



THE MUSIC BOX

a magazine of mechanical music

Volume 6



Number 7

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Specialist in
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&c



THE MUSIC BOX

a magazine of mechanical music

Journal of
The Musical Box Society of
Great Britain

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

Volume 6 Number 7

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The Musical Box Society of Great Britain,
Bylands, Crockham Hill, Edenbridge, Kent

The Editor writes:

OF ALL the disasters that can happen to property, there can be none feared more than fire. After flood, tempest, storm or earthquake, at least something tangible is left. After fire — nothing.

And so it was with a deep feeling of horror I learned of the total destruction by fire of the irreplaceable store of instruments awaiting restoration at the West Cornwall Museum of Musical Instruments back on August 14th 1974.

The store, rented by Member Douglas Berryman, stood in Penzance and housed, among many other prized items, the only Hupfeld Helios orchestration in the country, a large, multi-barrelled church organ, components for a number of Aeolian Orchestrelles, including an electro-pneumatic two-manual roll-player, a great quantity of historic street piano barrels, key-frames and case parts, organ parts and so on. Other than charcoal, all that remained of the Helios was the cast-iron drive pulley.

The irony is that Douglas Berryman has always maintained fastidious fire precautions and within the museum area, smoking is prohibited and fire fighting equipment is fitted.

The disaster in the town-centre building happened soon after 5.0 a.m. and is attributed to an electrical fault in the ground-floor premises of an auctioneer who rented that section. The flames spread upwards and through the first floor museum store and firemen from four brigades were unable to save the old building.

All the insurance in the world cannot replace the items destroyed nor can sympathy do more than excuse the tears.

Accidental loss, however caused, is an ever-present hazard to all antiques. Nevertheless, those who concentrate instruments in one place carry upon their shoulders an enormous responsibility if the treasures of which they have custody are to be handed down to future generations. Several notable collections have been lost through fire in the United States and one of our own past presidents experienced extensive damage to his collection of rare snuffboxes by the simple collapse of a shelf.

Disasters will invariably occur. All that can be said is just remember that it can happen to you, so do your utmost to guard against physical loss.

New ones for old

September's start this year will go down in history for a number of reasons. Aside from the economy, inflation, disenchantment and general frustration, it marked the end of the summer and, for many, their summer holidays as the package holiday companies collapsed like card houses. It was the month of the Great Hurricane which, to the mild

Continued on page 483

MULTIPLY FRACTURED SPRINGS

by Arthur W.J.G. Ord-Hume

SOME years ago, our President, Cyril de Vere Green, showed me a miniature musical movement from one of his snuffboxes. Examination to determine the possibility of repairing what was obviously a broken spring revealed a sight little short of astonishing. Inside the spring barrel, the spring had shattered into many scores of pieces, some as little as one quarter of an inch long, and none longer than half an inch. The cause remained a mystery other than the conclusion that it must have resulted from a drastic change in the composition and quality of the spring itself.

At odd intervals over the years, I have heard of one or two other isolated instances of similarly shattered springs (as distinct from normally broken springs) but again the causes eluded explanation.

Shortly before Member Graham Webb moved from London to Yorkshire, he presented me with a screwed-up newspaper containing the mortal remains of a spring which he had had removed from a normal-sized musical box. This re-vitalised my interest in the phenomenon and led me to quest further for a likely explanation.

I then remembered that back in the dim distant past when I used to collect clocks, I had bought for a small sum an early 19th century French clock. The striking train, I now recalled,

had not worked because the spring was broken into no fewer than 33 short pieces.

This established a possible line of deduction, namely that a small number of springs of both clocks and musical boxes might be prone to shattering under certain conditions, and that the cause of these conditions must lie more in the conditions affecting the spring itself rather than the mechanism which it might be arranged to operate.

These conditions could probably be sub-divided into three possibilities: (1) defective manufacture; (2) processes of attrition; (3) improper use with or without the addition of (1) and/or (2).

The next clue came from the *Horological Journal* for 1898, the relevant item being reproduced here. This describes just such a situation but offers no explanation. It seemed that neither the *Horological Journal* nor its readers could suggest any likely cause in subsequent issues.

I considered embrittlement due to some chemical action of old oil causing the coils to gum together. Member Keith Harding suggested that it might be due to the cleansing of springs within their barrels using certain cleaning fluids which, although suitable for brass, might be unsuited to ferrous parts and which, if not properly flushed out, might

Broken Main Spring.—When taking a small silver Geneva to pieces for repairs a few days ago, I found the spring in the condition as shown. The watch had been going for some time previous to the spring breaking, why it should break into so many pieces all at once is a mystery. I may add it was not at all rusty. After it was photographed I removed thirty-two pieces. Is this a frequent occurrence?



F. S. DUNNETT.

Southend-on-Sea.

cause crystallisation of the steel. Crystalline structure was, needless to say, obviously present in the broken spring.

The next clue came from Member Dick Baines who showed me an old copy of *The Strand Magazine* for 1902 in connection with another matter. While flipping through its pages, my eye caught a reader's letter and photograph showing a watch spring which had shattered. This, too, is reproduced here and you will note the suggestion that the exposure of the fully-wound watch to freezing conditions coincided with the time of fracture.

Assuming that a pocket watch is kept in a waistcoat pocket, it can be expected to acquire, over a period of time, a temperature approaching that of the human body. We will take 65 deg. F as

a working figure.

If the watch is fully wound and then placed on a cold stone shelf in wintertime, the temperature might well drop to, say, 40 deg. F or even lower within less than a quarter of an hour. The case described in the *Strand Magazine* occurred in a heavy frost and therefore probably represented a much greater and more rapid temperature change.

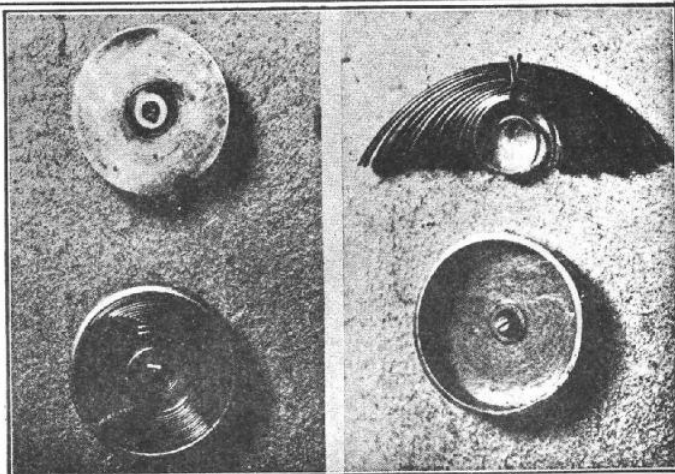
Assuming the length of watch-spring to be five feet, and taking the coefficient of expansion of a steel spring to be 0.013 per deg. F $\times 10^{-4}$, then the shortening of the spring subjected to a 25 deg. F drop in temperature could be as much as 0.02 This could represent rather more than the spring might be able to take up through being run down for the length of time between maximum and minimum temperature. A drop from 65 deg. F to, for example, 20 deg. F, would contract the spring by 0.032.

It has long been known that a steel spring, when cold, becomes brittle and both musical box springs and comb teeth are more prone to snapping in cold weather than in summer. Regina, for example, always advised careful use of its musical boxes in cold weather. Furthermore, a spring subjected to subnormal temperature and then broken displays tell-tale structural changes akin to crystallisation.

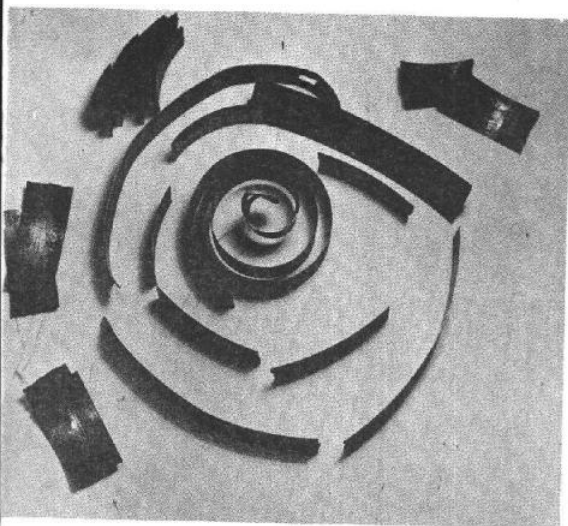
Is this the explanation? Frankly I doubt if it is the whole reason although over-winding and coldness may well initiate fracture. This is one more reason why over-winding should be prevented by

JACK FROST AND THE WATCH.

"Having seen your request for curious photographs, I thought the enclosed might prove useful as showing the remarkable effect of a sharp frost on the mainspring of a watch which was brought to me for repair. It was wound up and placed for the night on a marble mantelpiece; the next morning it had stopped. On taking out the barrel which contains the spring I found the latter broken through every coil, as shown in the photo. on the left (barrel with spring inside, cover removed). I counted the pieces and found there were fourteen instead of two, as usual when broken—thirteen breaks. Photo. on the right shows spring removed from barrel and the pieces bound together with a bit of wire in their proper order. I forgot to state that the watch was an English lever."—Mr.



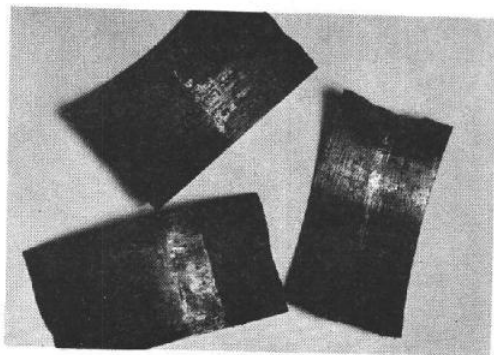
H. E. Warner, 80, Netherwood Road, West Kensington Park.



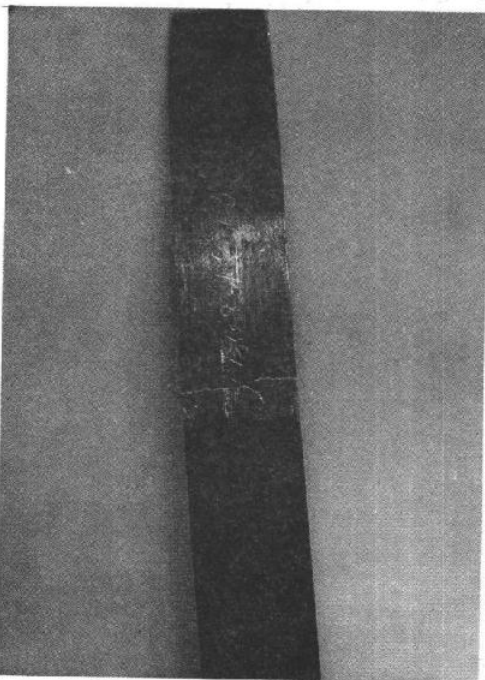
Fractured remains of a musical box spring

the presence of stopwork. It would be interesting to know whether the two instances recorded earlier were accompanied by the absence of stopwork.

To summarise, crystalline corrosion must be present before a spring can break in this manner and then, once a kink is formed by an initial fracture, this will send a progressive snapping action through all the adjacent coils by inducing a fulcrum to the strained material. I believe that another condition must also be present – the extensive gumming of the tightly-wound coils with old oil, so preventing the fracture fulcrum from moving as successive coils snap over its intensifying peak.



Sharp bends with partial fractures are clearly seen in these obliquely-lit pieces



The name "Parel" and the date 1893 scratched into the spring and crossed by a fracture

On the spring illustrated from Graham Webb, many coils were found to be gummed together, some to such an extent that a screwdriver blade had to be inserted between them and twisted before they would come apart.

Several of the segments had become laminated together with the oil which had dried out almost completely to form a scale which quite firmly bonded the pieces together. With such a degree of adhesion present, the power of the wound-up spring itself would have been insufficient to shear this bond between coils. For this bond to have become so firm, one could expect that the spring had remained in one position untouched for a considerable length of time. The Graham Webb spring exhibits other signs of stress. The pictures show how even the individual broken pieces include almost complete stress fractures across their surfaces. This implies exposure to conditions of extreme stress while in an apparently crystalline state.

Reverting to the question of winding up a watch at body heat and then exposing it to cold, one necessary condition for the spring to shatter through tension would be for it to be overwound, in other words for the stopwork to be missing, broken or otherwise inoperative — as is all-too frequently the case with musical boxes.

All these possibilities listed for watches would apply equally well in the case of miniature musical boxes or snuff-boxes which presumably would be kept at something approaching body heat. Assuming that the condition of a sudden drop in temperature to be one of the contributory causes, then the musical box is in a far more vulnerable condition than the clock or watch since, while the clock or watch will gradually run down and thereby relieve some of the spring tension, the musical box could be left fully-wound and remain that way over an extended period of time with no opportunity of relieving its tension.

Conclusions

From the foregoing, it may appear that certain conclusions can be reached which offer a likely reason for the shattered-spring condition. Any one of these conclusions determines a factor which could cause the state: it may more than likely result from the existence of more than one condition and perhaps a combination of all three.

These I have determined as:

1) A tendency of a spring, probably through improper tempering, to extra hardness or embrittlement

2) An excess of old, dried out oil which has formed an oxidised coating akin to cement throughout part or all of its length.

3) The spring being left fully wound, or nearly so, over an extended time and with the additional condition of periodic large temperature changes.

I would welcome further comments from Members and also news of any other examples of shattered as distinct from normally-broken springs.

AMABILE — AN ORGANETTE WITH BELLS

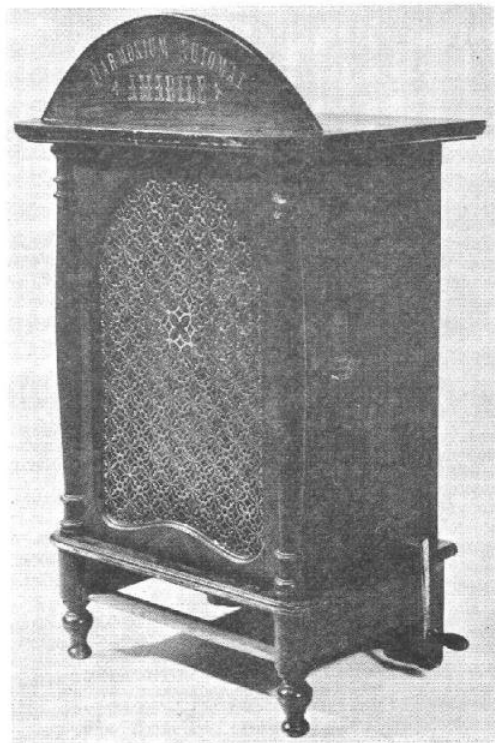
AMONGST the many types of organettes which appeared between 1870 and the 1890s, a number were made which were characterised by unusual features. A little-known model was the Amabile produced a Gera, by Armin Liebmann. When your Editor was told by our late Member Benoit Roose in Belgium that he had found one, Arthur Ord-Hume was able to trace its maker from his copious records of mechanical organ makers.

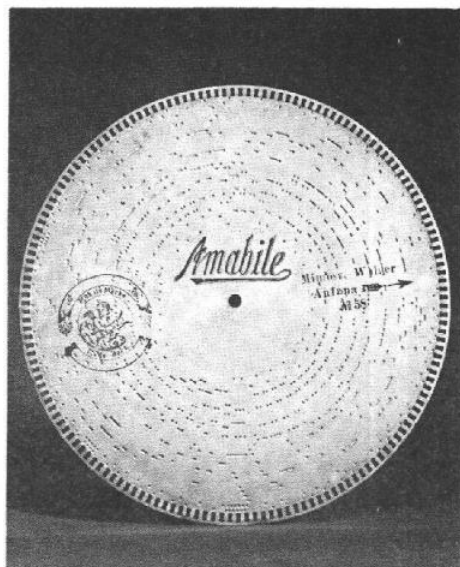
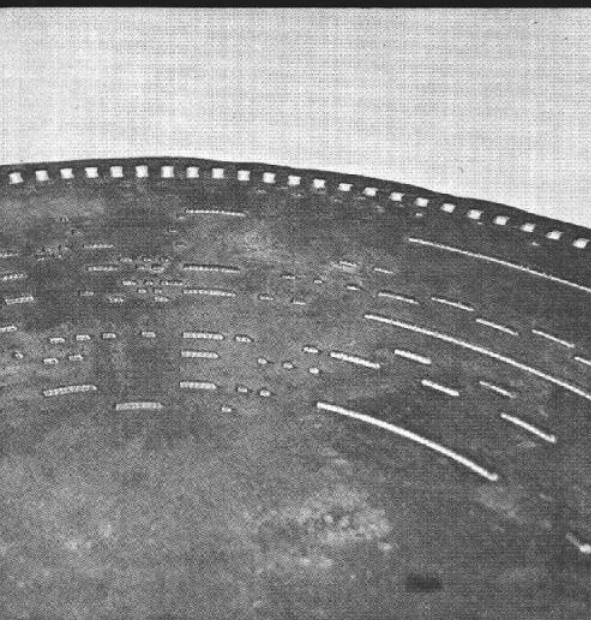
The Amabile (pronounced Ah-mar-beel-ay) is clockwork-driven, plays a zinc disc with Amorette-type tab projections, and has the addition of two large bells to its compass of freed reeds.

On the following page is reproduced a view of the underneath side of the discs showing the projections, as well as a view of the complete disc with its attractive lettering.

Beneath this is a reproduction of Liebmann's advertisement in a 1909 German trades directory revealing that he made accordions, and a self-acting harmonica, whatever that may have been, called the Simplex.

Armin Liebmann's brother, Ernst Erich, was a famed maker of street barrel organs which he exported to all parts of the world. This business was said, in 1906, to make a speciality of barrel organs and saloon organs as well. Ernst Erich Liebmann is best known to us as the maker of the Kalliston and Kalophon organettes.





Armin Liebmann, Gera (Reuss)



FABRIKMARKE.



Fabrik mit Dampfbetrieb



FABRIKMARKE.

1. **fikkordeons „Excelsior“, „Star“ u. „Sans Pareil“,** franz. Genre, auf mehreren Weltausstellungen mit ersten Preisen prämierte, weltberühmte Fabrikate.
2. **Drehmusikwerke „Amabile“.**
3. **Selbstspielende Harmonika „Simplex“,**

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Illustrierte Kataloge auf Verlangen gratis.

SEYBOLD

PIANO-ACCORDEON-JAZZ



BETWEEN the wars, Rene Seybold, of Strassburg-Meinau in Germany, produced a number of self-playing piano accordions. One model comprised a cabinet surmounted by the accordion and above that a bass drum, side drum and cymbals. It played 70 notes from a paper music roll 8-in wide. The specimen illustrated here from the collection of Member Werner Baus in West Germany, operates as part of a Seybold Gabriella player piano. The accordion is by Hohner as is the accordion player action. This company made its own player-accordions under the name "Magic Organa". No doubt because of its particularly vulnerable shape, few of these German Seybold instruments seem to have survived even though they must have been produced in some quantity during the late 1920s and early thirties.

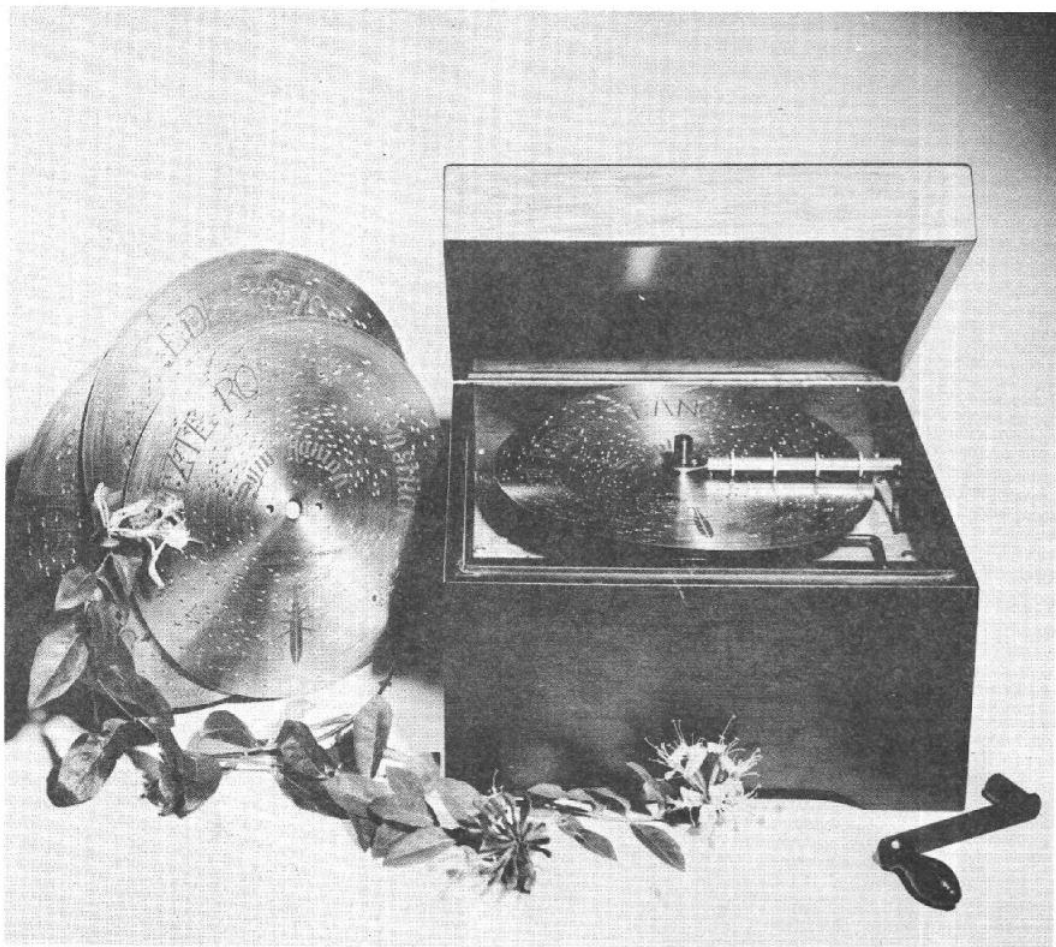
GERMANY PUTS DISC BOX BACK IN PRODUCTION

by Arthur W.J.G. Ord-Hume

HISTORY, according to the wise men of old, is a serial happening and once something has taken place, then ultimately it will happen again. Dr. Alexander Graham Bell, inventor of the telephone, expressed it succinctly back in 1907 when he commented "The old devices have been re-invented; the old experiments

have been tried once more." There is certainly some truth in his belief.

It was thus that I found myself in an intrinsically unreal situation during September as I wrestled to rationalise the fact that I was flying in a present-day Boeing 737 airliner to view a nineteenth-century-era musical box production facility. The





Elmar Oyen (left), Hermann Himmelmann (centre), and Gudrun Oyen (right) in their art studio where the new 9 $\frac{1}{4}$ -inch disc-size Symphonion is despatched. Cases behind them contain instruments ready for consignment.

whole set up smacked of the unreality of a dream, yet the facts remained that Studio Oyen, recent new Member of our Society, had invited me to its headquarters at Wermelskirchen in the Rhine Country near Cologne to talk about its new product — the Symphonion disc-playing musical box.

Studio Oyen's principle business is in graphic arts and is the product of a four-year-old partnership between Elmar Oyen and Hermann Himmelmann. Three years or so ago, the partnership became a trio with the incorporation of the design and graphical arts talents of Gudrun, Oyen's wife. Elmar is a professional photographer; Hermann a public relations and advertising specialist and the group is currently designing furniture and a new sleek line in bathroom fittings.

It is in this typical studio environment amidst backdrops, cameras, lights, sketches and textile

designs that a new musical box industry has been established. The studio, one could almost say, is a fine "front" for hiding the real activity that goes on behind the facade of the tall century-old building in Dabringhauser Strasse. Cardboard cases stacked high and each lettered "Symphonion" have encroached on the studio, the odd musical box disc lies provocatively amidst the drawing-board sketches and a room upstairs has been set aside as a Symphonion showroom.

From here, Symphonion disc-playing musical boxes, brand new and gleaming in pristine finish, are now starting to flow into Europe, England and America.

Symphonion? Well, no, not really. The instrument is an exact reproduction of the table model Kalliope but, as Hermann Himmelmann rightly argues, what does Kalliope signify to most people in Europe and America! Stateside it has come to

mean a high-pressure collection of noisy bits of a thoughtfully-scaled family of steam locomotives. And people can't even pronounce the name right, usually calling it a "Kally-oap" instead of "Kall-i-o-pe" with a long "i" as in "isinglass". But the Kalliope had certain features which were preferable to the original Symphonion, among them the provision of half a dozen tuned bells. So it came to pass that Kalliope was copied and called "Symphonion", retaining all the characteristics of its original identity such as centre-spindle winding and strident tone.

Artistic Persuasion

Having been convinced as to the sincerity of the two young men who had recreated a machine from the past and done it rather better than I had expected, I asked what had inspired Studio Oyen to branch off into the musical box manufacturing business. Himmelmann responded.

"It all started some two years ago," he began. "We were sitting in a restaurant near the Castle (Wermelskirchen has a fine mediaeval castle of magnificent Teutonic proportions) and the owner had a big Polyphon. I had never heard anything like it before. Oyen asked me what do you think about trying to make these instruments together? I said no and added that I thought that it would be too expensive. Also we did not know the market and so on. However, Oyen insisted for some weeks and so in the end I agreed that we should do it."

The first job they had was to look for some people who had had experience in mechanical musicwork. Meanwhile, they had chosen the Kalliope as a candidate for reproduction, found an original one, and had dismantled it for copying.

"We went to Switzerland and saw Mr. Reuge, we went to Zurich, but people could not really help us in the way we wanted. Then one day we heard of a man in the Black Forest who had a manufactory and one of his grandfathers had in the past made combs for musical boxes."

The man he found was named Eisen in Trossingen. In the years leading up to the 1939-45 war, the business had been called Trossinger Metallstimmenfabrik Hans Eisen and had been involved in making accordion components. Trossingen has always been associated with small reed instruments such as accordions and harmonicas and is, of course, the home of the famous Hohner company. "We actually asked Hohner if they could make the comb for us, but they couldn't. Eisen's business was now diversified with the trademark "Hetro". The two men from rural Wermelskirchen with its

population of barely 30,000 found an ally in Eisen and he soon became sufficiently enthusiastic in the project to become an active partner in its realisation.

Comb Problems

Problems still had to be surmounted. First there was the manufacture of the comb to be overcome. Himmelmann began looking for steel. Many kinds were tried and many combs made. And many broke or were tonally useless. Then one day there arrived a sample from a long-forgotten batch of pre-war Swedish steel. It was a special tool steel no longer available, but it produced perfect combs which could be hardened and tempered. "There was just 1,000 kilogrammes of it available - we bought the lot." Now, with just short of a ton of special steel, the obstacle of combs had been overcome. "We do the heat treatment and hardening ourselves and the tempered comb then goes to Trossingen where the lead block for the weights is soldered on. The comb, complete with leads, is then slit and then we tune. All tuning is done by ear."

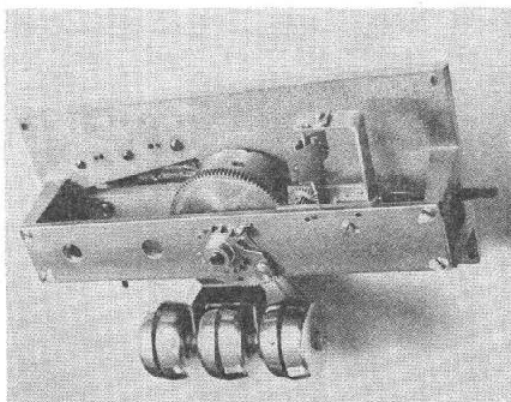
Workable dampers

One big hurdle remained. Dampers. Himmelmann knew only too well that dampers were the one weak point in any disc-playing musical box. A search was made of the aged documents in the Emperor's patent office and copies of every patent for star wheels and dampers from the earliest times of Paul Lochmann onwards was perused. Here, amidst the aged and arcane science of long-forgotten schemes of Lochmann, Ehrlich, Brachhausen and others, Himmelmann was able to appraise the weaknesses and decided that if the renaissance Symphonion was to succeed, then he must depart from the original and design a completely new damper, if necessary making use of modern technology and processes.

"We designed a new brass star-wheel of eight points and between each point of the star-wheel we inserted a moulded Teflon tooth". This barb-like projection is cast from liquid plastic and is shaped in such a manner that it cannot pull out. "When we punch out the star-wheel, we punch also the slotted holes into which the dampers are pressed. They are held in place by the spacing discs between each star-wheel.

I asked what surety could be given as to the life of these plastic dampers. "We have tested one for 5,000 cycles with no visible wear or damage and so we then discontinued the tests." And in the unlikely event of a damper coming adrift, a new starwheel can easily be fitted.

So it came to pass that amidst the records of industrial progress contained in the German patent



office, there is now a new patent for disc musical box dampers in the name of the partnership of Studio Oyen and Hetro – the first such patent for maybe almost three-quarters of a century. Lochmann, one feels, would have approved!

Making the discs

The musical box itself was now an engineering reality. What yet had to be solved was the technique of reproducing discs. Once more Himmelmann and Oyen taxed their brains to decide first of all what form of projection to use (authentic Symphonion or Polyphon, or any of the many other styles patented by the musical box companies), and then how to copy the discs.

Almost all the projections used in former times were either self-destructive, such as the Orphenion-type scoop-shaped projections, or were prone to weaknesses in manufacture and use due to sharp bends.

All these drawbacks could be to a large extent overcome if the inventors of the new Symphonion could think up a new style of projection missed by the competition-spurred fructifications of nineteenth-century inventors. Was there possibly one style which even these prolific designers had perhaps missed? In truth, there was, and it proved to be so simple and basic as to verge on the revolutionary. It was nothing more involved than a shallow V-shaped projection, so made that two parallel shear cuts were made in the disc and the centre of the strip pushed downwards. To experienced eyes the result looks a little strange, but the proof of its efficacy is obviously demonstrated by the fact that the new discs play equally well on the old Kalliope, and the old Kalliope discs are perfectly interchangeable on the new Symphonion.

The discs are being made in Trossingen now.

Although the first discs were made one projection at a time, dies have now been made by means of which a complete disc can be punched out in one stamping. Naturally these tools are very expensive – the tool for each disc represents an outlay of DM40,000 or £6,568-odd (\$15,697). Small wonder that the 24 discs at present available in six sets of four each are priced at DM89 (£14.61 or \$35) per set.

Disc-copying

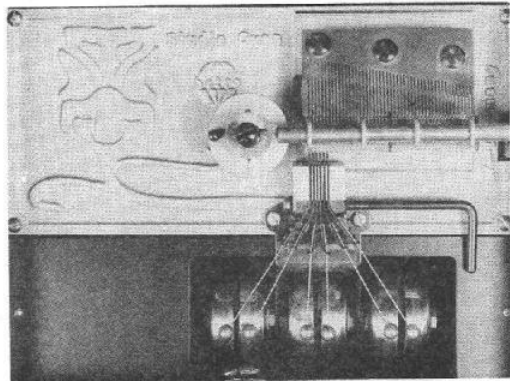
Studio Oyen's technique for copying discs in the beginning was clever and may give ideas to other experimenters. The disc was placed in a projection camera and its image enlarged to whatever size was deemed as suitable for working. From this enlargement, an engineering drawing would be made of the disc and then this reduced back to the original size. The result would obviously be an extremely accurate representation of the original from which a disc could be hand-punched, projection by projection. Now the drawing is projected onto sensitized metal from which the tools are made.

The point has now been reached where new discs can be arranged and set up for production although, as Hermann Himmelmann stressed, the operation is a costly one.

I asked what total investment had gone into the production of a saleable musical box. "If you include our production development, tooling and advertising, then we have spent DM 200,000 (£32,840 or \$78,500). But if you include tooling for discs as well, then it is about DM500,000 (£82,000 or \$196,000) in total".

Bicycle Bells

Admiring the tone of the bells, not features



Continued on page 469



HANDEL'S MUSIC AND CHARLES CLAY'S ORGAN CLOCK

by Arthur W.J.G. Ord-Hume

TWO YEARS ago, what was probably one of the most interesting of organ clocks to emerge from obscurity made a brief appearance in London. Sold at Christies auction rooms on November 8th, 1972, it was the star feature of Christie's exhibition in January 1973, was on show in a Bond Street saleroom for several months, and then returned to obscurity by sale to an undisclosed buyer who is unapproachable. The chances are that it may be many years, if at all, before this piece is ever seen again.

It is thus all the more important that thanks to the co-operation of Member Bill Galbraith, who overhauled and restored the piece, of Christies, and of Frank Partridge who finally sold the piece, the following description and notes can appear. I quote from Christie's catalogue:

The Property of

SENHOR PEDRO FELNER DA COSTA

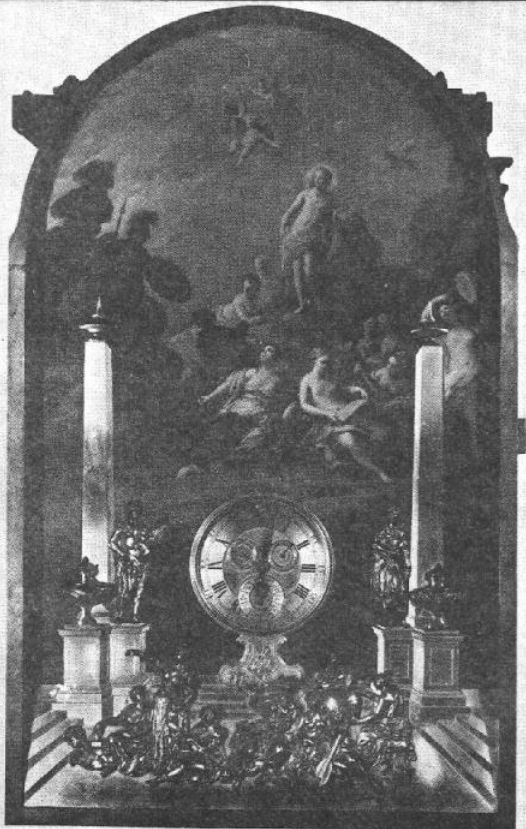
A highly important George II organ clock by Charles Clay, of massive architectural design, the movement contained in an arched and domed ebony cupola with moulded base, mounted at the four angles with gilt-bronze Atlantes on tapering pedestals cast with entrelacs and scrolls, beneath projecting dentilled semi-cornices surmounted by foliate urns; the arched sides and back with pieced and finely chased panels in low relief, backed with silk, and left depicting Homer and Milton flanking a lyre-pedestal entwined with serpents supporting a vase chased with the Three Graces and filled with flowers and standing beneath a canopy of trees, the right with Virgil and Horace, similarly placed flanking a flower-filled rococo vase on a cartouche-shaped pedestal; and the back with a central musical trophy within broad scrolling strapwork entwined with cherub-masks, fruit, flowers and foliage; the face painted with an allegory of Apollo, Mars, Pegasus and the Muses on Mount Parnassus, by Jacopo Amigoni, applied with a gilt-bronze stepped dais flanked by obelisks in low relief, and mounted with silver figures of Apollo and Diana at either side and a group of seven figures symbolising the Arts in high relief below the dial; with shallow ogee-shaped dome

supported on four projecting espagnolette brackets and mounted with a silver figure of Minerva reclining on a rocky base; the cupola raised on a square mahogany plinth with shell and acanthus cornice, the panelled sides with gilt mouldings, the massive projecting angle volutes carved at the sides with scrolls and foliage, on moulded base carved with rope-twist and flowerheads and solid circular stand - 8ft. 3in. (252cm) overall height; 44in. x 22in. (112cm x 54cm) dimensions of cupola. The clock dial signed on the chapter-ring C. Clay, London, the matted centre with subsidiary rings for rise-and-fall regulation, pendulum locking/unlocking and tune selection, the fusee movement with count-wheel striking and verge escapement with off-set crown wheel; the organ with a 13½in. diameter brass pin barrel, signed on the rim Cha. Clay, London, playing ten tunes with 4 registers and 96 wood pipes, the stops including the flute and piccolo, with 9in brass fly-wheel with rack and pinion speed regulator and piston action tune-change, the power provided by a massive lead weight hanging in the plinth and driving through an intermediate barrel; the organ released every three hours by the clock striking train, all winding and setting accomplished through tubes mounted at right angles to the dial, the apertures in the left and right sides frets, the right side of the case with four organ register stops, speed regulation wheel, manual tune change and at-will playing stops - 15in. x 26in. (38cm x 66cm) approximately dimensions of movement, circa 1740.

Sold with an 18th Century tooled and leather-bound manuscript book containing a description of the clock in Portuguese and an English manuscript of the music.

PROVENANCE:

Originally in the collection of Gerret Braamcamp, born, 1699, the eldest son of Jan Braamcamp and Hendrina van Beeck. He had three brothers, Rutger, b. 1706, Herman, b. 1709 and Dirk (Rodrigo). The family was extremely successful in Amsterdam where Gerret owned a shipping line trading in commodities with Portugal, and a timber business, for a time in partnership with



Rutger. Herman founded a branch of the family in Portugal, and received many honours as Minister to the King of Prussia. Dirk became a partner in a Dutch firm (Cremer & Braamcamp) in Lisbon.

Gerret Braamcamp's Collection, started circa 1735, was certainly one of the most famous in 18th Century Europe. Jacob Bicker Raye, the chronicler of Amsterdam wrote of him, 'he was famous all over the world for his beautiful collection of paintings and other works of Art'. He probably obtained the clock soon after it was completed, and he kept it at Sweedenryck, outside Amsterdam. He died June 17, 1771, and the collection was sold on July 31, 1771. The clock was bought by Rutger Braamcamp for fl. 3700. It then passed to the nephews in Portugal, probably the sons of Herman's marriage to D. Maria Ignacia de Almeйда Castello Branco, who were born between 1752 and 1773, and who also inherited Gerret's fortune. The clock was subsequently in the collection of the Infanta Donna Maria Isabel, sister of the King of Portugal, Dom Miguel, who kept it at the Palace of S. Domingos de Benfica in Lisbon. After the Infanta's death on April 22, 1876, the clock was purchased by the

Portuguese collector Carvalho Moneiro. From there it has passed through various hands to the present owner.

Charles Clay, born in Flockton, Yorkshire. In 1716 he petitioned Parliament unsuccessfully for a patent on a repeating watch or clock but was opposed by Daniel Quare, supported by the Clock-makers' Company. In 1720 he came to London and settled near St. Mary-le-Strand Church. By 1723 he was official clockmaker to His Majesty's Board of Works, in which position he executed the gatehouse clock at St. James's Palace in 1731. In May 1736 Clay exhibited a musical clock to the King and Queen at Kensington (mentioned in *The Weekly Journal* for May 8 of that year). Queen Charlotte was sufficiently impressed to order 50 guineas to be spent on tickets for the impending raffle for the clock. (This was possibly the clock described in Britten's *Old Clocks and Watches and their Makers*). Clay died on Feb. 25, 1740. His obituary appeared in *The Gentleman's Magazine*, vol. x, Feb. 25, headed 'The ingenious Mr Clay, Maker of several Musical Clocks', and noted that 'three days before he dy'd he order'd a Musical Machine, which had cost him about 20 years Time, and upwards of 2000*l*. to bring to Perfection, to be beat to Pieces, and entirely destroy'd, to prevent further Expence of the Time and Money of anyone who should attempt to finish it after his Death'. The clock referred to may well be The Temple of the Four Grand Monarchies of the World, Clay's greatest work, of which part survives in Kensington Palace. The original base and movement are now missing, but the clock was undoubtedly not destroyed since a newspaper cutting of an advertisement for an exhibition of the clock, dated Dec. 31, 1743, and preserved, with a print, in *Lyson's Collectanea*, describes the clock in great detail, '... begun by the late ingenious Mr. Charles Clay, and finish'd by Mr Pyke, Clock and Watchmaker., in Bedford-Row, London'. Most important are the references in the advertisement to the eminent artists who collaborated in the production. These included the painter Jacopo Amigoni, born Venice 1682, came to London 1729, left England 1739, died 1752; John Michael Rysbrack, born 1693, came to England 1720, died 1770; Louis Francois Roubiliac, born circa 1705, came to England 1726-7, died 1762; George Frederick Handel, arrived in England 1714, died 1759; and Francesco Gemignani, 1667-1762.

The collaboration of all the above says much for Clay's standing as a craftsman, and the existence of the Braamcamp clock, now offered for

sale, provides further proof that this co-operation extended beyond a single magnum opus. The painting of the dial is by Amigoni, the copper plate being stamped N. Larkin, as are the plates in the Grand Monarchies' clock in Kensington Palace. The applied group of silver figures representing the Liberal Arts at the base of the dial is an identical casting to a group on the Kensington Palace clock, described as 'made of silver in Alto Relievo, by Mr. Rysbrack'. The design for the case is possibly taken from one of Roubiliac's monuments. The Kensington Palace clock originally had music, 'composed by the three great Masters Geminiani, Handel and Corelli, and properly adapted to the Machine by Mr. Geminiani'. The 18th Century manuscript book with the Braamcamp clock contains a description of the clock in Portuguese, ending 'this work was made in London; the clock by the great master Carlos Clay; the music composed by the great organist Handel'.

(A further reference to Handel's participation is made by Dr. Clara Bille in *De Temple der Kunst of Het Kabinet van Der Heer Braamcamp*, Amsterdam 1961). The second part of the book consists of the manuscript music. Five pieces can be identified as arrangements of pieces by Handel, the other five are unidentified although two are particularly close to his style. There is no indication as to who adapted the music for the clock.

An examination and analysis of the music performed on the Charles Clay clock.

On the following pages is set out the entire musical notation of each piece of music pinned on the brass-faced barrel of the Charles Clay clock here described. This manuscript is copied from the original notation forming the red leather-bound manuscript book sold with the clock. The closing pages comprise a description of the clock and its operation written in Portuguese. The style of writing as well as the paper used, are different and the manuscript would appear to be contemporary with the organ: the description and binding contemporary with the removal of the organ to Portugal.

There are anomalies in the relation of the music to the titles ascribed to them. For example, the piece titled "Variation" does not appear to be a variation of anything, but the "Second Air" is clearly a variation of the preceding item yet is not so described. Similarly, the movement known to be from *Arianna* is not labelled 'Ariadne', whereas an

The organ mechanism of the clock is in a remarkably good state of preservation, with no apparent signs of re-pinning on the barrel or alterations to the pipes. Along with the Kensington Palace 'Temple' and the clock at Hall Barn, Beaconsfield, both of which suffered at the hands of Victorian clockmakers, the Braamcamp clock may be considered as one of Clay's most ambitious and important productions. The table-clock in Naples Palace is constructed on a far less ambitious scale, although there are similar details in decoration, and the movement remains intact, and the clock described by Britten chimed only on bells and was housed in a comparatively plain case.

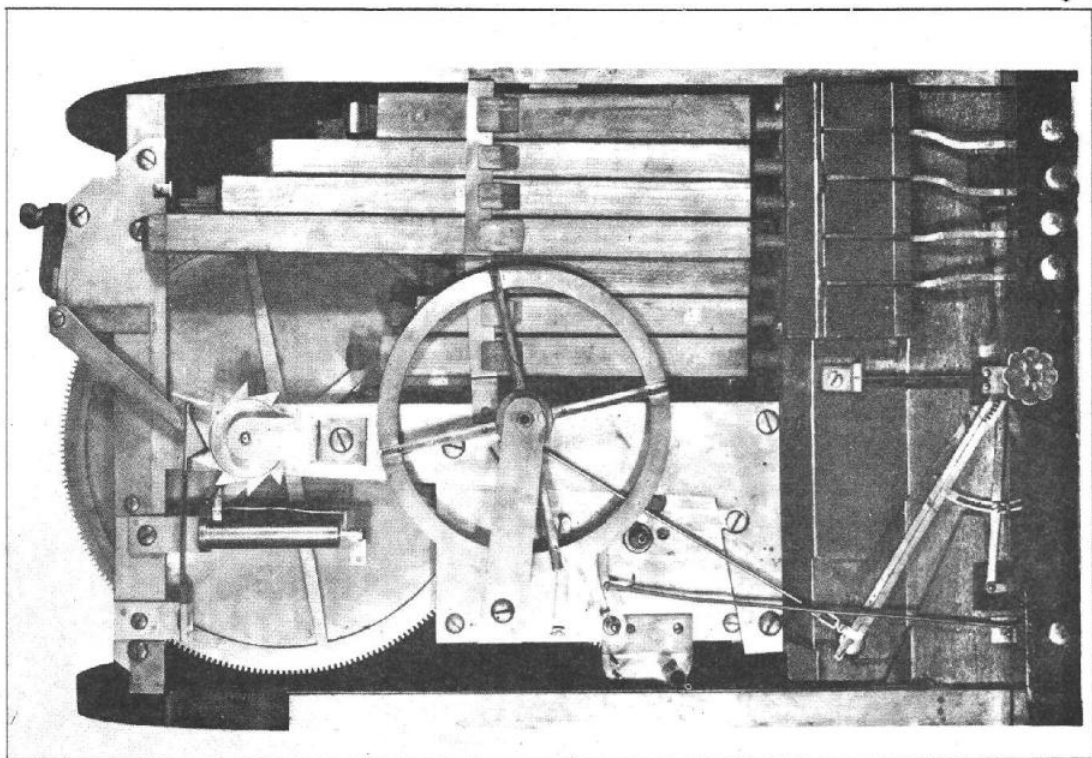
LITERATURE:

M. de Bastide, *Le Temple Des Arts ou le Cabinet de M. Braamcamp*, Amsterdam, 1756; Dr. Clara Bille, *De Temple der Kunst of Het Kabinet van Den Heer Braamcamp*, Amsterdam, 1961; pp. 82-84, Charles Blanc, *Le Tresor de la Curiosite*, vol. I, pp. 463 and following; E. Croft Murray, *The Ingenious Mr. Clay*, Country Life, Dec. 31, 1948, pp. 1378-1380; E Croft Murray, *Musical Clocks by Charles Clay*, Country Life, April 21, 1950, pp. 1112-1114; William Barclay Squire, *Handel's Clock Music*, The Musical Quarterly, 1919, vol V, no. 4, pp. 538-552.

item with no known connection with the opera does bear that identification. From these two definable juxtapositions, one possibility emerges and that is that the titles in the manuscript, reproduced on the following pages, have been displaced by two. If this is the case, then the sequence of pieces ought to read:

- | | |
|---------------|--|
| 1. Ariadne | Minuet from <i>Arianna</i> |
| 2. Allegro | (G major piece which appears to be an Allegro) |
| 3. Menuet | Minuet from keyboard suite |
| 4. Variation | Variation of foregoing |
| 5. First Air | <i>Berenice</i> aria |
| 6. Second Air | (F major piece) |
| 7. Third Air | (D minor piece) |
| 8. Fourth Air | Handel keyboard piece |
| 9. Fifth Air | (C major 2-4 piece) |
| 10. Sixth Air | (C major 3-4 piece) |

Such a transposition could possibly have arisen if the manuscript was transcribed from the music played by the clock at a time when the pointer



on the dial indicating the tunes was incorrectly set, so that the wrong titles were attached to the tunes. There are one or two tiny anomalies in the manuscript where it differs from the barrel notation: this could either be a subsequent MS transcription error, or a pinning variation so it cannot be attached which came first.

Alternatively, the manuscript copy of the music may be a copy of one which originally had no titles, these being added from the clock face when the MS was copied.

Concerning now the unidentified pieces, it is probable that these are also by Handel – items 7 and 10 are particularly close to his style. However, whether or not all the pieces are by Handel, it does not automatically follow that Handel himself was responsible for arranging them for the clock.

The reference to the music of the clock by Clay known as “The Temple of the Four Grand Monarchies”, quoted earlier, says that the clock

played music by Geminiani, Handel and Corelli “properly adapted to the machine by Geminiani”. Since the *Berenice* aria in the clock we are describing differs considerably in character from the aria transcriptions in Handel’s authentic clock music, it seems likely that Handel was not the adapter of the music. However, the inclusion in the repertoire of a then-unpublished keyboard piece by him could indicate that Handel might have had some involvement with the repertoire.

Comparing this particular clock’s organ with the music which Handel wrote specifically for musical clock, it might be relevant to point out that the range of the music in the manuscript requires 24 notes in all covering two octaves from *c'* (middle C) to *c''*, together with *b* (used only in Item 8), *c''* sharp, *d''* sharp, and all the intermediate F sharps, G sharps and B flats. Handel’s own clock music required only 20 notes featuring no *b*, *g'* sharp, *g''* sharp or *d''* sharp.

Minuet.

A handwritten musical score for a Minuet in 3/4 time. The score is written on ten staves, with the first two staves for the treble clef and the remaining eight for the bass clef. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and ornaments. The notation is clear and legible, with some decorative flourishes. The piece begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The first staff contains a treble clef, a 3/4 time signature, and a key signature of one flat. The second staff contains a treble clef, a 3/4 time signature, and a key signature of one flat. The third staff contains a bass clef, a 3/4 time signature, and a key signature of one flat. The fourth staff contains a bass clef, a 3/4 time signature, and a key signature of one flat. The fifth staff contains a bass clef, a 3/4 time signature, and a key signature of one flat. The sixth staff contains a bass clef, a 3/4 time signature, and a key signature of one flat. The seventh staff contains a bass clef, a 3/4 time signature, and a key signature of one flat. The eighth staff contains a bass clef, a 3/4 time signature, and a key signature of one flat. The ninth staff contains a bass clef, a 3/4 time signature, and a key signature of one flat. The tenth staff contains a bass clef, a 3/4 time signature, and a key signature of one flat.

I. MENUET in C major, 3-4 time.

This is the minuet from the overture to Handel's opera *Arianna in Creta* ('Ariadne in Crete'). This opera was completed in October of 1733 and received its first performance in January of 1734. The original is in the key of D major. This manuscript version derives from bars 1 to 16, 41 to 51, 56 to 58 and 73 to 76 of the original.

Variation.

The musical score is written on ten staves. The first two staves are for a vocal line, with the word "Variation." written in a cursive hand on the left. The key signature is one sharp (F#) and the time signature is 2/4. The first staff contains several measures with notes and rests, including a triplet of eighth notes and a measure with a fermata. The second staff continues the vocal line. The remaining eight staves are for a piano accompaniment, with the left hand playing a steady eighth-note bass line and the right hand playing a more complex melodic line with many sixteenth and thirty-second notes. There are several dynamic markings, including "p" (piano) and "f" (forte), and some ornaments. The score ends with a double bar line on the tenth staff.

2. VARIATION in G major, 2-4 time.
This piece remains unidentified.

3rd Air.

A handwritten musical score for a piece titled "3rd Air." The score is written on ten systems of five-line staves. The first system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as "f" (forte) and "p" (piano). There are also some markings that look like "m." or "n." above notes. The score is divided into two main sections by a double bar line. The first section consists of the first four systems, and the second section consists of the remaining six systems. The piece concludes with a final cadence on the tenth system.

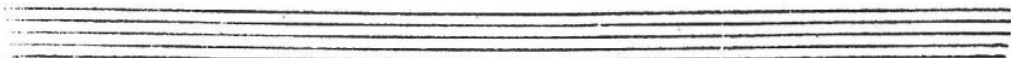
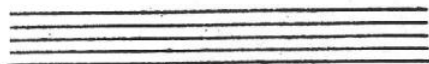
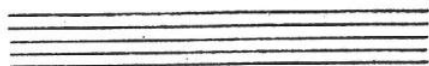
3. FIRST AIR in E minor, 3-4 time.

This is the minuet from the first D minor suite in the Second Collection of Handel's keyboard suites, published in 1733 but more than likely written earlier. The manuscript version here has been transposed up a tone and has many minor differences of detail, the melody in particular being much more elaborate than in the published version.

2.^a Air.

4. SECOND AIR in E minor, 2-4 time.

This is the first variation of the minuet preceding this and identified as FIRST AIR. It is similarly transposed and altered although not so extensively.



3d. Viol.

The image shows a handwritten musical score for a 3rd violin part, consisting of 10 staves of music. The notation is in treble clef with a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff is marked with a fermata and the tempo marking '3d. Viol.'. The second staff has a fermata and the letter 'A'. The third staff has a fermata and the letter 'f'. The fourth staff has a fermata and the letter 'f'. The fifth staff has a fermata and the letter 'f'. The sixth staff has a fermata and the letter 'f'. The seventh staff has a fermata and the letter 'f'. The eighth staff has a fermata and the letter 'f'. The ninth staff has a fermata and the letter 'f'. The tenth staff has a fermata and the letter 'f'. The score is written in a clear, legible hand.

5. THIRD AIR in C major, 2-4 time.

This is an arrangement of the second setting of the aria *Si, tra i ceppi* from Handel's opera *Berenice* which was composed and first performed in 1737. Although the key remains unchanged, the note values in the above manuscript are half those of the original. Furthermore there are many embellishments and the whole is considerably abridged.

3^a di. Air.

Handwritten musical score for a piece titled "3^a di. Air." The score consists of ten staves of music. The first staff is a treble clef with a 2/4 time signature and a key signature of one flat (B-flat). The second staff is a bass clef with a 2/4 time signature and a key signature of one flat. The remaining eight staves are grand staves (treble and bass clefs joined). The music is written in a cursive, handwritten style. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as "f" (forte) and "p" (piano), and some notes are marked with "acc." (accents). The piece concludes with a double bar line on the tenth staff.

5. THIRD AIR in C major, 2-4 time.

This is an arrangement of the second setting of the aria *Si, tra i ceppi* from Handel's opera *Berenice* which was composed and first performed in 1737. Although the key remains unchanged, the note values in the above manuscript are half those of the original. Furthermore there are many embellishments and the whole is considerably abridged.

1st Air

A handwritten musical score for a piece titled "1st Air". The score is written on ten staves, with the first two staves forming a grand staff (treble and bass clefs). The music is in 2/4 time and features a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including *f* (forte) and *mf* (mezzo-forte), and articulation marks like accents and slurs. The piece concludes with a double bar line and repeat dots. The handwriting is in black ink on aged paper.

6. FOURTH AIR in F major, 2-4 time.

This remains unidentified but it is possibly derived from a keyboard piece.

4th Air.

This is a handwritten musical score for a piece titled "4th Air". The music is written on ten staves, with the first two staves grouped by a brace and labeled "4th Air." The key signature is one flat (F major or D minor), and the time signature is 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including "f" (forte) and "p" (piano), and articulation marks like "acc." (accents). The piece concludes with a double bar line and repeat dots.

A handwritten musical score consisting of ten staves. The notation is in F major and 2/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as 'm.' (marcato) and 'f' (forte), and some phrasing slurs. The piece concludes with a double bar line and a repeat sign.

6. FOURTH AIR in F major, 2-4 time.

This remains unidentified but it is possibly derived from a keyboard piece.

5th Air.

A handwritten musical score for a piece titled "5th Air." The score is written on ten staves. The first two staves are for the vocal line, with the first staff in 3/4 time and the second in 4/4 time. The remaining eight staves are for the piano accompaniment, with the first staff in 3/4 time and the others in 4/4 time. The music is written in a single system with various musical notations including notes, rests, and dynamic markings such as *tr.* (trills) and *acc.* (accents). The score is written in a cursive, handwritten style.

7. FIFTH AIR in D minor, 3-4 time.
This remains unidentified but once again probably
has keyboard origins.

6th Air.

The image displays a handwritten musical score for a piece titled "6th Air." The score is written on ten staves, with the first two staves grouped by a brace on the left. The music is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are numerous ornaments (trills and mordents) indicated by the letter "M." above notes. The score concludes with a double bar line and repeat dots. The handwriting is in black ink on aged paper.

8. SIXTH AIR in G major, 3-4 time.

This is a keyboard piece by Handel which exists in contemporary manuscript copies but was not published in his lifetime. However, an orchestral version was included in his Opus 3 set of concertos, published in 1734, as Concerto No. 4, 2nd movement. The keyboard version probably predates this. A keyboard version was not printed until 1928 as No. 34 in a collection generally known as the Aylesford Pieces. The manuscript version here has the note values doubled and there are other slight variations.

Sriadone.

Handwritten musical score for 'Sriadone'. The score is written on ten staves. The first two staves are a grand staff (treble and bass clefs) with a 2/4 time signature and a key signature of one flat. The word 'Sriadone.' is written in cursive on the left side of the first staff. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'f'. The piece concludes with a double bar line and repeat dots on the tenth staff.

9. ARIADNE in C major, 2-4 time.

This remains unidentified and, significantly, bears no connection with any item in the published score of Handel's *Arianna*. There is a possibility that it might be connected with Porpora's opera *Arianna in Nasco* ('Ariadne in Naxos'), which was produced in London at the same time as Handel's opera. There is another possibility, outlined in the analysis on page 448.

Allegro.

Handwritten musical notation for the first system, featuring a grand staff with treble and bass clefs. The music is in 3/4 time. The right hand begins with a trill on a note, followed by a series of eighth notes. The left hand provides a simple accompaniment of quarter notes.

Handwritten musical notation for the second system, continuing the piece with eighth notes and a trill. The right hand has a melodic line with eighth notes, while the left hand continues with quarter notes.

Handwritten musical notation for the third system, showing a change in the bass line with a flat sign. The right hand continues with eighth notes, and the left hand has a more active bass line with eighth notes.

Handwritten musical notation for the fourth system, featuring triplets in the right hand. The right hand has a melodic line with eighth notes and triplets. The left hand continues with quarter notes.

Handwritten musical notation for the fifth system, featuring sixteenth notes and triplets. The right hand has a more complex melodic line with sixteenth notes and triplets. The left hand continues with quarter notes.

10. ALLEGRO in C major, 3-4 time.
This remains unidentified.

Continued from page 443

which I normally admire in musical boxes, particularly those made after about 1860, I enquired where they had such fine-toned *glocken* made. Himmelmann and Oyen looked at each other, muttered "Shall we tell him?," laughed and then revealed that they are brass bicycle bells which they re-machine and tune.

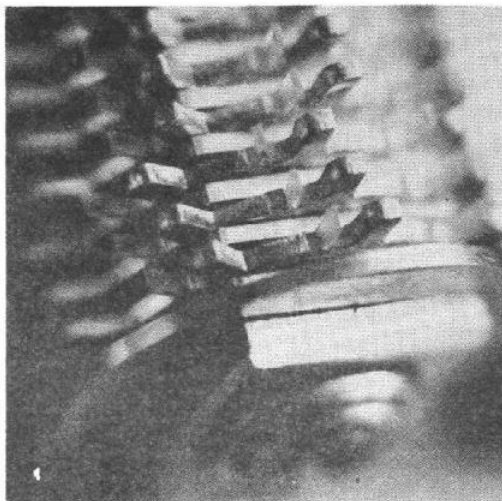
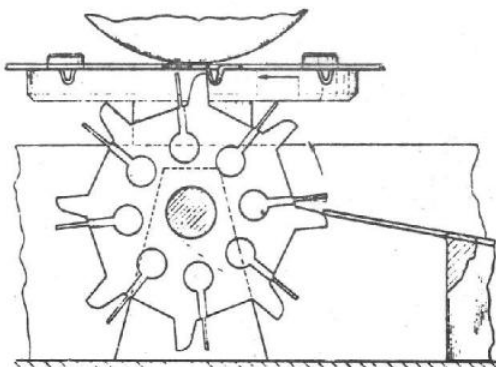
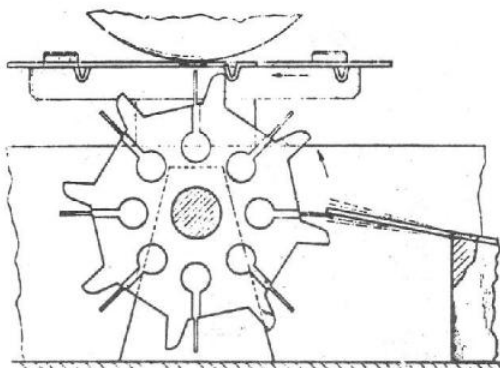
The wooden case for the Symphonion is made by a local cabinetmaker using cedar blockboard and furniture of bird's eye maple – a very scarce wood in Germany. Three styles of box are available, each with a different design printed in colour upon the lid. These designs are the work of Gudrun Oyen. All boxes bear a serial number stamped into the gold-painted cast-iron bedplate behind the comb at the treble end. The bedplate itself features a cast-in design based on Gudrun's theme for the lid designs plus the names Studio Oyen and Hetro. The name Hetro (actually spelled with a lower-case "h") is also stamped into the comb.

First sales of the new Symphonion came in June 1974. Production of the instrument can reach 100 per month but at present it is about 60 to 70 a month with a staff of between 15 and 18 people at work in Trossingen. With several sales outlets now operating in America, including our Member Walt Bellm at Sarasota, and the pending setting up of a UK franchise (Member Keith Harding already has one of these instruments in stock), the new Symphonion is poised for take-off. Tomorrow's antiques? Quite probably. And, as the library of available discs expands, the instrument will become more competitive with present-day prices of the old instruments. Of course, for the collector with a pile of Kalliope discs and no machine, here is his golden chance!

New Polyphon to come

Was this to be the sole musical box venture of the Studio Oyen/Hetro partnership? "Oh I think not," said Himmelmann, picking up the disc of a 24½-inch Lochmann Original. "We hope to be putting the Polyphon back into production next year. We have one now which is being copied detail by detail." The new Polyphon, to confuse matters, will in reality be a Lochmann Original! "In place of 25 tubular bells or glockenspiels we will have steel rod gongs, rather like clock chimes."

Perhaps, I asked, Studio Oyen was in the throes of transmutation! Hermann Himmelmann smiled openly. "At the moment we are not full-time musical-box makers or sellers, but if by next year when we have the Polyphon going things look right, then we may well become that."





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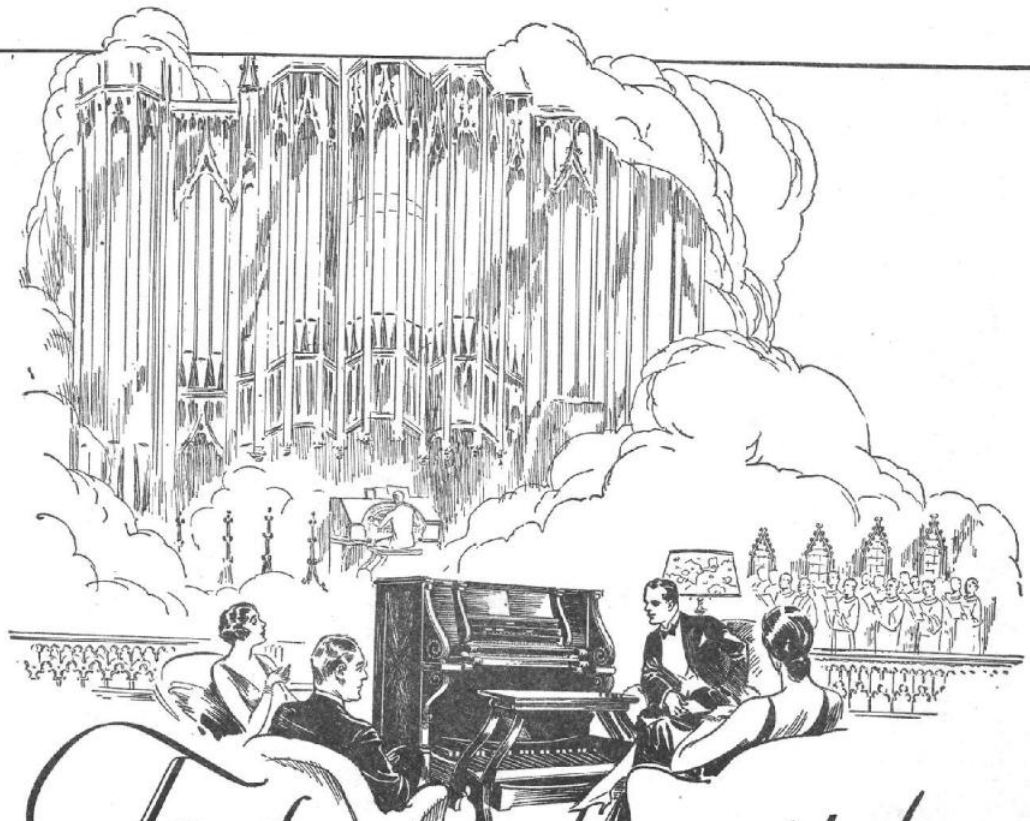
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Requires no pumping—can be attached to any piano—absolutely perfect and instantaneous expression devices—does not obstruct the keyboard—uses indestructible music rolls—totally unaffected by weather-change—has never been replaced by any other piano-player—any piano with a Tel-Electric attached costs less than a player piano of the same grade.

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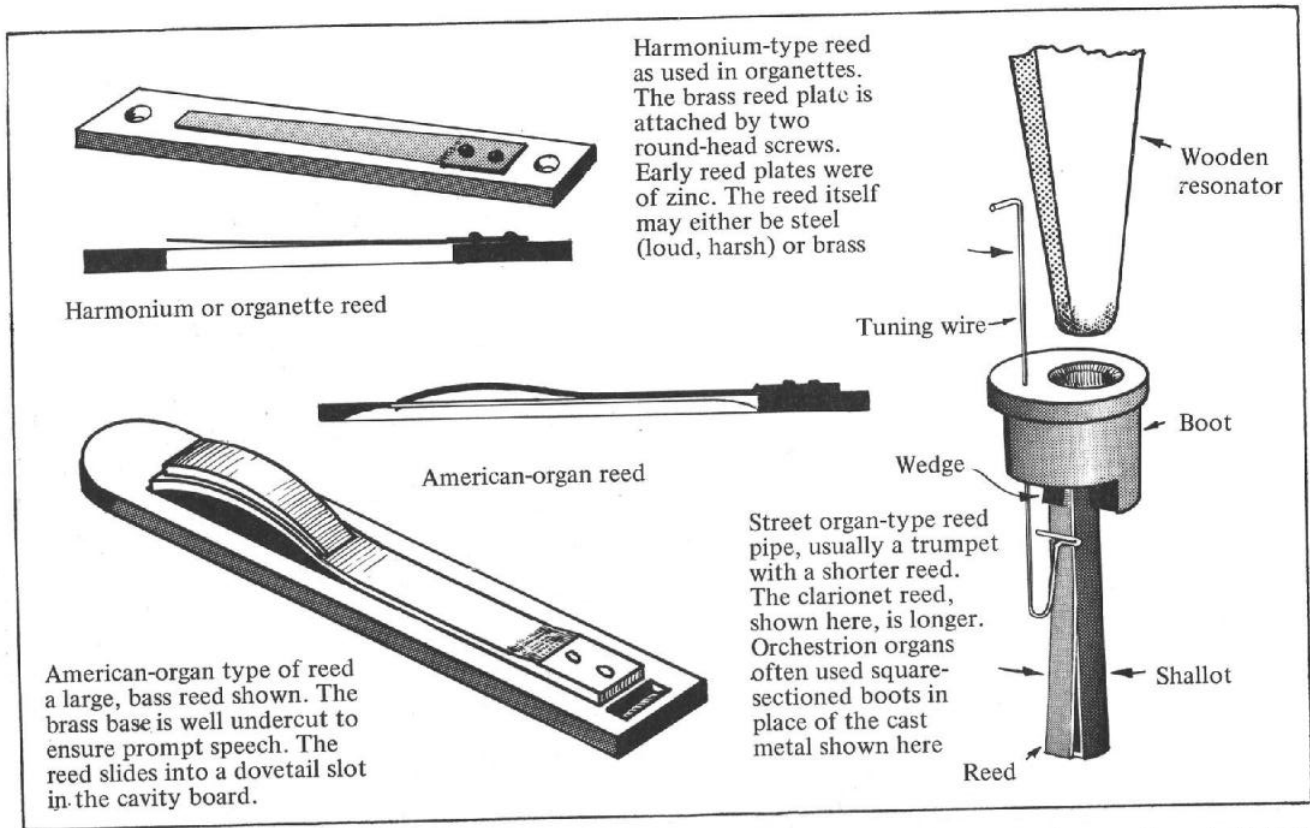
You sit at ease in your own home, with family and friends. You touch a button! Immediately, magically, the atmosphere is vibrant with the stirring strains of a magnificent opera, rendered with the inspiring tonal blendings of a pipe-organ. Again, a favorite ballad or popular air may be your choice. Whatever your selections, you thrill to the matchless playing of world-acclaimed organists, superbly reproduced on the Wurlitzer Residence Organ.

Requiring surprisingly small space and only a modest investment—played by hand as well as by reproducing music roll—the new Wurlitzer Residence Organ offers you and your family the supreme entertainment, the cultural and social advantages so inseparably associated with the ownership of a fine pipe-organ. This instrument can be installed in any home. Hear it, play it, at your nearest Wurlitzer Studio—Buffalo, Cleveland, Chicago, Cincinnati, Los Angeles, Pittsburgh, New York, Detroit.



Requires little more space than a piano

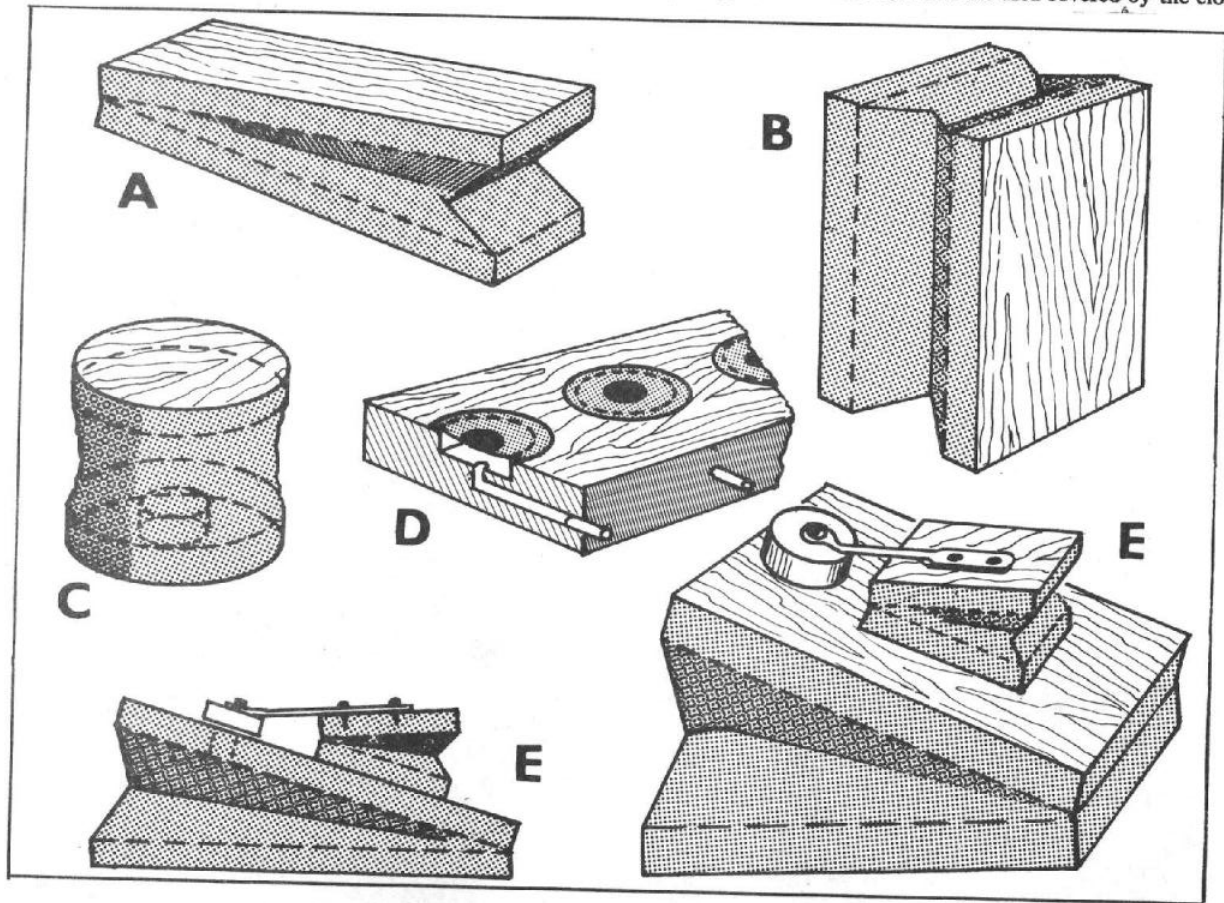
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ORGAN



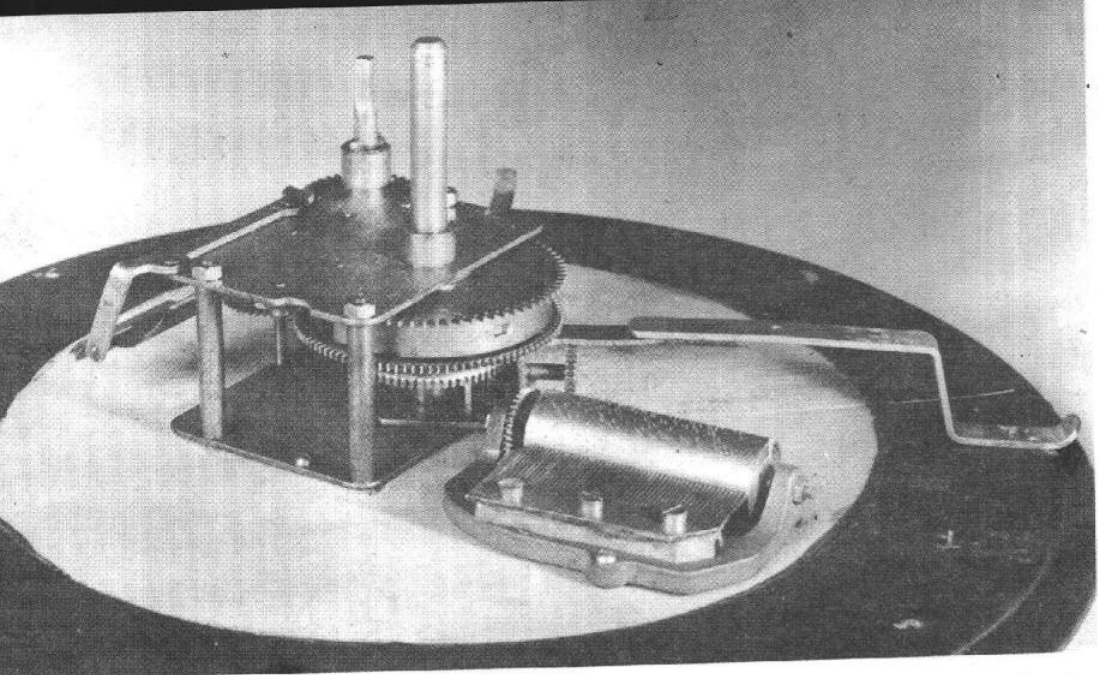
THIS TIME Arthur Ord-Hume looks at the reed as used in mechanical organs (above) and at different types of pneumatic motor (below). The free reed is used in street harmoniums, domestic harmoniums, mouth organs and, in its simplest form, in the so-called Jew's (or Jaw's) Harp. The American-organ reed differs from the harmonium reed in that instead of being screwed into place, it slots into a recess and can be slid out for servicing. The base for the vibrating element is hollowed out to improve promptness of speech and the extremity of the reed is curved or slightly twisted to improve tone. Bass-note reeds, such as that one drawn, have an extra thickness of metal at their ends to lower the frequency of vibration. The beating reed, seen right, is so called because instead of vibrating between and clear of the housing as in the free reed, it beats against the metal edge, producing a louder and usually harsher sound.

Pneumatic motors, below, are made in many styles, shapes and sizes to suit different applications. Traditionally they are covered either with

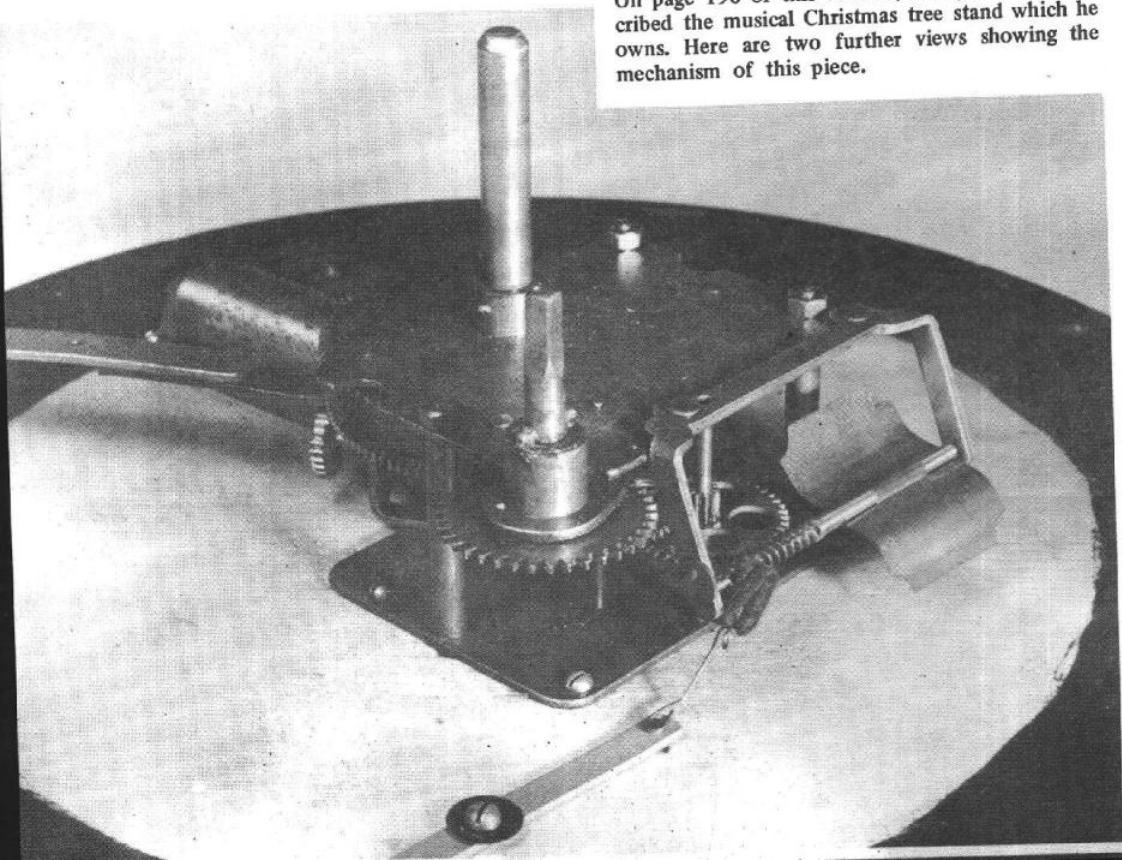
thin sheepskin leather or with tubberised cloth (thin tosh). Commonest type of all is A, used for player piano actions. B is a parallel-motion version found for example in Aeolian Orchestrelles for pneumatic stop-selection. C is a pill-box motor, similar otherwise to B. D is the type of motor from the main motor, is used to control the larger pneumatic. On its own, the small relief-pallet motor can be used to bleed off air from an organ register chest by the careful choice of the ratio of the sizes of the openings in the motor base and the area covered by the closure pallet.



PICTORIALLY VIEWED



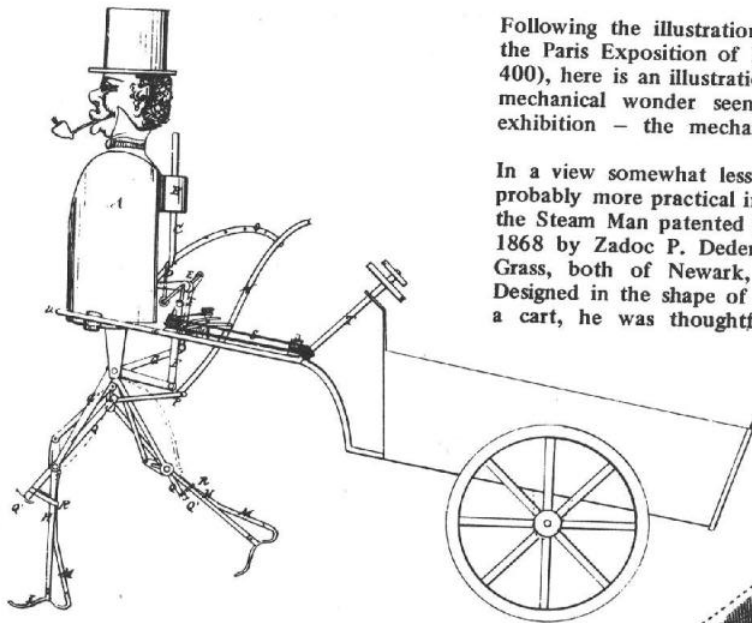
On page 190 of this volume, Jocelyn Walker described the musical Christmas tree stand which he owns. Here are two further views showing the mechanism of this piece.



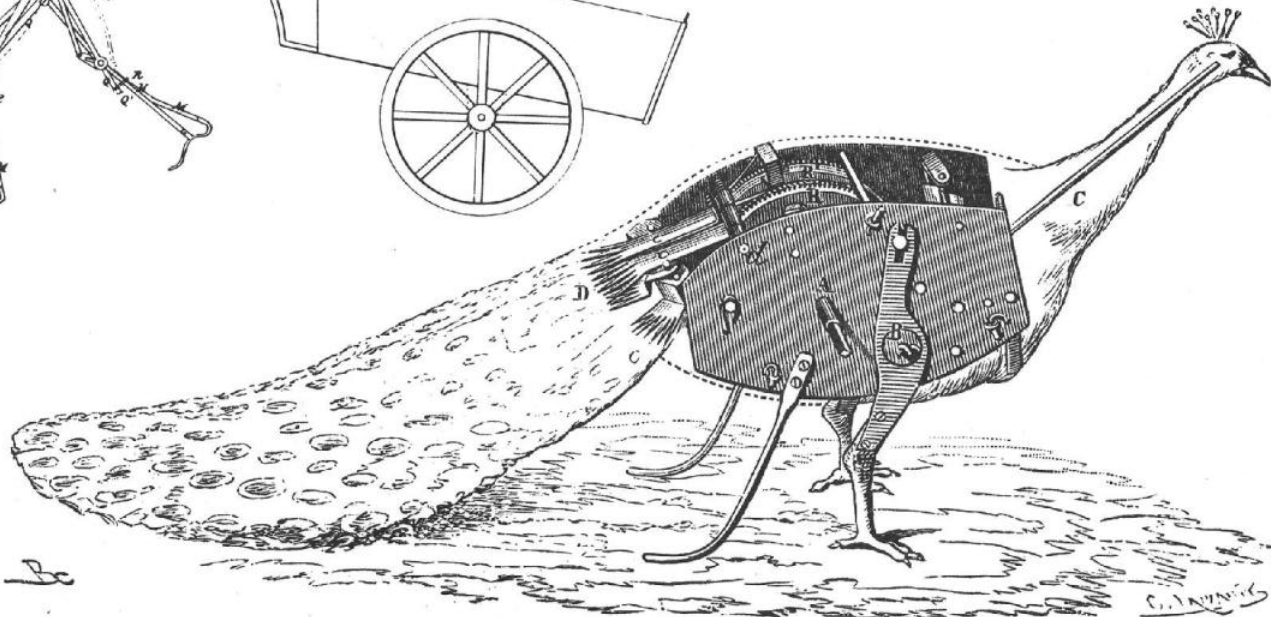
Following the illustration of Ondine at the Paris Exposition of 1878 (see page 400), here is an illustration of a further mechanical wonder seen at the same exhibition – the mechanical peacock.

In a view somewhat less subtle, albeit probably more practical in purpose, was the Steam Man patented in America in 1868 by Zadoc P. Dederick and Isaac Grass, both of Newark, New Jersey. Designed in the shape of a man pulling a cart, he was thoughtfully provided

with a stove-pipe hat and a pipe in his mouth, no doubt to dispel alarm at the sight of a man belching forth smoke. The boiler was in the torso. Jointed legs could be controlled by a driver in the cart who could apparently vary the length of stride so that the feet could clear obstacles, and change the direction in which the figure walked. It seems that the man could also walk backwards in long or short steps. The patent number, in case anyone wants to re-create him, is 75,874 . . .



475



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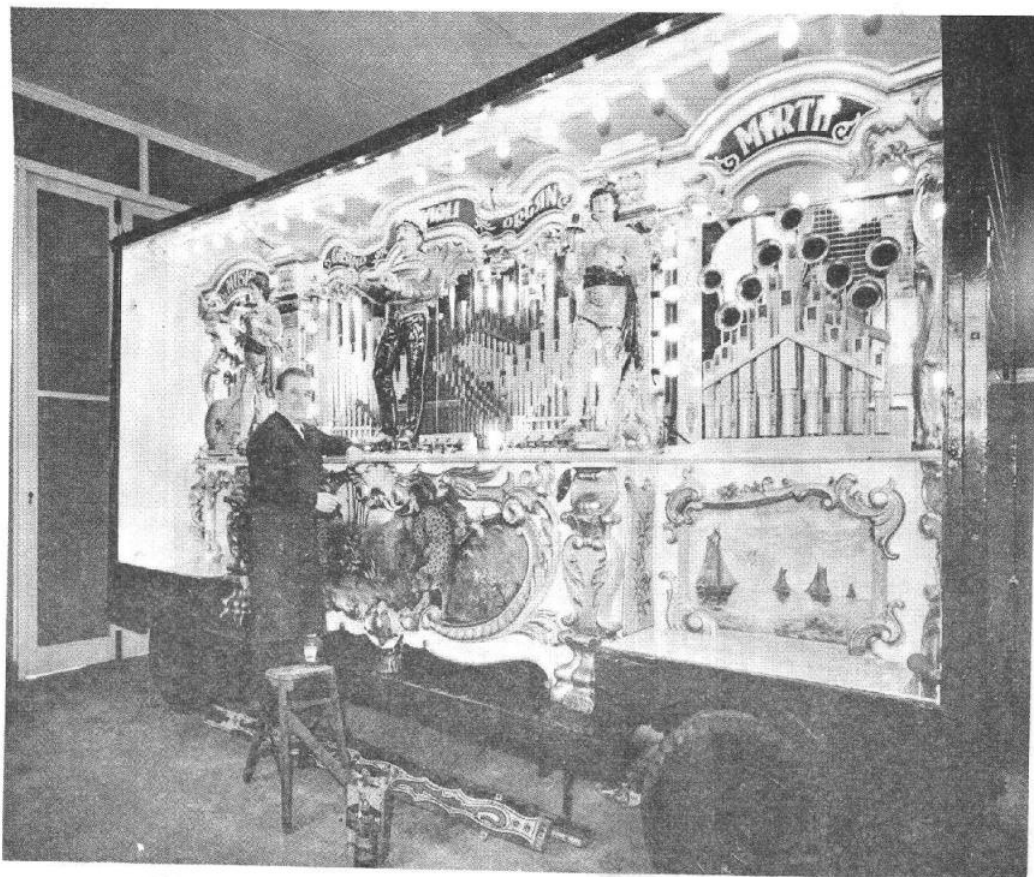
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Above: Formerly the property of Silcocks of Warrington and Crighton's Bioscope Show, this fine 89-key Gavioli organ now belongs to Arthur F. Mills, president of the Fair Organ Preservation Society. The picture is reproduced with acknowledgement to The Engineer, February 1973, and comes via Member Graham Webb.

Left: Seen on the streets of Amsterdam earlier this year was this 58-key street organ operated by Gossling.

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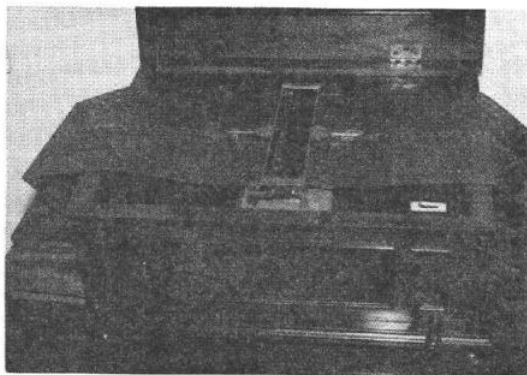
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Letters to the Editor

At odd intervals, THE MUSIC BOX has made mention of the book-playing Libellion musical box, the subject of an illustrated article on page 351. In Volume 2, pages 288 and 362-367, a model was illustrated which was in playing order but which remained mute for want of books of music. Now a letter has come from Member Jean-Marie Verheggen, Rue Dieusaume, 36, 4920 Embourg in Belgium with the accompanying picture:

In the last issue of "The Music Box" I have been very interested by your article concerning the "Libellion". I will tell you that I am also the lucky owner of a Libellion and of a great number of cardboard for this machine. It is a table model. For information, I send to you a photograph of this instrument.



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Continued from page 434

amusement of many of our American members for whom 100 mile an hour winds are commonplace, devastated so much of England. It was also the month of the Silver Jubilee of our sister organisation, the Musical Box Society International — a report on this is a feature of our next issue.

But there were two other musical box events for which I shall certainly remember this dubious month which came like an ill-orchestrated interlude between new American President and new British Government. One was a telephone call on the Saturday afternoon of the hurricane. As the house shook from the winds, Robin Timms played me a disc on his 11-inch Polyphon over the 'phone. The point was that I was the second person privileged to hear his latest labour of love — the arrangement of the tune "Blow the Wind Southerly" and the rendering of it into a brand new Polyphon disc.

Not that new discs are so to speak entirely new, for in the past few years both Graham Webb and Keith Harding have commissioned the manufacture of discs from a third party who has devised his own disc-punch. We have had "Take Five" for 15½-inch and "Mood Shadigo" for 19.5/8-inch Polyphon, but even so the musical arrangement and planning of a new disc is a major credit for Member Robin Timms. We will have an illustrated article on this project in the near future.

The second event was a few days after the happening described above. At the invitation of its inventors, I flew to Cologne to inspect a brand new disc-playing musical box named, naturally, Symphonion, no less. The instrument is really a newly-manufactured Kalliope but there are some notably improvements. An article on this experience is contained within this issue.

All this goes to show that, with Reuge manufacturing very good quality cylinder musical boxes in Switzerland, and now with Studio Oyen in Cologne making a charming re-creation of one of the more interesting table disc musical boxes, there remains some sort of continuing existence of the ancient art of musicwork.

Tempore Mutantos . . .

A dispatch reached my desk the other day which concerns the passing of yet another milestone in Man's galloping progress. During May, the Chicago-based Wurlitzer Company ceased production of juke-boxes.

Now I'm no pop-raving coin-slot maniac and

Continued on page 484

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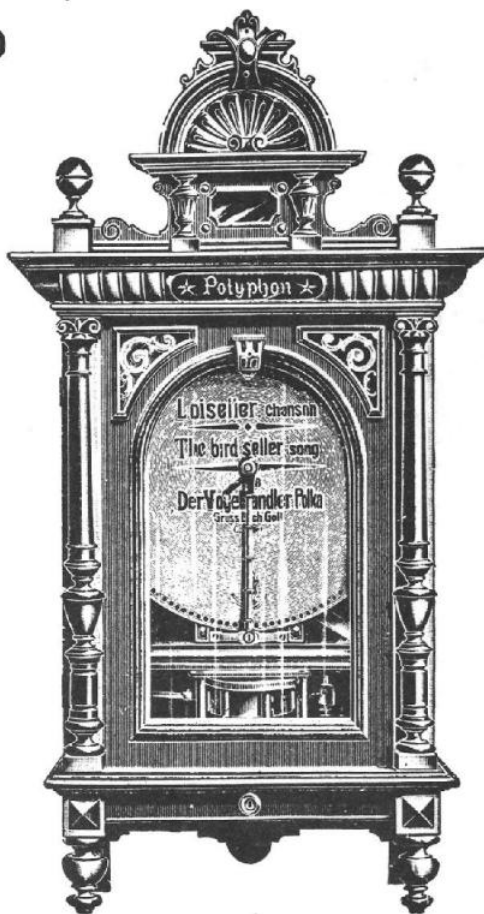
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nor have I ever been but passing fascinated by the brightly-lit robots that rotate their stomachsful of the latest 'singles' until finally a cold steel hand plucks one out, clasps it firmly to its heart and lets loose all hell at 100 watts music power. I admire the mechanics, far removed but faintly resembling some of the grandeur of the roll-changer and the autochange Regina, or the mechanics of that most frustrating of all seaside pier entertainments where your endeavours with the little control wheels fail to inspire the little crane amidst the ten-shilling notes and watches to scoop up anything more valuable than a handful of sick-flavoured boiled sweets. As I say, I admire the mechanics, but there my partiality ceases.

The news, though, that Wurlitzer is to cease making the things is, however, just a little sad. Wurlitzer's made their first back in 1933 and have turned out over 650,000 since. Now 400 employees are to be laid off as the company concentrates on its more profitable, but less visually exciting, electronic organs.



Many call the Polyphon the forerunner of the juke-box but, be that as it may, it came as something of a surprise to me to learn just how collectable juke-boxes have become. At a recent auction a specimen of early 1950's vintage made almost as much as a Polyphon almost three times as old.

Perhaps, then, we should all keep our eyes open for what, hopefully, might be the last of a dying breed. This magazine, however, will not become the organ of the juke-box collectors' faculty. *Plethora Bel-Ami!*

ARTHUR W.J.G. ORD-HUME

THE MUSIC BOX is designed by Arthur W. J. G. Ord-Hume, printed at The Musical Press, 14, Elmwood Road, London, W.4., and published by The Musical Box Society of Great Britain, Bylands, Crockham Hill, Edenbridge, Kent, England.

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