. The instrument owes its immense distribution to the ease of handling. With the circular record it was hitherto impossible to play pieces of any great length as only prescribed sizes could be set on the Ariston discs. Attempts have accordingly been made to remedy the defect by 'banded' type records and the *Ariston* so made that such records could be played also. But these long records have not been well preserved as a correct performance of them was impossible.

Paul Ehrlich, the inventor of the *Ariston*, has now designed a new record and an instrument which seems to be destined to play an important role in the realm of mechanical musical instruments.

The record is made in cellular, fan-shaped design and the individual fan sections are wound by a metal tube which, on the *Ariston*, is fixed to the middle of the instrument.

In playing such a 'fan-record', the composition begins with the lowest segment; all others are then drawn up gradually, one after another, and thus a piece of any chosen length can be played. The segments which have been played arrange themselves in precise order, one above the other, so that the record occupies less space than the ordinary *Ariston* record despite the longer composition which the fan-record can play.

The fan-record is as easily changed as the ordinary Ariston record and also revolves around a fixed middle point. The repetition of the fan-record is accomplished in the simplest manner - as soon as the last segment of the playing is completed, if one hooks the lowest part to the uppermost, playing then begins again as before. The playing of the record is absolutely secure

as they play from a fixed middle point and no deviation of the 'note rings' can occur. *(Paul de Wit here refers to the wear of the centre and drive holes which cause the disc to become eccentric and some of the notes to miss. Editor).* We have had the opportunity to in spect such an instrument and are astonished at the correctness of performance. The fan-record is a novelty which reflects all credit to the inventor and we wish it to be greeted with the same success as was the *Ariston* invention which has gained a triumphant circling of the World.

In the sphere of the mechanical music industry Ehrlich's tireless spirit strives ahead and if, today, in Germany this industry flourishes so well, one has to thank him first and foremost.

The opportunity is taken to announce that the Fabrik Leipziger Musikwerke vorm. Paul Ehrlich & Co. celebrates this year its tenth anniversary. May it prosper in the future as in the past.

EDITOR'S COMMENT: The foregoing article, which I turned up by chance in the British Museum, is the first and, so far, only evidence that Ehrlich ever made such an instrument. His patent for this is just one of a number of attempts by several makers to overcome the inherent problem of constant disc size. The advent of cardboard music, used by Richter on his Libellion musical box was the outcome of these early endeavours - and even that was not a great success due to the materials available at the time. Other systems experimented with were slotted discs, helicoidal discs which passed down through the musical movement, spiral bands and so on. In future issues we will examine some of these through the patents which were taken out for them by their erstwhile inventors.

I would like to express our gratitude to Member Lyndesay G. Langwill, author of "Church and Chamber Barrel Organs", for his enthusiastic help in translating this from the German. Belated birthday greetings are also due - he was 71 on March 19th.

loaned for reproduction by Member Keith Harding

THE COMPONIUM,

A Musical Instrument of a new Construction, now exhibiting at Paris.

THIS extraordinary instrument has excited considerable interest at Paris. Its ingenious inventor, M. Winkel, of Amsterdam, has given it the astonishing faculty of imitating extemporaneous performance, and of reducing into harmonic form all the possible combinations, which the most bold and fertile imagination could produce. The prodigies announced respecting it, at the same time that they awakened the curiosity, also excited the distrust of the musical public, as to the reality of the mechanical means to which such wonderful results were attributed. The charge of charlatanism to which this incredulity gave rise against the proprietors of the *Componium*, rendered it necessary for them to prove that, in effect, what they gave out to be a machine, laid no further claim to human sensation than what it received from the hand of a man of extraordinary ingenuity.

In order to attain this object, which the proprietors had so much at heart, and to demonstrate the truth of their assertions, those gentlemen lately assembled a considerable body of *savans*, composers, and enlightened amateurs, among whom were Messrs. Le Sueur, Boyeldieu, Berton, Catel, Habeneck, Paer, Biot, of the *Academie des Sciences*, Mr. Breguet, junior, the Duke de Grammont, le Comte de Montesquieu, &c.

The *Componium*, as tried before this assemblage of impartial judges, produced upon the auditory an effect difficult to be described. The astonishment of the hearers was at its height when, after having executed a march, with variations by Moscheles, the instrument was left to follow its own inspirations: the applause was loud and unanimous, and some exclaimed that it was altogether miraculous.

Still, the more perfect the execution, the stronger the feeling of incredulity became. Much discussion arose, the result of which was, a general and decided opinion that the effects of the *Componium* could be produced only by some highly finished automaton. This deduction, to which reason naturally led, might easily, by an inspection of the interior mechanism of the instrument, be strengthened into conviction. The company, therefore, requested Messrs. Catel and Biot to examine the instrument, and to decide by their report upon the future fame or condemnation of the machine. These gentlemen complied with the general request, and made the following

This article is reprinted from two issues of The Harmonicon for 1824 from the Editor's collection. The original Componion is still in existence in the Brussels Conservatoire.

REPORT *upon the* COMPONIUM, *a Musical Instrument of a new Construction, now exposed to Public Inspection.*

"The proprietors of the *Componium*, desiring to give the public a clear and distinct idea of the instrument which they at present are submitting to their attention, have requested us to examine its internal mechanism, and to characterize the properties we have discovered therein. We trust we have faithfully complied with their request in the following testimony, which, marvellous as is the reality it presents, is yet literally and strictly correct.

"When this instrument has received a varied theme, which the inventor has had time to fix by a process of his own, it decomposes the variations of itself, and reproduces their different parts in all the orders of possible permutation, the same as the most capricious imagination might do; it forms successions of sound so diversified, and produced by a principle so arbitrary, that even the person the best acquainted with the mechanical construction of the instrument, is unable to foresee at any given moment the chords that are about to be produced.

"A single example will suffice to show the freedom of choice that is permitted by it. None of the airs which it varies lasts above a minute; could it be supposed that but one of these airs was played without interruption, yet, through the principle of variability which it possesses, it might, without ever resuming precisely the same combination, continue to play not only during years and ages, but during so immense a series of ages that, though figures might be brought to express them, common language could not."

Paris, Feb. 2, 1824. { Signed J. B. BIOT, *de l'Academie des Sciences.* CATEL, *de l'Academie des Beaux-Arts.*

HISTORICAL AND DESCRIPTIVE ACCOUNT OF THE COMPONIUM.

[*From the German.*]

IN a former part of our Journal *, we gave some account of a newly-invented musical instrument, of a very extraordinary kind, exhibiting at Paris, under the name of the Componium, and have now to add the following explanatory account of its origin and construction, which has lately been promulgated at Vienna.

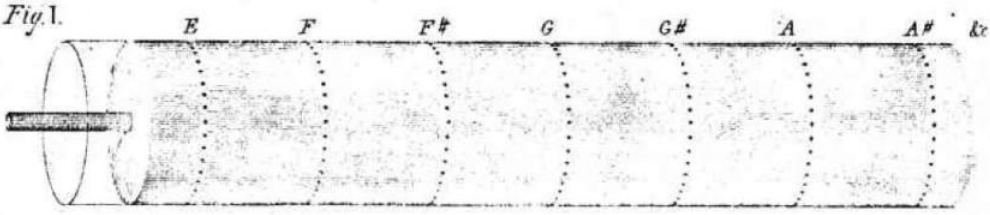
Baron Jos. Giuliani, well-known for his mechanical knowledge, incited by the celebrity which the instrument exhibited at Paris had obtained, applied himself to the construction of a similar piece of mechanism, in which he has fully succeeded. The accompanying plate, with its explanations, will give an idea of this singular machine.

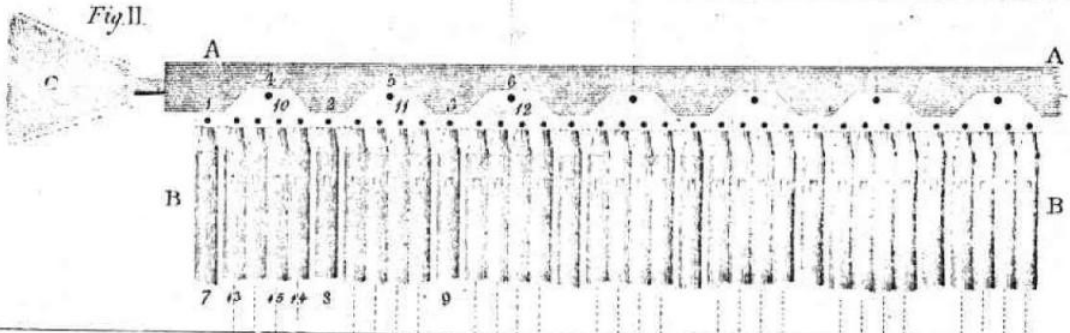
* Vide Harmonicon for No. XV. p. 40.

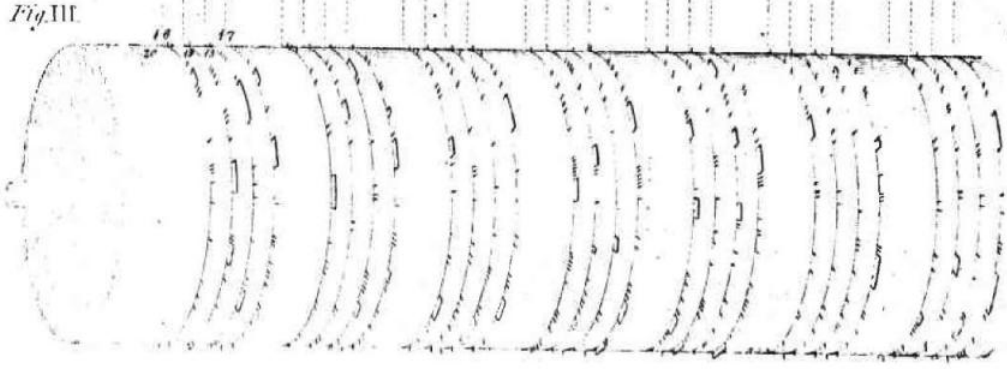
Fig. I. is a Barrel, upon which there are as many rows of holes as it is intended to contain octaves; if therefore it is to be arranged for two octaves, the Barrel will contain twenty-four rows of holes. These holes are for the purpose of receiving pins, which are made to screw in and out; and according to the order in which these pins are placed, the given subject is laid on or arranged.

Fig. II., AA. is a Wind-Chest, running the whole length of the Octave Barrel, and filled by means of the bellows C. Connected with this wind-chest are the single insulated pipes 7, 8, 9, &c.; of which the small openings 1, 2, 3, &c., are the valves.

The Octave Barrel, Fig. I., (after the notes of the subject have been fixed upon it by screwing in the proper pins,) is brought into such a position that the pins catch the projections of the valves of the insulated pipes, and thus open the valves and cause the pipes to sound. The tones of these pipes form one, two, or more octaves, according to the way in which the cylinder has been







arranged. Hence it is clear, that the Octave Barrel, Fig. I., will in the first instance play the given subject.

The variations are then to be produced, which is effected in the following manner:—

After the theme has been played over, the Barrel is shifted back either by the hand, or by mechanical means, as may be found most convenient. The Barrel is thus brought into such a position, that the pins can act upon the projections, by which means the greater valves, whose openings are at 4, 5, 6, &c., are raised or opened.

The effect produced by the opening of the greater valves is, that the wind is admitted into the reservoirs 10, 11, 12, &c., and fills them immediately. Hence, as often as a pin opens one of the greater valves, a reservoir is filled with wind. With each of these reservoirs four pipes are connected, as shown on the plate. Now, though the reservoir is thus filled with wind, the four pipes belonging to it will not immediately be made to sound, because it is requisite that the smaller valves at each of the reservoirs, standing in rows of four, and designated by the dots ••••, should first be opened.

The VARIATION CYLINDER, Fig. III., is of much greater compass than the Octave Barrel, Fig. I., and affixed to it, are a certain number of pins which, by seizing the projections above the smaller valves, serve to open them. This cylinder turns at the same time with the Octave Barrel, and its pins continually act upon the projections of all the smaller valves of the pipes standing in rows of four, but without causing them all to sound at the same time; for of the pipes so opened those only would sound that belong to one of the reservoirs of wind already opened by means of the pins screwed into the Octave Barrel, and which is thereby filled with wind in order to distribute it through the pipes.

For example, the first note of the subject is E, and of the value of a crotchet; take a pin representing a crotchet,

screw it upon the Octave Barrel in the row of the holes E, and when the cylinder is set in motion for the purpose of producing the variations, this pin will seize the projections at the greater valve 4 (Fig. II.), of the first reservoir 10, and thereby open the valve. Through the opening of this valve, the reservoir 10 will be filled with wind, and remain so as long as the time of the crotchet E will allow it.

The Variation Cylinder, which is continually opening first one and then another of the pipes standing in rows of four, will, (supposing its own velocity to be such that in the time of a crotchet, or, to speak more plainly, while the pin upon the Octave Barrel is opening the greater valve 4, the Variation Cylinder is acting with two rows of pins upon the smaller valves of the pipes which stand in rows of four,) during the time that the pin E of the Octave Barrel opens the greater valve No. 4, cause three pipes to sound; first, the two outside ones, 13 and 14, by means of the pins 16 and 17, (which stand on one and the same line) and afterwards No. 15, through the pin of the second line, No. 18.

Now, suppose the four pipes in question were to form the chord E, G♯, B, E, by means of Nos. 13, 15, 14, then in this example, the consonant chord would be thus changed and formed into a variation, so that the co-existing tones would be changed into successive ones, and E, G♯, B, E, would be heard no longer as a harmony, but as a melody.

But in order that no discords may arise, the pipes which stand in fours must be changed according to the nature of the given subject; hence the pipes, as is the case in other pieces of musical mechanism, must be taken out. Suppose the favourite subject "God preserve the Emperor Francis," is to be modulated into G major; then such pipes must be taken, as at the note G give the chord of G major, at the note A, the chord of D major, and at the note H, the chord of G major.

In this manner, the machine will be so arranged as to enable the subject, even when it modulates into two or three keys, to be varied, supposing the machine to consist of several octaves. For example, if the subject contains an E, and a second E in another key, two chords are to be taken; and then one E of the one key, at the one octave, is provided with the chord determined for it, and to the E of the other key, in the other octave, another chord is given, adapted to the second octave.

The adaptation of the machine to the pipes, so as to render it capable of forming a chord with each fundamental tone, belongs to the setting, or laying on of the subject, according to the usual mechanical rules.

When a given theme is fixed upon, it is first pointed with the pins screwed into the Octave Barrel (Fig. I.) and then each note so pointed is provided with its proper chord: it is self-evident that if, for instance, in the row of the letter E, in the first octave, several notes happen to stand, these together contain only the chord of the pipes which stand below at No. 10, at the reservoir No. 10; but if in the subject a second E occurs, but in another key, this second E is pointed in the second octave, and then this E can obtain a second chord proper for it.

The providing the machine with chords fitted to the subject, will be attended with no difficulty, and require no length of time, but may be effected in a few minutes, if the machine be provided with a numbered register of chords, which can instantly be referred to, in order to ascertain which chords are to be taken for either of the keys; and if the pipes arranged for this purpose, are all so lettered as to be immediately capable of being applied*.

The Variation Cylinder (Fig. III.) as has been remarked, turns at the same time with the Octave Barrel, and even quicker, in order that while one of the pins screwed into the Octave Barrel opens the greater valve of a wind-reservoir, the several smaller valves belonging to such reservoir may also be opened, and the pipes to which they appertain be thereby made to sound.

Hence it is evident that the fundamental notes of the subject will contain chords, appoggiaturas, &c. according to circumstances, after the pins have been distributed on the Variation Cylinder, *ad libitum*, or in an arbitrary order, and hence accident must produce some variation or another, which will be always more or less striking.

If the Variation Cylinder remained always in *one* state of velocity, the consequence would be that some particular variation could be produced only once; and, on the contrary, it might be possible that several variations would be frequently repeated: for example, were the first note of the subject to fall upon the same line of the variation cylinder when, for the first time, the first note of the subject is given, the variation cylinder would begin to act at line 20 upon the projections of the smaller valves, of the pipes standing in rows of four; and, should it so happen that, after the conclusion of one variation, and at the beginning of a new one, the cylinder were again to find itself in such a position, then the former variation would occur a second time.

But, in order that these variations may extend *ad infinitum*, (and it is not to be said whether these varieties can ever be exhausted,) it is requisite that the velocity of the variation cylinder should be changed from time to time. This is to be effected by a piece of mechanism, which must enable the cylinder to turn sometimes quicker and sometimes slower; and this velocity can be changed at pleasure, as in a watch, by means of a pendulum. Such contrivances are already employed in those pieces of mechanism at present in use for the regulation of time.

Should it so happen that the first note of a subject were to commence at the same time as the pins in the Variation Cylinder began to act upon the lesser valves of the pipes standing in rows of four, still the same variation would not be repeated; because as the velocity of the Variation Cylinder is greater or less than before, the consequence will be that the pins (16, 17, 18) will not act upon the same note, as in the first instance. If the velocity be less, 16 and 17 only will act on the first note, and 18 will not act at all; and as, in the mean time, the greater valve No. 4, is closed, the pipes connected with it are thereby prevented from sounding, even though the smaller valves be opened.

If, on the contrary, the velocity should be greater, and upon one crotchet three lines of the variation cylinder were to stand, then the variation, even if it were to

* Such a register of chords does not appear sufficient and satisfactory, for a tone may appear in various relations with respect to the harmony, particularly when the fundamental tone does not appear in the bass, but has to be sought for. It therefore appears that the individual whose business it is to arrange the subject on the cylinder, must either understand scientifically the principles of harmony, or must obtain from some one competent to the subject, written instructions relative to the true harmonies that may be engendered by the subject.

begin at the same time of the cylinder, would, from the greater velocity of its motion, be again varied, so that, at the same note, the pin 19 would act, and, during the first note of the subject, cause the great valve No. 4 to open at first, and in the same moment, the two pipes 13 and 14, then 18, and lastly the pipe 19, would sound, as previously only the pipes 13, 14, and 18, have sounded. From this arise a thousand combinations and accidental concurrences, *ad infinitum*. As, at each chord of pipes, one of the four standing together is always to give the fundamental tone of the subject, it follows that the variations will always allow the subject to be distinctly heard.

This machine may very properly be denominated a musical kaleidoscope; for, in its arrangement it bears a great resemblance to it. The chords of pipes may be compared to the pieces of coloured glass in the box of the kaleidoscope, and the Variation Cylinder performs the same part as the human hand, which, by intermingling the coloured glasses of different figures, produces the various combinations of colours.

We are led to hope that these ingenious conceptions will not be long in finding some mechanist of superior abilities to embody them, and show their practical utility. The noble disinterestedness which prompted Baron Giuliani to present his discovery to the public, in order to stimulate the ingenuity of artists, will doubtless not be lost upon men of superior talents in the profession.

We learn from very good authority that the instrument under this name now exhibiting at Paris has been purchased of M. Winkel the inventor, by two speculating merchants, for the sum of 50,000 francs. Doubtless this will be a sufficient inducement for others to improve upon the Baron's idea, and try its practicability. Some money laid out in an attempt of this kind, may not be ill bestowed.—*Audaces fortuna juvat.*

Nothing could be more interesting than the completion of such a machine, and its multiplication, so that individuals might be able to procure it, and, as in the kaleidoscope, be enabled to catch occasional combinations of great beauty and effect. Now will it also be without its benefit, at a time when such a host of composers has sprung out of the earth, like funguses after rain—in which list we must not forget to include those who have taken it into their heads that they are composers, such as

> ——————— in spite
> Of nature and their stars will write!

And is it not true that our musical catalogues are swelled by such without number? Do we not see multitudes striving to give some little eclat to their names by blotting innumerable quires of excellent paper? We figure to ourselves one of this unhappy race gnawing his pen for whole days together; flying at intervals to the piano, and strumming away to try whether a new idea will come into his head,—but finding this hopeless, he falls in desperation upon the works of others, like a bungling tailor who clips and patches till he spoils whatever comes into his hands. By thus cutting and botching works not his own, he contrives for a short time to get the reputation of being the original inventor. But henceforth his pains may be spared, and his annoying industry dispensed with. This ingenious piece of mechanism will fully answer all the ends of his daily and nightly labours, and with justice will it be entitled to the name of *Componium*, for to him who puts it in motion it will really supply the place of one of these composers.

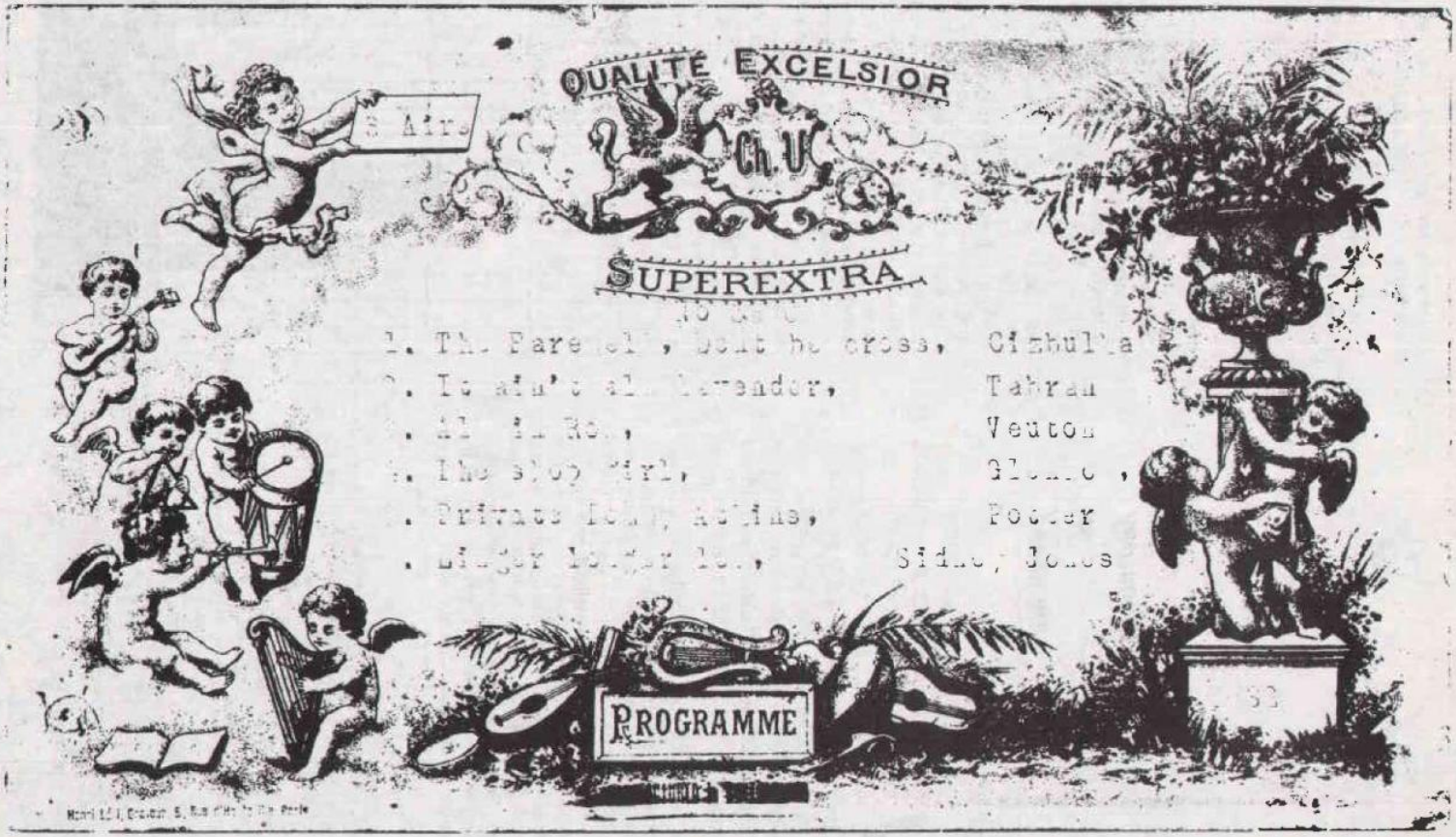
DESCRIPTION OF THE PLATE.

Fig. I. Octave Barrel.
Fig. II. AA, Wind Chest, BB, Pipes, extending the whole length of the Octave Barrel; C, Bellows.
Fig. III. Variation Cylinder, with pins affixed to it, *ad libitum*. This turns quicker than the Octave Barrel, and its own motion is sometimes quicker and sometimes slower.

In the holes marked on the Octave Barrel, Fig. I. pins are screwed in and out. The cylinder itself is capable of containing several octaves, but two may be sufficient. The pipes which stand in rows of four, are to be changed according to the nature of the subject; the valves of these pipes are opened by means of the pins of the Variation Cylinder, Fig. III. The Wind Chest, Fig. II. is filled by means of the Bellows C. The pins upon the Variation Cylinder, Fig. III., are not to be changed. The pipes standing singly (Fig. II., 7, 8, 9, &c.) are intended for giving the simple subject; afterwards the Octave Barrel, Fig. I., shifts back to such a situation as to allow the pins of the Variation Cylinder, Fig. III., according as the subject requires it, to open the greater valves, Fig. II., Nos. 4, 5, 6, &c., in order that the pipes standing in rows of four, may be intoned, as soon as the smaller valves, marked ••••, are also opened by means of the Variation Cylinder, sometimes together and sometimes successively.

Charles Ullman was a German-born Swiss and, although his boxes were small with a paucity of teeth to the comb, he made the best possible use of multiple-air combs and his musical arrangements were clever. His tune sheets were often flamboyant and printed in red and orange with the tune details inserted

using a typewriter with a blue ribbon. Another feature of the Ullman boxes was the "silver medallion" fixed inside the case and reproduced here, together with a tune sheet, by courtesy of Member Graham Webb.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THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

directory of members

Spring, 1968

WITH issue is published, separately, the second edition of the Directory of Members. This has been a long a long time coming forth, initially because of the slow response from Members who were requested to return questionnaires, and then because your Editor was unable to devote the necessary time to its formulation.

The results of the Questionnaire replies were disappointing, only just over half the number of Members bothering to take sufficient interest to reply. Numerically speaking, this means that, of the 334 entries in the Directory (the last Member listed is number 354), only 186 have provided the information requested. However, based on an analysis of the data supplied by the 186 devout Members, some interesting figures have emerged which might logically be considered to extend in application to the entire membership. All statistics are, however, based on the returns of of 186 Members.

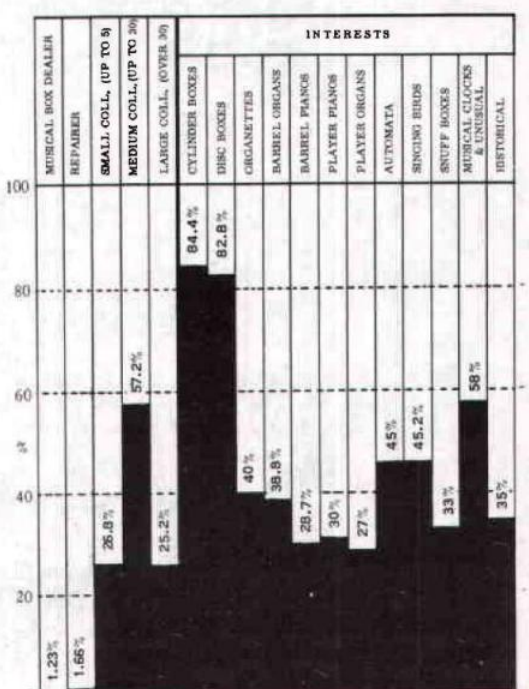
Displayed graphically (Fig. 1) it is interesting to see how closely cylinder boxes vie with disc machines for first place, musical clocks fall a definite number three, automata just takes fourth place over singing birds, organettes come sixth followed closely by barrel organs. Historical details make a surprising eighth in precedence over snuff boxes, whilst tenth in line come player pianos with a following of 30%. Barrel Pianos only just take the lead over Player Organs which come twelfth and last with 27%.

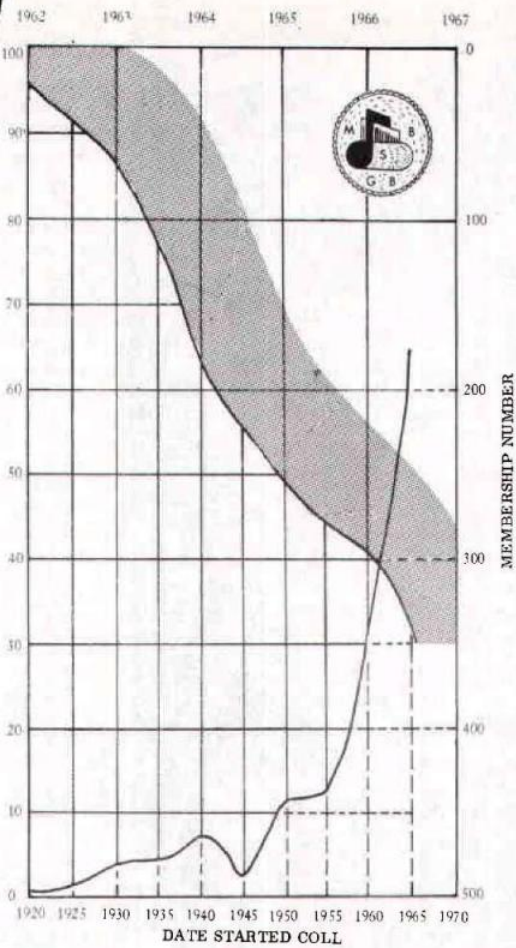
More than half of the membership have collections numbering up to 30 items, 26.8% have collections numbering under five and only 25.2% have large collections comprising over 30 items.

Of the membership, 1.23% declare themselves to be dealers in musical boxes. 1.66% of the membership claim to be either professional repairers and restorers or to undertake their own repairs.

The graph (Fig. 2) is based on an analysis of the length of time which Members have been collecting. Only 145 replies included the year in which they began collecting - some Members are really shy! There is an obvious sharp increase in Members starting in 1960. The formation and growth of the Society is plotted on this same graph. In both curves, the numbers are for the individual year and are not cumulative.

The opportunity presented by the Directory Questionnaire to compile these data is one which I am sure will interest all and it is only to be lamented that more Members did not show the keenness to spend two minutes ticking their forms. One Member asked why we did not include phonographs; the answer is obvious in that they are not mechanical musical instruments. Another stipulated an interest in fair-organs which made me think that it would have been as well to have included an extra column under this heading. Perhaps next time.





Books

OF all the forms of mechanical music, one type remains ever popular. This is the fair-organ and street organ music. A paucity of literature on these instruments is gratefully relieved with the recent arrival of two new books.

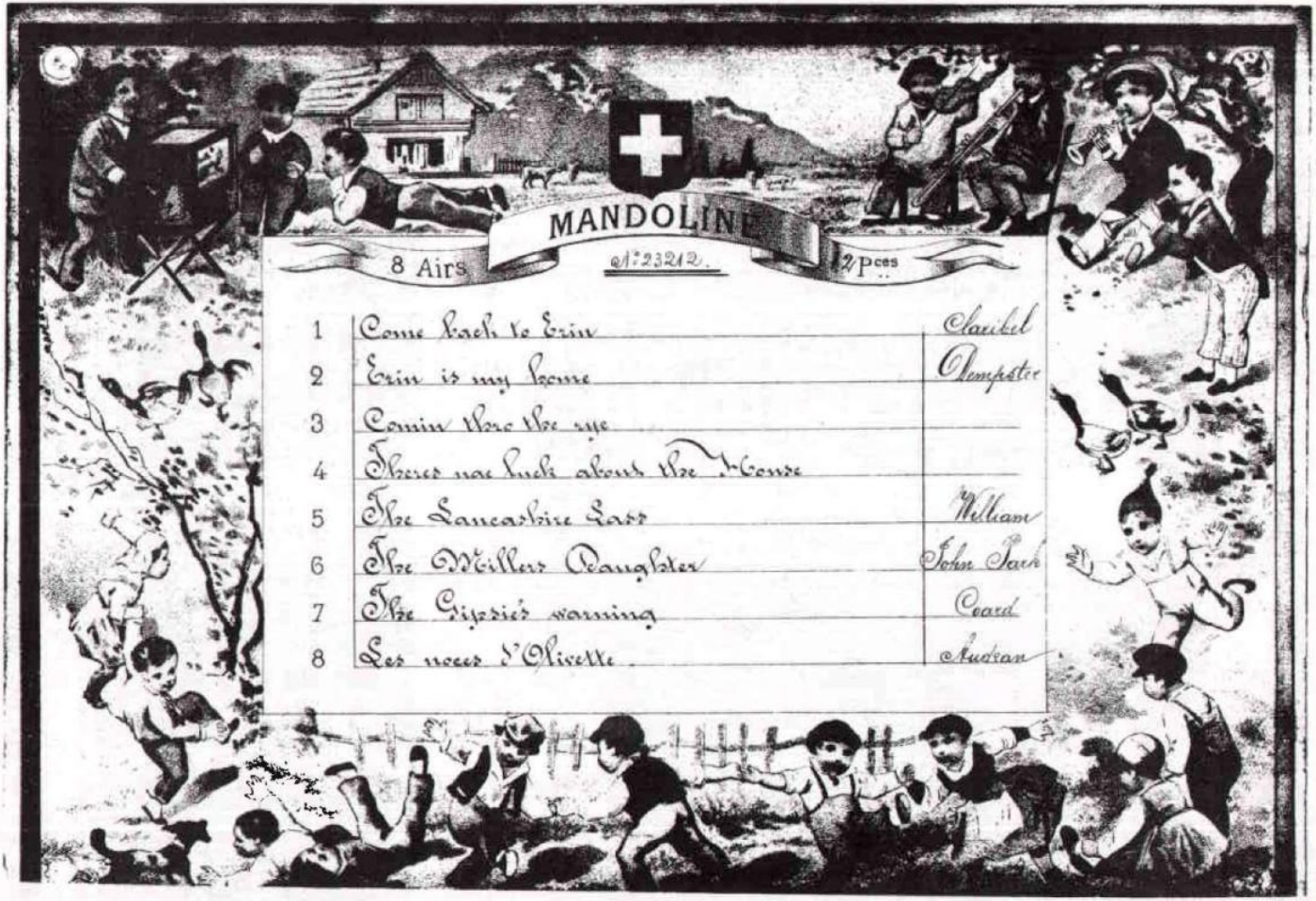
"How The Fair Organ Works" by Eric V. Cockayne (published by the Fair Organ Preservation Society at 10/6d.) is a little book on all counts - its 50-odd pages are not as thick as the handsome boards of the binding - but it is a wealth of information. Mr. Cockayne gets straight down to brass tacks in a series of closely defined articles describing how the more common types of fair organ work and how they set about making music from their perforated music. His style is straightforward and factual, amplified by simple uncomplicated drawings. The basic mechanisms are described step by step, but one feels a need for a more detailed survey on the types of pipework, the percussion effects and the repeating systems. However, with its fine illustrations, it will find a ready and enthusiastic readership amongst those to whom a fair organ is a behemoth of beauty.

A welcome addition to our shelves is an English translation of de Waard's book "From Music Box to Street Organ". First published in Holland in 1962, this new edition has been published in America by Vestal Press and is available in England through most bookshops. The translation is the work of Wade Jenkins who has skillfully applied his linguistic talents to reproduce very faithfully de Waard's attractive narrative style, complete with the whimsical anecdotes which add so much colour to the story.

Mechanical music began with the carillon, encompassed the music box and then rapidly developed along many branches. One may thus relate the story of the musical box and end at any of the various terminals. For Mr. de Waard, the ultimate of the musical box was the Dutch street organ. He introduces his subject with a history of the serinette, barrel organ and musical box and then reveals his *raison d'etre*, the *draai orgel*. We read how bye-laws in post-war years tried to force the organs off the streets and how itinerant musicians would take an organ out for the day and risk a police chase across the city. The revolt against the authorities by the public (and the Dutch are all such nice people) led to a better state of affairs and to the promotion of the "Society of Friends of the Street Organ", for which the book was originally written. Authority was delicately subversed by the composition of that lovely tune, "Als van de Amsterdamsegrachten het Pierement". In the way of a good novel or film, one cannot suppress a sigh when the end of the book is reached. It is a most entertaining and instructive book although the only really technical part in the inclusion of various organ scales and an interesting lomg pull-out sheet showing the punched cardboard notation against normal musical notation for the first 30 bars of a piece of music.

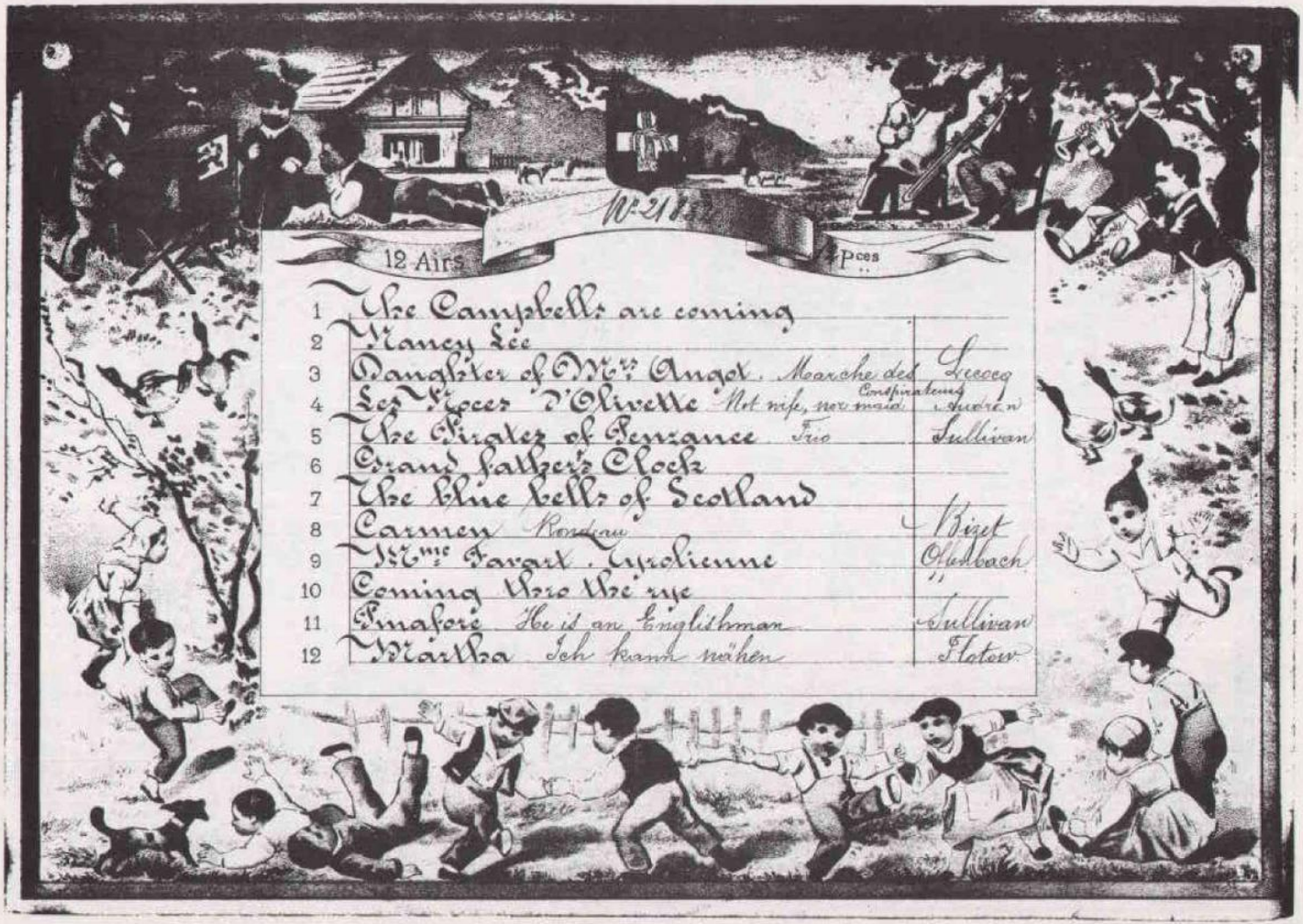
The so-called "bottle-stop" with its alcoholic contents and method of tuning, an organ called "Snot-nose" and the tales of the organ hirers all make amusing reading. The automatophonophile will relish the details of music arrangement and registration. But, oh dear! - how I lament the occasional Americanism such as being told that "The violin registere . . . . placed in back of the double row of bourdon flutes . . . .!!

R.A.



These two tune sheets, loaned by Member Graham Webb, come from similar boxes by an unknown maker. There is a strong resemblance to the work of the House of Paillard but there is no certainty of this. The central cross is in red; that of the

12-air box being cancelled by an initial rubber stamp. The traditional musical motif is extended to include an 'organ grinder' and the cavorting pairs of birds appear to have ante-dated the doctrine of Mr. Walt Disney.



LETTERS TO THE EDITOR

Your Editor has received the following letter from Mr. T.E. Crowley of The Cottage, Church Street, Bampton, Oxford. 2 March, 1968.

A remark in your most valuable book on the subject of musical boxes, which I acquired not long ago, encourages me to write you this letter. Your comment concerned the names of the manufacturers of the movements, some of which still remain to be traced, and you expressed a wish to hear of further records about firms which were involved in the markets in the early years. I have not so far succeeded in tracing anywhere a reference to the name on the tune card of a box in my possession; I should indeed be interested if you are able kindly to give me any information about the firm concerned, but if not, perhaps you would care to record the details for your own future use.

I attach some details of the box, which is of good quality and seems to date from about 1860. The tune card is to all appearances original, attached with four small pins, engraved in black on white with a lyre and laurel wreath as trademark centrally at the top and various composers' names in cartouches down each side. It is headed 'Dix Airs', the 'Dix' being inscribed, like the tune titles, in copperplate writing. Ten tunes are listed, operatic airs dating, as far as I have been able to trace them, from 1835-53. Along the bottom of the card is printed MAISON WURTEL, Passage Vivienne 38 et 40, PARIS, and in microscopic handwriting (not print) underneath, like a printers reference, 'Girault, Gal, Vivienne 31, Scaffer, Suery'.

In spite of the ten tunes claimed, the cylinder is set up for eight, and two flats have been machined off the snail; they consist of eight of the listed tunes. The box is in good order, and the alteration has certainly not been made this century.

I am aware that the name Wurtel may refer to an agent or cabinet maker, particularly as the box itself is very evidently of French manufacture. The only other identification which can be found is stamped faintly on the comb, and appears to read 'Adresoualle'

I would be very interested in any comments which you may be able to make.

Description of the Musical Box concerned.

CASE Serpentine in shape, veneered in rosewood, 2 ft. 10 in. x 1 ft. 11 in. x 10 in., with ormolu mountings, key and feet, standing on its own table.

MOVEMENT Lever winding, with cylinder 19½in. x 2½in., bearing the number 323 engraved and 3169 stamped on its end. Snail cam, endless screw and butterfly; usual stop and repeat controls. Mounted on brass frame stamped with the number 3169, set up for eight tunes.

COMB 103 teeth on one comb, plus eight for drumsticks, lever controlled (thank goodness) and three for bells, all mounted out of sight underneath. No glass lid fitting.

EDITOR'S COMMENTS: From the tune sheet, it seems likely that the box is from the hands of Bremond although certain aspects support the belief that a standard design of sheet may have been used by several makers. Against this we have the Bremond trade mark plus Bremond characteristics in the movement (see description above) with the name Wurtel engraved as part of the tune sheet. Did Wurtel contract for a sufficiently large proportion of Bremond's output to warrant their having a special tune sheet made for them by Bremond and, if so, are other examples to be found? Perhaps some Members may care to comment

Member J. Sturdy of Chelcombe, Pilford Avenue, Cheltenham, Gloucestershire writes:-

The Paul Corin Musical Collection

One of the highlights of our family holiday in Cornwall last August was a visit to a remarkable collection of Fair Organs, Dutch street organs, Polyphons, Orchestrelles, auto-pianos and so on which we found in the remote village of St. Keyne, which is situated in the beautiful Looe Valley, near Liskeard.

The collection is the work of Mr. Paul Corin, who lives at the Mill House. St. Keyne Mill is an old Monastery mill dating back to the 13th century. Mr. Corin has built a large hall to house his fine collection, which includes two large Mortier organs, Arburos, Gaviolis, cafe organs and a beautiful Hooghuys fair organ. There is also a very fine Orphenion disc box 11 feet high, and a

selection of various types of player pianos and musical boxes.

Mr. Corin tells me he has recently purchased a Wurlitzer cinema organ, and also the fine Welte Orchestrion which was described by Graham Webb and the Editor on page 67 of *The Music Box*.

These two large pieces will necessitate an extension to the building to provide space, and this work is now in hand.

Every exhibit is lovingly restored by Mr. Corin, both mechanically and visually, and they are a joy to listen to when Mr. Corin or his son play them in turn for visitors. The collection must be unique, at least in Britain, and a visit is well worth the modest charge. In fact I believe that any member of our Society would find a visit worth the considerable journey.

Although it has not been open for very long and is somewhat off the beaten track, Mr. Corin says that he has had thousands of visitors from all over the world. This note is sent in so that any of our members who may not have heard of the existence of this very fine collection, will be able to plan a visit, which I feel confident they will enjoy as much as we did.

By courtesy of the Eduard Robbins Musical Reference Library

NEXT SOCIETY MEETING

The next meeting of the Musical Box Society of Great Britain will take place at the Great Western Royal Hotel, Paddington, London, on May 18th and 19th. The Annual General Meeting will be held as part of the afternoon session on Saturday, May 18th, and a dinner will be held in the evening for Members and guests.

A full programme is being organised and details will be circulated separately by the Secretary.

THE MUSIC BOX is designed by Arthur W.J.G. Ord-Hume and printed by Litho Arts, 6, Chesterfield Gardens, London, W.1. and published four times each year by The Musical Box Society of Great Britain at 11 Devonshire Place, Wimpole Street, London, W.1. Text VariTyped by Montagu Watson, 40, Buckingham Mansions, West End Lane, London, N.W.6.

Spring, 1968.

Keith Harding

93 HORNSEY ROAD, LONDON, N.7

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The aims and objects of the Society are extremely simple. The Society exists to bring together all those who share a common interest in the collecting, preservation and appreciation of all types of mechanical musical instruments.

What for ? What good does the Society do ? The Society brings together fellow collectors from all over the British Isles and many foreign countries including Switzerland — the accredited birthplace of the musical box as we know it.

The Society publishes a quarterly Journal called THE MUSIC BOX which is devoted to articles on all aspects of musical automata, repair and overhaul tips, descriptions of fine and unusual musical movements and, of course, it circulates Members addresses. The MUSIC BOX is fully illustrated and is a unique publication, there being no other journal devoted exclusively to musical automata anywhere in the World.

Membership to the MUSICAL BOX SOCIETY OF GREAT BRITAIN opens up a whole new world of musical box appreciation. Wherever you live, up-to-the-minute news of members and collections reaches you through THE MUSIC BOX. Twice a year, a full day meeting is held at which all members and their guests are invited to attend. Ultimately, regional meetings, film shows, lectures and demonstrations will be encouraged.

How much does all this cost ? Just THREE POUNDS (U.S.A. $9) per year! If you are not convinced that Society membership can benefit you, why not send 5/– for a specimen copy of THE MUSIC BOX ? Judge, critically, for yourself.

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