



QUEEN ELIZABETH II
JUBILEE ISSUE



The Music Box

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Volume 8 Number 2 Summer 1977



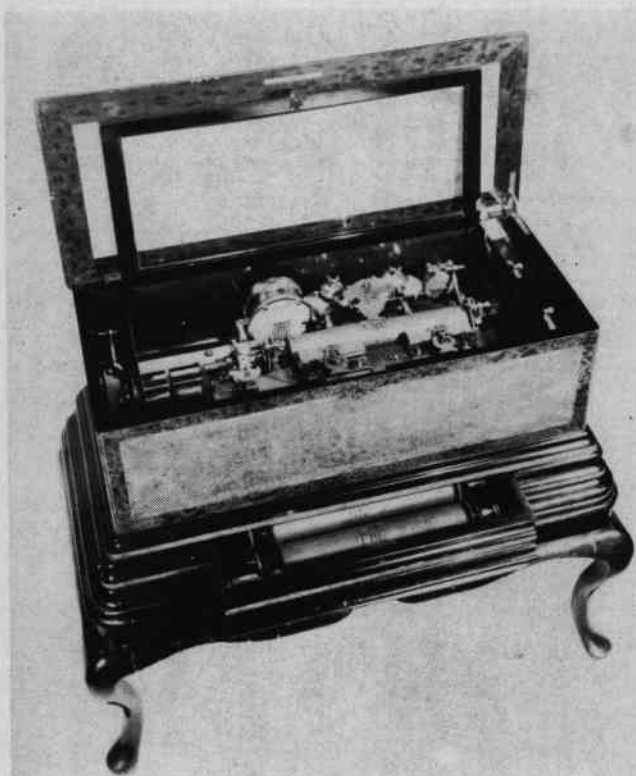


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South Kensington

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SALES OF MECHANICAL MUSIC



This orchestral interchangeable cylinder musical box by George Baker was sold at Christie's South Kensington on March 16, 1977 for £2,800.

Provisional Sale Dates for 1977 :

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an international magazine of
mechanical music



THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

The Editor writes...

WITH this special issue of *The Music Box* we celebrate the Silver Jubilee of Her Majesty Queen Elizabeth II. The Musical Box Society of Great Britain, on behalf of its members in every corner of the world, extends to Her Majesty its loyal good wishes on the completion of her first 25 years.

Within this commemorative issue we have gathered together a more than usually exciting collection of material ranging from a picture feature on the PVF *plerodienique* through to an exotic table organ to be viewed at Waddesdon Manor in Hertfordshire.

There is also an illustrated feature on a very early changeable cylinder box operating on the glove-hook principle and, to advance our knowledge of early musical automata, come some fascinating news of a long-forgotten Dutchman whose instruments may still exist somewhere. Cornelis Van Oeckelen could well find himself standing alongside the Kaufmanns, Blessings, Vaucansons and like men of genius.

As a general rule, we try to avoid featuring items which are subsequently to be sold by auction for the simple reason that the society should have no part in commerce as such. Only in the case of a most interesting or outstanding item is this practice varied. This was done at the time when an early changeable cylinder box was sold at Christie's South Kensington last year. Now, fittingly, it is Sotheby's Belgravia which offers an item of sufficient merit to warrant a preview. The example of the *plerodienique* is particularly outstanding for its unusual case.

Q David Bowers visited the Editor on his return from Moscow

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Cover picture: George Baker & Co, Geneva Full Orchestre interchangeable offering 3 x 6 tunes on 14in (36cm) cylinders. Twin co-axial motor, nickel-plated movement with tune selector and, unusual feature, retractable organ pulled back from cylinder by lever. Sold Christies South Kensington on March 16, 1977.

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earlier this year and agreed to contribute the first-ever history of a company whose products found world-wide acclaim and yet whose name is little known. The story of Paul Lösche and his instruments is found on page 60.

Last summer, a number of our American members spent a short while in the Wilhelminapark in Utrecht with the street organ display. This occasion is relived through the camera of Judith Howard, founder of the Mechanical Organ Trust.

The ever-unfolding history of the instruments of mechanical music rolls on as we discover yet another unrecorded instrument — the Ullmaniphone organette.

The problem which faces any editor is always one of selection of material. This particular issue contains a good deal on mechanical organs and pianos — rather more than the normal balance would dictate. This is solely because this is the only material so far available since several long-promised contributions have, at the moment of writing, failed to materialise.

Our increasingly world-wide membership has already brought in a great deal of valuable contributions of considerable interest to our readers. By joining the elite ranks of editorial contributors to *The Music Box* you can assist in adding spice and variety to our pages, and probably help prolong the life of the editor...

The ever-increasing technology which is being generated within our society is extremely satisfying to behold. In the past week I have talked to members who are making combs, discs, cabinets and components. The industry could be reborn in our midst.

ARTHUR W J G ORD-HUME

ROYAL OCCASIONS

When King Henry VIII of England died in 1547, among his possessions was found a barrel-operated clockwork table spinet of the type made in Augsburg by Samuel Bidermann. The instrument is, from its description, very similar to one preserved in Dean Castle, Kilmarnock. In this Jubilee year, *The Music Box* is prompted to take a look at musical automata with royal connections.

THE celebration of the Silver Jubilee of Her Majesty Queen Elizabeth II naturally turns one's thoughts to royal musical boxes and tales thereof.

For a start, there is the story of Max Wendland and the King's Polyphon. John E T Clark recounted it at the start of his book *Musical Boxes* (1952). For those who have not heard it before, it stands retelling.

Max Wendland was the brother of the man who invented the star-wheel for disc musical boxes — Paul Wendland. Probably the last of the pioneer Polyphon makers, he was a native of Dresden and came to England in 1893. He was sent here to take charge of repairs to Polyphon musical boxes and Clark relates how in all his dealings he was absolutely straightforward. He continued in business in Lon-

don as a repairer until he was over 80 years of age having started in business on his own account in Clerkenwell, heart of London's clock and watch-making business, in 1903. He died on January 26, 1955.

But back to the story. In the early days of Polyphon, King Edward II had ordered an instrument to be delivered to Marlborough House. He was at this time Prince of Wales (he reigned from January 22, 1901 to May 6, 1910). The Polyphon was an upright one and had been fitted for penny-in-the-slot operation. However, the slot system had been removed and a key fitted to the side of the case. When the key was turned forward, the music would play and would stop at the end of a tune if and when the key was turned back.

It transpired that the Prince

started the music and omitted to turn the key back again, with the result that the disc kept playing until the mainspring ran down. One hopes it was a good tune!

The Prince summoned an engineer and Wendland was sent to Marlborough House to stop the music and to demonstrate how it could be stopped and started at will. The Prince, apparently, laughed at the incident and paid Max Wendland for his troubles — with a cigar!

Music by (a) Handle...

The Editor found himself in near-by Lancaster House a few years ago at the invitation of the old London Museum (formerly Kensington Palace but now absorbed into the new Museum of London) to try to induce music out of some of the mechanical instruments stored in the basement there. One of these was a Pasquale street piano with a repinned barrel bearing the label "R Hall, Piano-Organ Specialist, 19b Wilbury Grove, Hove, 3".

Assuming Hove to be none other than the merry seaside resort of Brighton and Hove, so beloved (in latter days) of trade union congresses, political gatherings and (formerly) of sticky rock, saucy postcards and Volk's electric railway, it seemed inevitable that the royal house, now used for important City functions and as a venue for stately events, was due for a rude awakening if the instrument proved capable of rejuvenation.

After necessary adjustments in the rather bare and echo-producing corridors of the great house, the keyframe was engaged with the barrel and the handle turned in earnest. Queen Victoria would indeed not have been amused. And judging by the affronted glances of the large number of the household who came running to the basement to find what the Dickens was a-happening, the barrel piano was suddenly not very popular. Said piano now stands in the new Museum where the same artisan is summoned to tend its aged mechanism. Lancaster House, a Royal residence, has returned to normality...

Musical boxes have played quite

Glass-lidded Symphonion



One of the most attractive of the popular table-model disc musical boxes must be the 11½in (30 cm) Style 25. This is a twin-comb machine of the familiar staggered arrangement. But the prime feature of the model is that it follows cylinder musical box practice in having a full inner glass lid which can close over the works while playing. Notice also the carrying handles to the case. This one was sold with 29 discs for £440 at Sotheby's Belgravia on 2nd December, 1975.

an important part in the ramifications of royalty across the world. And what finer present to impress a king or a queen than a mechanical musical instrument — the more so if it played music known to be a favourite of the recipient. Of course, it was Queen Elizabeth the First who, in 1599, sent a mechanical organ to the Sultan of Turkey. Overlooking that reversed aspect of traffick and the indiscretion of an English queen in being involved in trying to bribe an emperor to show favour to a British trading company, we should confine ourselves at this time of intensely British commemoration to British royalty and their musical boxes. This means excluding, for example, Maria Leszczinska who played her barrel organ while her husband King of France, Louis XV, dallied with Madame de Pompadour, and Ferdinand VI, the wise King of Spain, who befriended Pierre Jaquet-Droz and ordered large numbers of watches and quite a few exotic automata from him.

Which reminds one that Jaquet-Droz's son, Henri Louis, established such a name for himself that he was received by King George III who reigned for no fewer than 60 years.

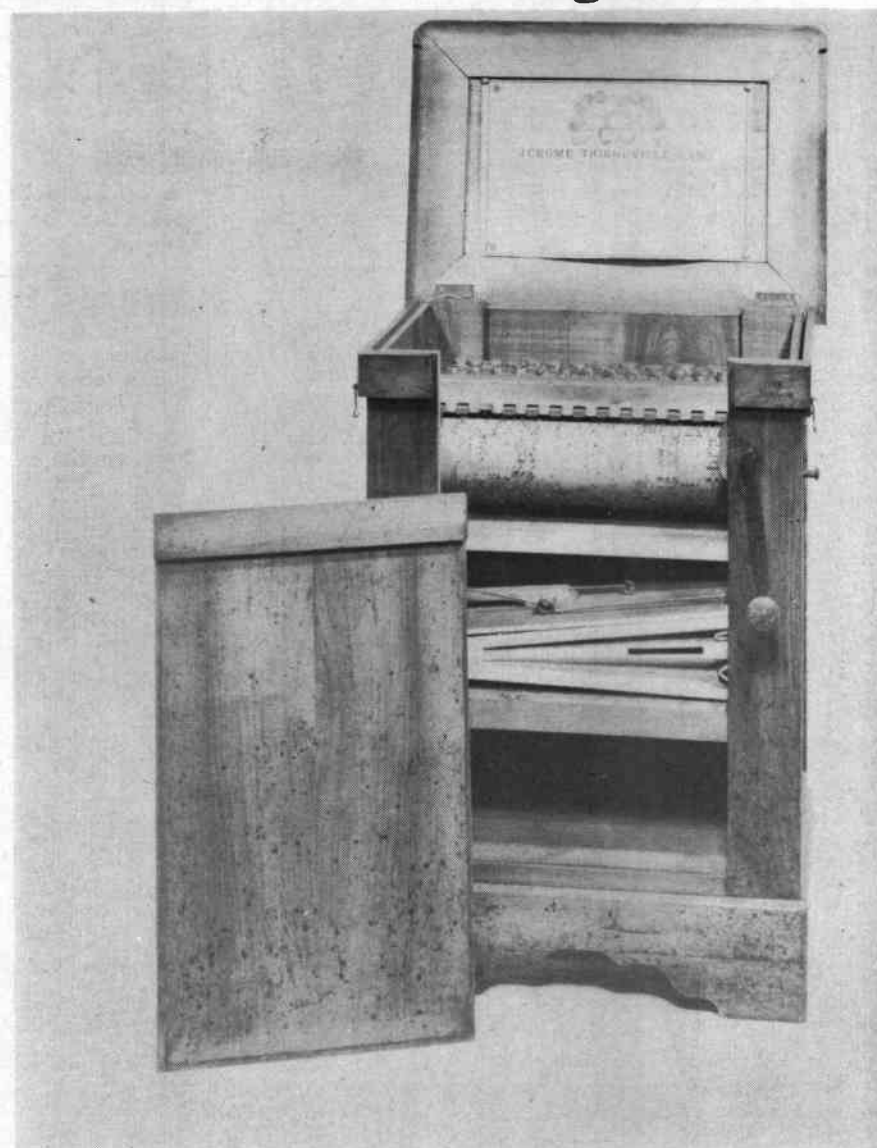
Victorian musical boxes

Although Queen Victoria was obviously closely associated with the Great Exhibition of 1851 which was the brainchild of her husband Prince Albert, she seems to have shown little interest in mechanical music. Albert, however, was apparently appreciative of the mechanical instruments which went into the exhibition, in particular with the "piping bullfinch", a mechanical singing bird. Both were presented with various boxes which entered the Royal collection.

Earlier, the son of George III, later to become George IV, became a patron of Flight & Robson's great barrel and finger organ, the Apollonicon. As Prince Regent, he allowed his name to appear on all the early concert bills from the date of the instrument's premiere in 1817. Even after he acceded to the throne in 1820 he remained patron.

Coming back, though, to Queen Victoria, her Diamond Jubilee was not allowed to go unmarked by the makers of musical boxes. Nicole Freres, by then a London-based company, introduced its Jubilee box the year before the commemoration in 1896. Royalty was expressed in the names of other Nicole boxes of the time — the Princess sublime harmonie with 17in cylinder, the 15in Royal, the

French chamber organ



The style of construction of the French chamber barrel organ was quite different from that of the English model. Whereas British organ builders arranged their pipework in echelons, the French builders aligned the tops of the pipes — and varied the lengths of the feet. Off-wind chests and paper-tube airways were also employed. Here is a small instrument made in Mirecourt and sold by Thibouville-Lamy which took over most of the French barrel organ makers. Notice the characteristic form of the bellows, the solid case front panel and the straight handle. Picture by Christie's South Kensington.

Imperial with 17in cylinder and the enormous Price Edward of York model which had cylinders 21in long by 3½in diameter.

The Jubilee model was not cheap. With one 16in cylinder it cost £42 — at a time when the average wage was only £2 per week. It did include a 22-note Flutina accompaniment and you could buy extra cylinders for £10 12 0. each. Clark relates that after Nicole Freres went out of business early this century, they still had a stock of these boxes left.

The daughter of King Christian IX of Denmark married the elder

surviving son of Queen Victoria who was to become Edward VII. She lived at Buckingham Palace where she kept her own collection of musical boxes including one which she ordered to be made specially for her. This played Mendelssohn's *Songs Without Words* and was a forte-piano style in a walnut case. Her husband, the King, also owned several musical boxes besides the infamous Polyphon.

The Royal musical boxes today? They survive in the various houses of the Royal Family, but that is the subject of another story...

SUBLIME HARMONIE PLERODIENIQUE

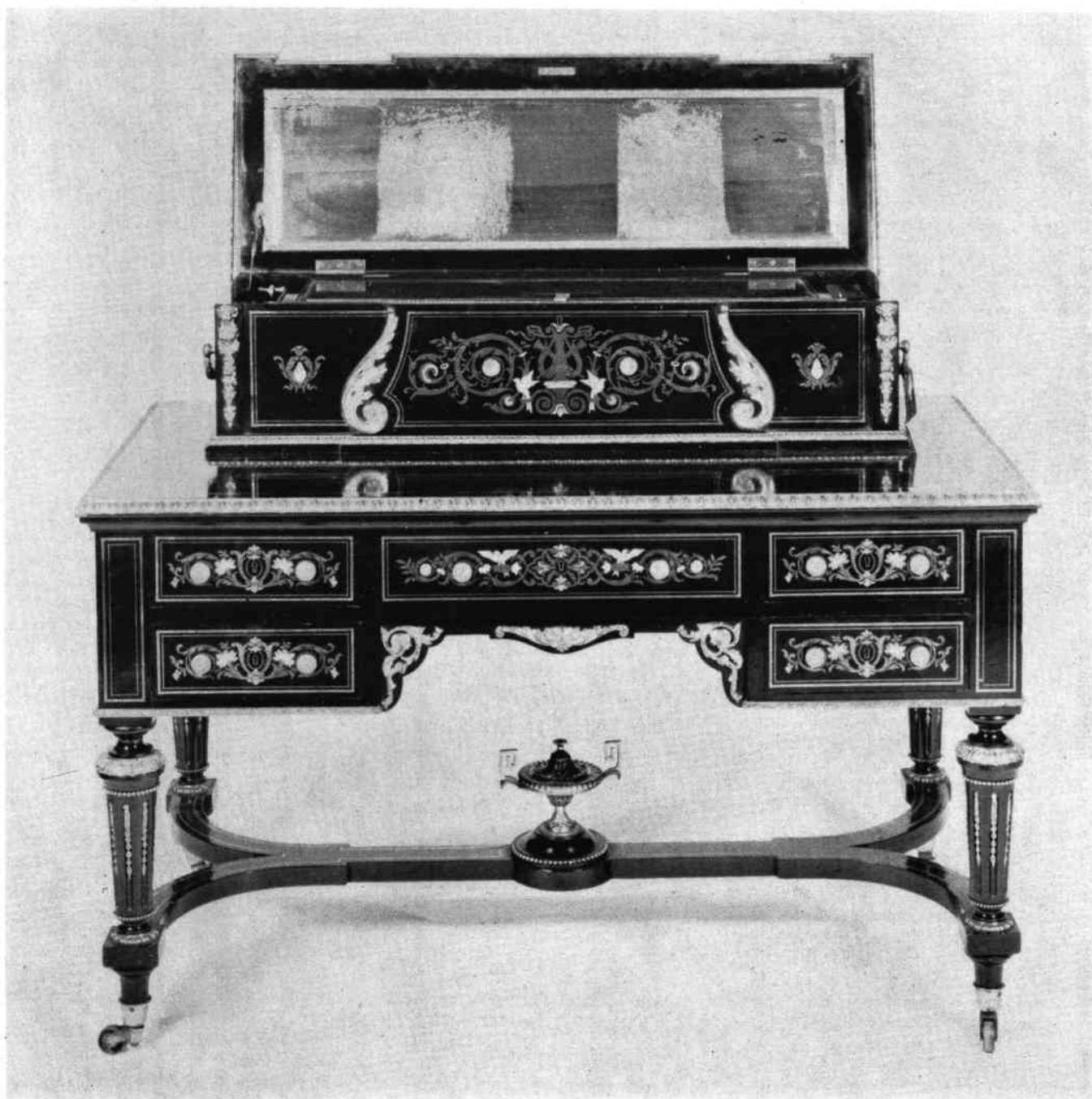
ONE of the most interesting and rare types of musical movement is this, the so-called "telescopic" type. The idea was to enable the construction of a musical box which would be capable of performing very long pieces of music using the conventional pinned cylinder as its programme.

Another solution to the same problem was the *helicoidal* invented by Arthur Junod-Turin (see Volume 7, page 174).

The *plerodienique* was devised by Albert Jeanrenaud who was granted an American patent number 266,826 on October 31, 1882. This was assigned to M J Paillard

in New York. The comparable European patents are assigned to Paillard in Switzerland who was responsible for the construction of most of these unusual pieces.

The first showing of the style was at the Industrial Exhibition held in London in 1862 when it was described as "the largest and most ambitious musical box yet seen" in England. Two cylinders are mounted on a common shaft end to end with a small gap between them. Each cylinder is arranged to stop playing and change via its own snail tune-changing cam in the normal way but, and here is the clue to

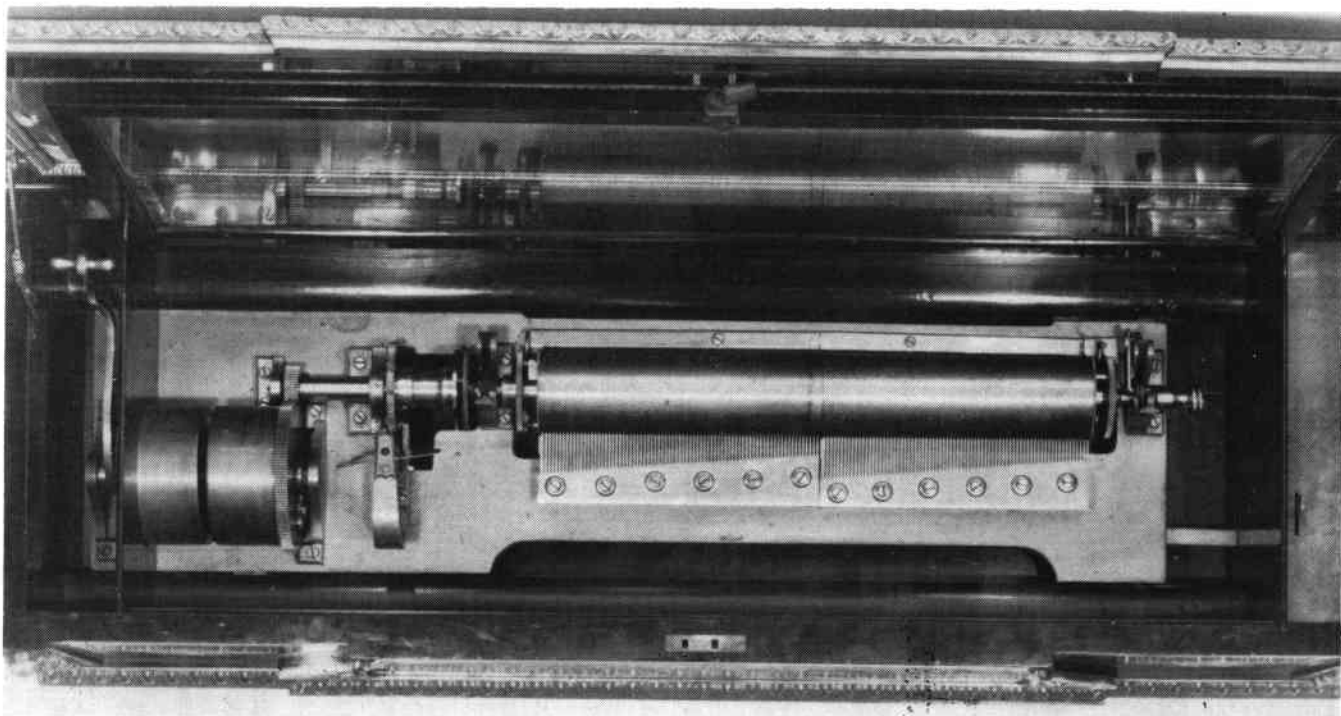




its extended-play capability, they change at slightly different times.

This means that both cylinders play together for approximately one revolution. One cylinder would cease playing and undergo the normal type of snail-governed tune-change whereupon it would resume playing. Then the second cylinder would stop playing and go through the same procedure. Both cylinders remain in continuous revolution and are so arranged that the musical piece played may be as long as the total time taken for the cylinder to undergo six or, usually, eight tune-change sequences. This enables a piece of music of up to about seven minutes' duration to be performed.

The gap between the two cylinders is covered by a narrow loose sleeve and during playing the total length of the two cylinders becomes

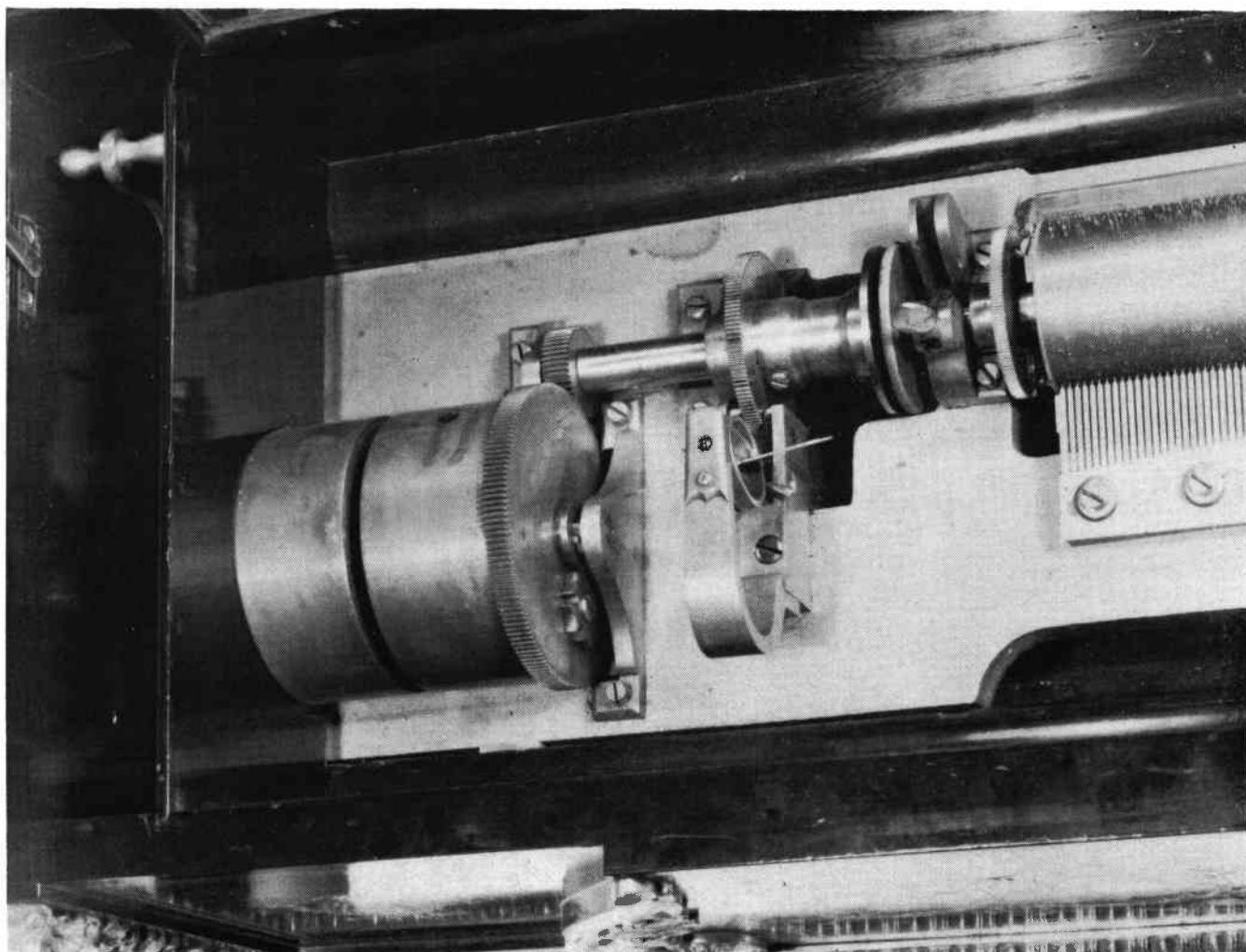


shorter. At the end of the tune, both cylinders expand back to the first-tune position and the mechanism comes to a standstill.

It was this feature which gave the piece its erroneous soubriquet "telescopic". In truth, the cylinders do not "telescope": if they were to do this,

one would have to be of a different diameter to the other.

The *plerodienne* has always been an expensive piece and few are known today. The example pictured here is unusual for the style and decoration of both box and its superb stand. What is most interesting





is that this must have formed a style since there is an identical box in the Guinness collection in New York. For comparison, details of this are illustrated on page 471 of Volume 3. The Guinness specimen bears a tune-sheet which is identical except in the style of lettering "Sublime Harmonie Plerodienique". Both bear the repeated legend "Rechange", but the Guinness specimen carries in manuscript at the top left the words "Nouveau Systeme Perfectionne", and top right "Jouant des Ouvertures completes".

The Guinness specimen has a line in manuscript below the name of the box which reads: "Le sait systeme permettant de jouer des ouvertures entieres sans interruption".

Both show the size of the movement as 15in : 27". The Guinness specimen bears the serial number 10277, and the one shown here 9735. Whereas the Guinness one has six cylinders, this one has nine. Since the cylinders are probably interchangeable (although the word "rechange" does not necessarily indicate this — see pages 69-71), and since four cylinders appear to be common, it is useful to list these cylinders and their programmes. This is set out at the bottom of this page. The letters in parenthesis indicate which cylinder is with which musical box, i.e. (G) = Guinness, (SB) = Sotheby's Belgravia where this piece is at present. The number which follows indicates which

cylinder it is on the tune-sheet, so (G)3, (SB)1 means third barrel on the Guinness box and first on Sotheby's. The date following the name of the composer is that of the first performance of the music. The latest date, that of the piece by Audran, is 1879.

The box illustrated here is not only of unusual shape and case construction but inside the lid there is a mirror — the silvering has striped somewhat, hence the blemishes which appear on it in the pictures.

On page 63 of Volume 5 appears a picture of a *Pleradienique* in the collection of C H Thompson. This specimen is marked as being made by G Mermod and Bornand with the additional information that they were "successeurs d'Albert Jeanrenaud, Ste. Croix, Suisse". The model illustrated here, and also, of course, that in the Guinness collection, are by PVF to whom Jeanrenaud assigned his patents. How did Gustav Mermod come into the picture, or was the assignment non-exclusive, or only for a number of years? The big difference between the Mermod & Bornand specimen and the PVF is in the position of the governor assembly.

The *Sublime Harmonie Plerodienique* illustrated here is to be sold by auction at Sotheby's on Belgravia on June 29, 1977. *The Music Box* is indebted to our member Jon Baddeley of Sotheby's who provided the pictures expressly for this special feature.

TABLE OF TUNES

Diamants de la Couronne Overture, Auber 1841 (SB)1	
Le Barbier de Séville Overture, Rossini 1816 (SB)2, (G)2	
Semiramis Overture, Rossini 1823 (SB)3, (G)3	
Fra Diavolo Overture, Auber 1823 (SB)4	
Invitation a la Valse rondo valse Weber 1819 (SB)5, (G)6	
Guillaume-Tell Overture, Rossini 1829 (SB)6, (G)4	
{ La Norma Casta Diva Bellini 1832	
{ Il Trovatore Miserere Verdi 1853	
{ Le Pardon de Ploermel Ombre Legere Meyerbeer 1859 } (SB)7, (G)5	
{ Les Noces d'Olivette Valse Audran 1879	
{ Les Contes d'Hofmann Barcarole Offenbach 1881 } (SB)8	
{ Orphée aux Enfers Galop Offenbach 1858	
{ Valse brillante Chopin } (SB)9	
{ Johns Mazurka Chopin } (SB)9	
{ Freyschütz Overture Weber 1821 } (G)1	
{ Geschichten aus dem Wiener Wald Strauss } (G)1	

LEIPZIGER ORCHESTRION - WERKE PAUL LÖSCHE

by Q David Bowers

THE year 1902 was golden in Leipzig, Germany. The disc musical box firms of Polyphon and Symphonion were going full speed ahead, still riding a crest of prosperity which began in the late 1890s. At Apelstrasse No 4 in Eutritzsch, a suburb of Leipzig, the firm of Ludwig Hupfeld had been in its new factory for three years and already was outgrowing the facility, so great was the demand for the firm's player pianos, coin operated electric pianos, and orchestrions.

Also in Leipzig in 1902, Hugo Popper, a gentleman whose spectacular success with the exportation of Polyphon and other music boxes in the 1890s had built him a fortune, was busier than ever with the sale of all sorts of automatic musical instruments which he shipped to virtually every cultural centre in Europe, not to overlook such far-flung places as Turkey, India, and even China. Recumbent in the trappings of luxury, Hugo Popper's tastes turned to fine cigars, wine, and women — which eventually

(in 1910) led to his death from "too much of the good life", according to a comment made to the author by his surviving son, Hanns Popper.

Indeed, Leipzig was the automatic musical instrument centre of the world. More than a dozen firms were headquartered there producing just about everything from tiny hand-cranked music boxes which were child's toys to mammoth orchestrions weighing several tons.

Impressive orchestrions

In this auspicious arena of activity Paul Lösche on October 2, 1902, founded the Leipziger Orchestrionwerke ("Leipzig Orchestrion Works"). The formal company name was seldom used, and in later years the products were marketed just under the name of Paul Lösche.

Among the first items produced in the 1903-1904 years were large and impressive orchestrions many standing eight to nine feet tall or higher, sold under the *Titania*

name. Roll-operated, these instruments featured a piano, mandolin attachment, one or more ranks of pipes, and percussion effects. The cabinets were works of Victorian-style elegance and more often than not featured inset wood panels with rich burled walnut surfaces, colorful art glass, electrically illuminated statues, and sometimes a rotating "wonder light". Later, backlighted paintings with moving scenic features, "motion picture effects", were introduced.

Mention the name Lösche to someone in the trade during the early 20th century and chances are the firm would elicit little or no recognition. And yet the factory was turning out large and impressive orchestrions by the dozens. Why the disparity? The reason is that Paul Lösche mainly did contract manufacturing during the early years — making large orchestrions under different trademarks with no mention of the Lösche name. For example, in Great Britain the Harper Piano Company



Model 1 orchestrion, also known as the *Titania II*, has a large metal statuette on the front and the catalog description refers to "illuminated side panels . . . and charming lighting effects. Wonderful and strong music replacing the best concert or dance orchestra". Claimed to be the most popular Lösche orchestrion. Above is the largest model, the style 50, only a few of which were made. The basis was an overstrung piano with the addition of eight pipe registers and percussion. An automatic tune-changer was featured.



sold many Löschke pianos and orchestrions under the Harper trademark, with no mention of Löschke. In Manchester, England, Peter Yepetto sold a large number of Löschke orchestrions under his own name in the 1910 - 1914 years. Here again Löschke was not mentioned. In fact, apparently Löschke furnished Yepetto, Harper, J M Bon (a Leipzig music retailer), and other firms

with cuts and illustrations to assist them in preparing elaborate catalogues — but without the Löschke name.

Indeed, this Löschke anonymity has extended even until modern times. When I was preparing the *Encyclopedia of Automatic Musical Instruments* (published in 1972) virtually no mention or delineation of Löschke instruments had appeared in collectors' publications previously. It was a real task to sort through original photographs, catalogues, and the like to sort out what instruments were actually made by Löschke. Eventually this was done, and an enumeration of some of the firm's most popular products begins on page 493 of that reference.

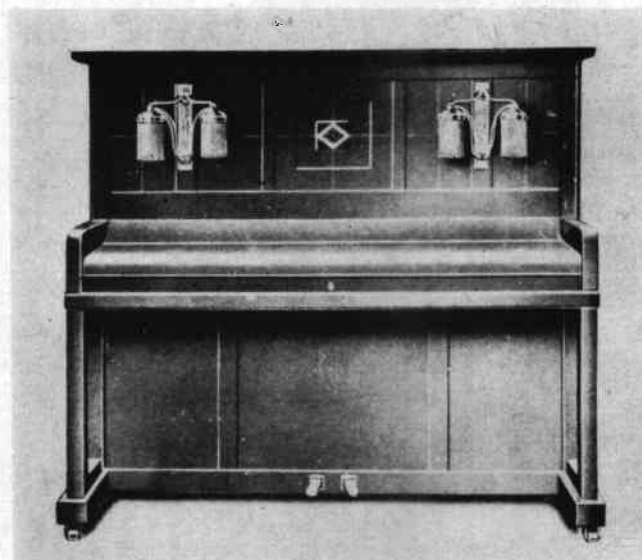
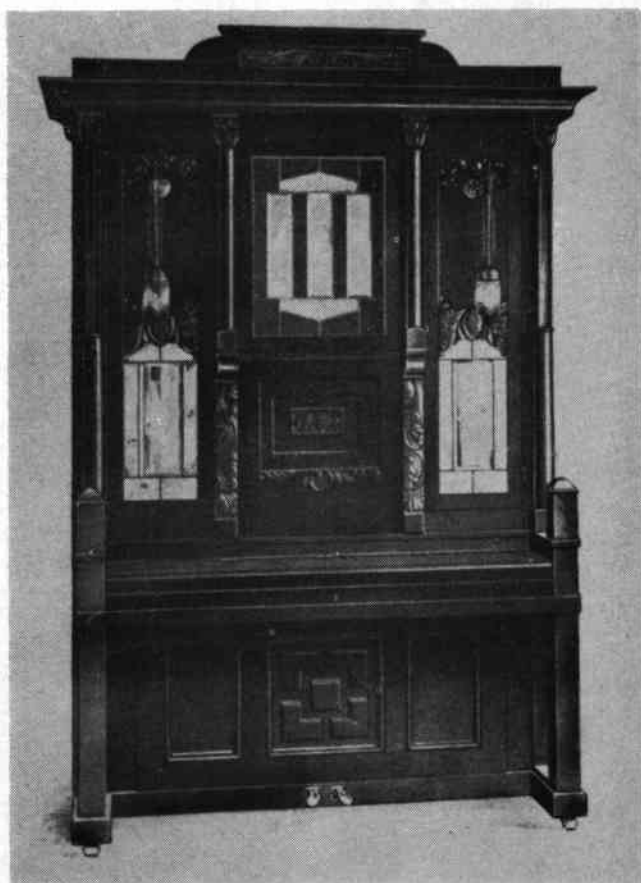
Recognition too late

During the teens and early 1920s Löschke changed its marketing philosophy somewhat and began producing instruments, mainly of the keyboard style (often with a tall case extension on top containing pipes and other effects), with its own name, *Paul Löschke*, inlaid in brass or inscribed on a plaque. At least, Löschke achieved recognition! But, the recognition came too late. By the 1920s the market for coin-operated electric pianos and orchestrions had fallen off sharply. Sales were mainly confined to the

countries of Germany and Belgium, particularly the latter. For some reason, Belgium was not in step with the rest of the world so far as automatic musical instruments were concerned, and the market for larger instruments remained active there long past the time it had ceased to be important in other former markets such as England and America. This in a way is beneficial to collectors today, for many of the surviving Löschke instruments trace their ancestry to restaurants and other locations in Belgium, where they were once popular and very plentiful.

Within Germany itself Löschke maintained showrooms and concert salons in Essen, Berlin, and its home city of Leipzig. Each of these locations featured a variety of player pianos, coin operated pianos and orchestrions which could be tried out, seen, and heard by prospective patrons. In other countries, as noted, sales were accomplished through agents.

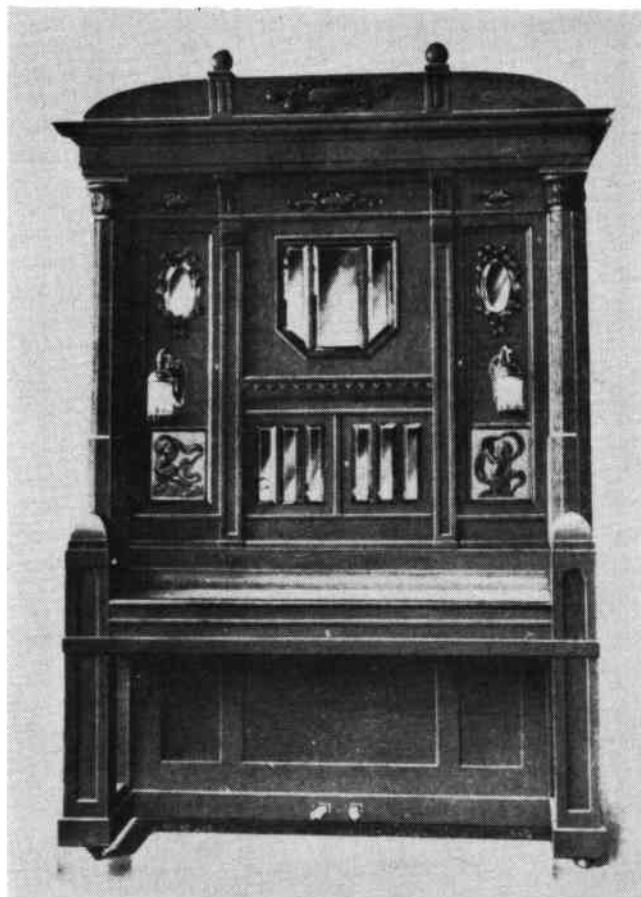
A number of Löschke instruments survive in collections today. The most plentiful is the *Flute and Violin Solo Piano*, which apparently was made in fairly large quantities in the 1920s. Produced in several variations, most have violin and flute pipes for solo arrangements with the accompaniment of piano and a mandolin attachment. Some



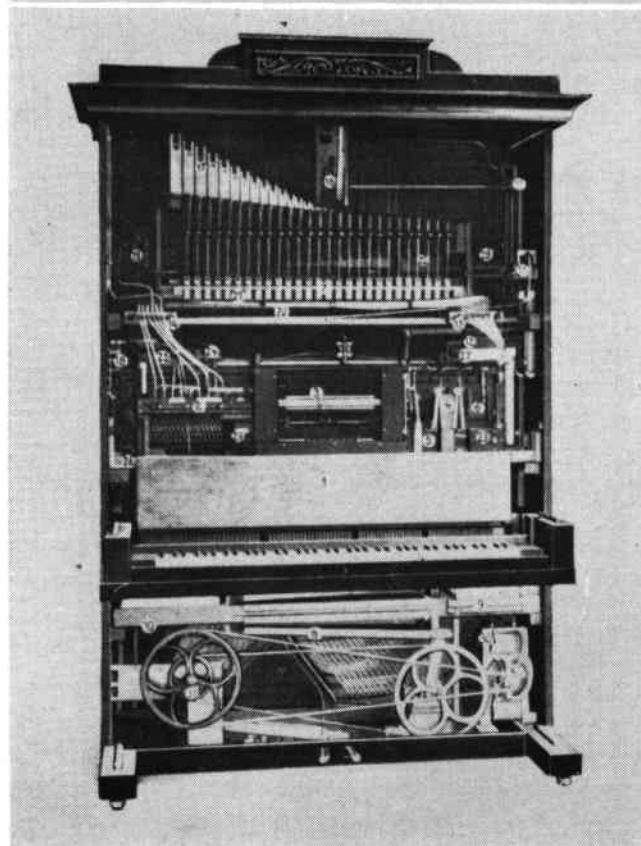
Top left: the proportions of the Titania with David Bowers looking up. Left is the Flute and Violin Solo Piano. Several varieties of this were made including models with a rank of clarinet pipes or a xylophone. Above is the electric piano with mandoline "with music sheets rolling back automatically". Among the smallest Löschke instrument made, this one weighed 430 kg (950 lb). The electric lights on the front fall have glass-bead shades as characteristic of the period.



Left is the metal plaque which was originally affixed to a Lösche wallbox. Below is the Model II Violin Piano with piano, mandolin, violin pipes and, sometimes, flute pipes. "Suitable for coffee houses, restaurants, and private drawing rooms" says the catalogue. Below this is a view of the instrument with the front removed revealing details of the assembly. The main chest is marked "1".



The Model B Artist's Piano, above, was an instrument which played hand-played rolls cut by artists—almost a reproducing instrument. In fact it was described as a "high quality piano constructed with special mechanisms which permit every nuance of playing, from pianissimo to fortissimo".



examples have a rank of clarinet pipes as well. Still others have a xylophone added. These were once very popular in Belgium and many dozens, if not a hundred or more, saw use there.

Three examples of the Model 2 *Titania*, an early orchestrion produced in the 1903 - 1910 years, are known to me today — indicating that this must have been a very popular model originally. This assumption is verified by the appearance of the *Titania* in many different dealers' catalogues. Numerous keyboard style Lösche pianos with mandolin attachment also survive. These were a basic nickelodeon piano and saw wide use throughout Germany and Belgium in the 1920s. At least two dozen of these are known to me, and undoubtedly others exist as well.

One that got away . . .

Among larger Lösche orchestrions, an instrument somewhat resembling a model 30, but with notable case differences, was seen by me five years ago in a shuttered Belgian cafe. It had been converted years earlier to play Popper rolls by Eugene DeRoy. This was during the 1930s when rolls for early large Lösche orchestrions were not readily available, but Eugene DeRoy, who owned the Symphonia Roll Company in Antwerp, Bel-

gium, was producing Popper orchestrion rolls in large numbers — so many instrument owners made the conversion. The large Lösche orchestrion suffered from neglect and disuse. Perhaps someday a collector will recover it, reconvert it back to Lösche rolls, and it will play with its original magnificence once again.

The largest of all Lösche orchestrions is the model 50. The original catalogue describes this as a "splendid orchestrion for concert and dancing. This instrument in an imposing, architectonic perfect and beautiful case in oak of any desired color, provided with artistically luminous effects and finest faceted mirrors, performs, owing to its richness in instruments a sublime, varying music, fullsounding, and sonorous, replacing therefore fully a musical band. The instrument contains a cross-stringed piano, the following pipe registers: violins, violin - flutes, Viennese flutes, piccolos, cello, tuba, trumpets, trombones, besides kettle-drum and drum, Chinese cymbal, tambourine, xylophone, mandolin, and tinkling cymbal-harps". The dimensions are given as 11 ft 5 ins high by 10 ft 7 in wide by 4 ft deep. Leonard Grymonprez of Belgium once told me that he sold an instrument of this style to a collection in Germany. I have not verified the present location of this, but if it

still exists this would be the largest extant Lösche style. In addition, I once owned the mirror front panel from a Lösche model 50, the instrument itself having been destroyed decades ago.

Strange similarities

Certain Lösche orchestrion cases are a puzzlement. For example, the model 50 quite closely resembles in general outline the same style as the popular Hupfeld Helios IV. Other types of Lösche instruments resemble in several instances the case designs of Popper and Philipps orchestrions. Whether this situation is due to several firms taking advantage of a good design or whether materials were ordered from a common source is not known. But, the resemblances are too close to be mere coincidence.

In the 1920s Lösche produced a series of modern appearing instruments. The model 4 *Salon Piano Orchestrion* is a keyboardless cabinet style unit which might have found its ideal use in a speakeasy or cabaret. One of these is known to me, a specimen which turned up in Europe last year. The paucity of other examples of this style and other modernistic case formats leads me to conclude that only limited numbers were sold.

In 1928 Lösche introduced the *Jazz Band*, a keyboard style or-



The Model D Artist's Piano shown on the right was a slightly more elaborate version of the Model B shown on the facing page. The case of this one was in mahogany and was, by comparison with the other model, a *de luxe* instrument indeed.

The Xylophon-Mandolinen-Piano, left, was, like the mandolin piano on page 61, intended to be operated from a coin wall-box. This one had an "elegant case in oak and mahogany of every demanded colour" and included a "well modulating mandolin and xylophon". It was also said to be available with "light effects of all sorts, if demanded".



estrian with an extension on top featuring percussion effects. In the centre was mounted a large bass drum, the head of the bass drum being visible through a circular porthole and having painted figures on it. At the same time, the early wide-spaced format used on Lösche orchestrion piano rolls were dropped in favor of a new nine-to-the-inch style (in conformance with the world standard for player pianos). Three of these 1928 Lösche instruments are known to me, and I have heard rumors of a fourth. So, sales

of these must have been fairly good, even considering that 1928 was at the very tail end of the orchestrion business.

The exact date of Lösche's closing is not known, but it probably was around 1930. The aforementioned Jazz Band orchestrion is the latest Lösche product known to me.

From a collector's viewpoint today, Lösche pianos and orchestrions are extremely well built, on the rugged side. Roy Haning, an Ohio, USA friend of mine who has

rebuilt orchestrions of many different makes, rates Lösche as his all time favorite so far as construction is concerned — quite a compliment. Likewise, others who have rebuilt Lösche instruments have been quite pleased with the procedure and the ultimate results.

The several dozen Lösche instruments which remain today stand as a tribute to one of Leipzig's lesser known, but nonetheless important, firms which flourished during the "golden age of automatic musical instruments".

The Harper Electric Piano Company

The Editor looks at its history

THE references by David Bowers to the Harper company in London are interesting for they bring to the fore recollections of a one-time great importer of electric pianos.

There were two companies in the piano business with the name of Harper. Thomas Harper was in business as a piano maker, instrument dealer and music seller at 498 Hornsey Road "by the Midland Station". His business was founded in 1880.

Whether or not he was in any manner concerned with the second company with a similar name is so far unknown. The Harper Electric Piano Company Ltd was established in 1906 at near by 266-268 Holloway Road. With Sidney C Harper as manager, the business was devoted to the supply of "Premier pianos and players".

At the Brewers' Exhibition held during October of 1906 at the Agricultural Hall in Islington, both Messrs Keith, Prowse and also the Harper Electric Piano Company showed penny-in-the-slot and electrically-driven mechanical pianos.

Within the space of a little over a year, the company had moved into larger premises at 258-262 Holloway Road and had taken showrooms at 83 New Oxford Street in the West End. At the time of the company's exhibition at Earls Court in 1907 it was described as having "the finest warehouse in North London".

An announcement in the trade papers during October of 1909 stated that "the Harper Electric Piano Co. Ltd of 258 Holloway Road, N, have relinquished the agency of the Neue Leipziger Musikwerke; dealers will also have an opportunity of securing bargains

in Musetta piano players and player pianos".

What happened next is not too clear, but in August of 1910 it was announced that the company had been voluntarily wound up. However, it appears that the business was reformed under the same name, for in the 1914 Music Trades Directory we find it listed at the same address as "Electric pianos, pianos, importers (of) electric piano

player, sole importers Musetta player".

In 1925, the company was styled The Harper Piano Co, Ltd and listed as importers of player pianos. And Thomas Harper, the piano maker in Hornsey Road felt it necessary to underline his first name in all his advertisements to avoid confusion.

That is about the sum total of my information on the Harper Electric Piano Co, but three years ago Douglas Berryman met a man who had worked for the company for some years and who agreed to provide some information. Perhaps Mr Berryman could ask this gentleman to add to the story.

Tips from the Experts

Straightening bent teeth

ONCE in a while you will find on a musical box which has suffered a run or some similar damage that the comb has one or two teeth which may be bent up. Occasionally, you may find one which is bent down. One way of straightening a tooth like this is the way the makers used to do it — dressing it by tapping on the top of the tooth with an anvil underneath. This works in about six cases out of every ten, so that the risk of broken teeth heaped up under the workbench is fairly high.

An alternative method is to use a soldering iron to relieve and then replace the temper. It works very well. Here's how to do it.

Select an electric soldering iron with a clean copper bit large enough to work on the tooth without touching the adjacent one. Don't use too small a one as it will take too long to heat the tooth.

Start by coating the tooth with

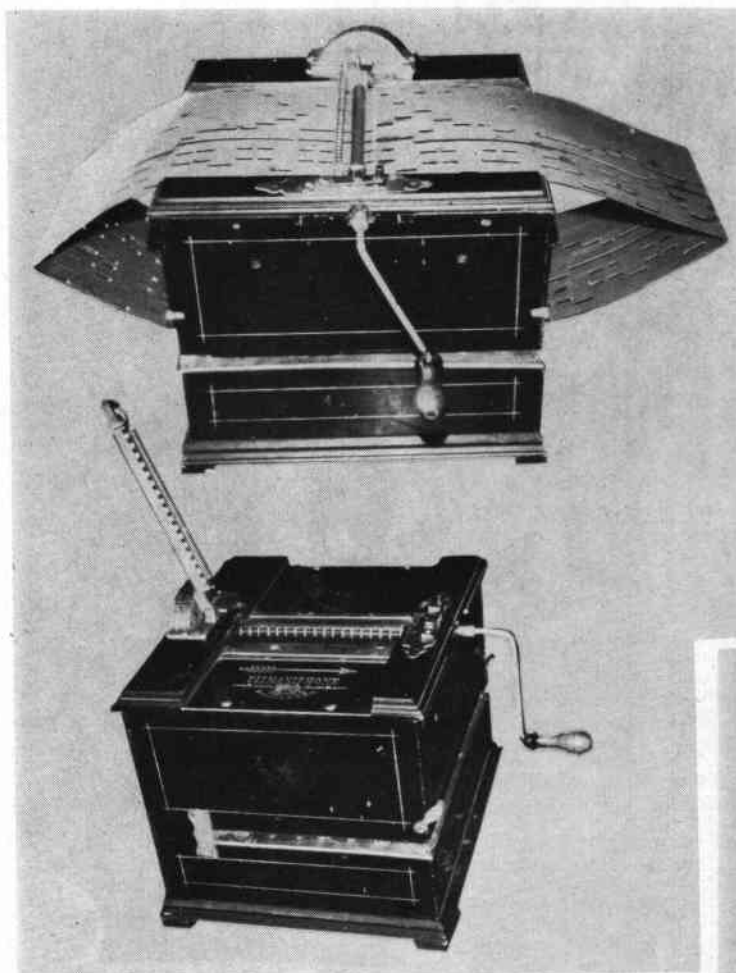
soldering flux or a proprietary fluid such as Baker's. Now push the tooth down by an amount equal to about twice the amount the tooth is out of alignment. In other words, if it is sticking up 3mm, then push it 3mm below the other tooth tips.

Heat up the soldering iron and charge the tip of it with solder and now carefully proceed to tin the top surface of the tooth. Work on the top surface whether the tooth has to be bent up or down. As soon as the solder starts to take to the tooth surface, take the iron away, but keep the tooth held down for a few moments. When you release it, you should find that it has moved back into alignment. Short, thick teeth may need several attempts before they resume their proper location.

Complete the job by carefully scraping the cold solder off the tooth and then carefully remove all traces of soldering flux — it is highly corrosive. Finally paint the comb in paraffin oil and wipe it off with a clean rag.

You will find that the tone of the tooth will not have been affected by this treatment and, most important, the tooth will now stay in alignment! BRIAN ETCHES

THE ULLMANIPHONE



Mr Mathot's pictures show this unusual 18-note instrument with the key-frame clamp lifted. The endless bands of cardboard pass through a slot in the belly of the instrument and are 167 mm ($6\frac{9}{16}$ in) wide. The crank handle advances the music by means of friction rollers and, from its far end, operates the suction exhausters in the lower part of the case. The equalising reservoir is actually above the slot through which the music passes, connected with the exhausters via a wind-way in the back. In playing, the two small catches visible in the picture support the crank side of the top and bottom by bridging the music slot.

The action is similar to the Ariston or other key-type organette in that the music holds the spring-loaded keys down. When a slot is presented, the key rises through it, so admitting atmospheric pressure to the reed and causing it to sound.

The overall dimensions are 27 cm high, 30 cm wide, and 28 cm from front to back. Mr Mathot has 20 tunes with the Ullmaniphone numbered from 4 to 194.

There is a number of patents for organettes operating on this principle but so far the patent remains untraced. No British patents have been traced in the name of Ullmann and the existence of the Ullmaniphone deepens the mystery as to who made Ullmann goods.

FOLLOWING the article on page 300 of Volume 7 concerning Charles Ullmann, a new machine has come to light—the *Ullmaniphone*. From Belgium, member G Mathot writes :

"In your very interesting article concerning Messrs Ullmann you mention the musical boxes which this company produced. I found this doubly interesting for, besides learning something about Ullmann, I have in my collection a small organette with the Ullmann trade mark which bears the name Ullmaniphone. I have never come across any reference to this instrument nor do I know anybody else who has one. Perhaps other collectors would be interested to know of the existence of such a machine and maybe somebody can tell us more about my strange organette. I am enclosing some photographs which I hope will be of interest".

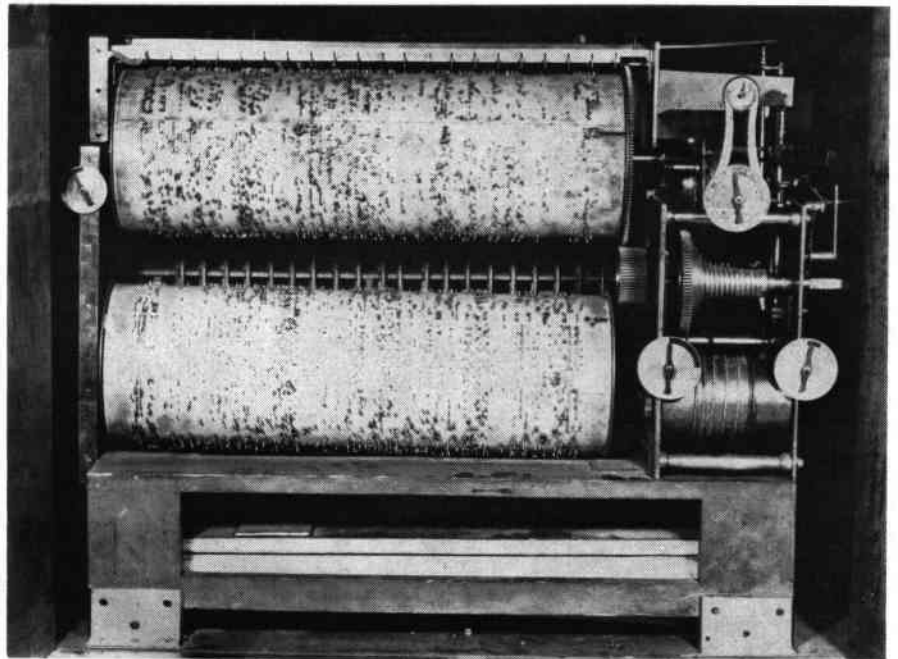


THOMAS WEEKS' ORGAN CABINET

ONE of the paradoxical figures in London in the early years of the 19th century was Thomas Weeks. What he was is uncertain, for he is known almost equally well in the fields of automata, musical instruments, mechanical musical instruments, cabinet-making and clock-making. All are subjects which required a lengthy indenture and it is unlikely that he was a master at all if, dare one suggest, any.

Of course, Weeks is best recalled for his museum — Weeks's Mechanical Museum to give it its contemporary title. John Timbs (*Curiosities of London*), writing in 1867, says that this was established "about 1810", but references are to be found in the newspapers as early as 1802. But Timbs provides us with much extra detail. Week's rooms at 3 and 4 Tichborne Street, contained a grand room designed by no less than James Wyatt. The ceiling was painted by Biagio Rebecca (who died in 1808) and Henry Singleton (who died in 1839).

In this fine building, Thomas Weeks exhibited all manner of treasures ranging from two temples seven feet high and supported by 16 elephants and the lot embellished with 1700 pieces of jewellery, down to an automaton spider, the



famous silver swan (now in the Bowes Museum), musical boxes, musical cabinets, musical organs, watches and clocks.

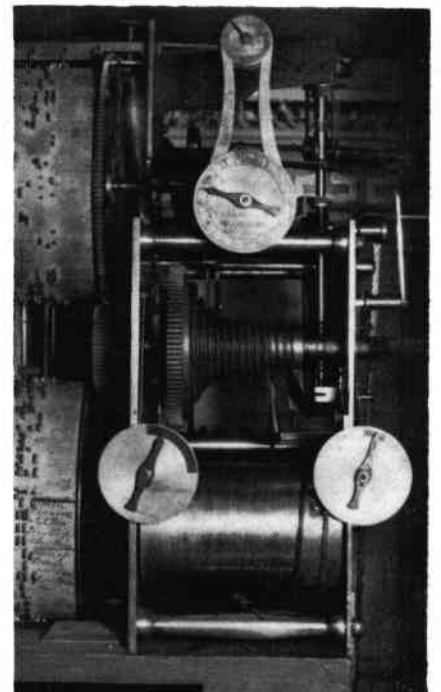
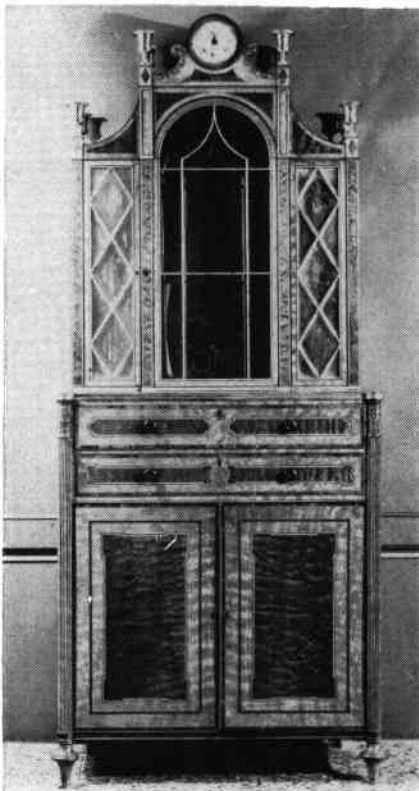
One item from the Weeks Museum is the handsome organ cabinet seen here and now preserved in the Bowes Museum by courtesy of whom these pictures are reproduced. This undoubted masterpiece of cabinetwork houses a spring-driven barrel organ which incorporates some rather unusual features.

The keyframe, which has engraved at the left end the word "Forte" and "Pia" at the other, proclaims "Thos. Weeks Tichborne Street London" in the centre. There are 21 keys but only 19 of these are playing keys. Until the organ is examined it is not possible to be certain what the other two are for, although the right-hand one can be seen to engage a continuous bridge across the barrel near to and slightly before the end-of-tune position (barrel at the top in playing position) and to be engaged by separate pins arranged not quite in a line at a during-play position in the lower barrel. Below the bar on the top barrel is written on the barrel paper: "When/changed/ let the/key slip/over this/piece of/ brass/and no/farther".

The four dials on the mechanism should be compared with the four dials on the chain-wound fusee motor of the Flight & Robson

machine organ described on pages 246-249 of Volume 6. The top dial is marked "Slower-Faster". The centre one indicates numbers one to 12 for the tune selection being played (and again bears the maker's name and address). The lower left is marked "Continua" and allows the tune to be repeated *ad libitum*. The lower right one is somewhat a mystery since it is marked, like the keyframe, "pia" and "forte".

Characteristic of the early mechanical organs, the barrel is made to



lift in and out from the front after the manner depicted in Plate 24 of the *Atlas to Nouveau Manuel Complet du Facteur d'Orgues* (Hamel, Paris, 1849).

The instrument has no tune list, but Miss Sarah Medlam of the Department of Furniture & Woodwork advises that she has heard it play *God Save the King* "somewhat gaspily"

When the organ is restored, many of the intriguing aspects of its construction will become apparent. A similar organ mechanism, also bearing the name Weeks, was sold two years ago when the Vaux collection, Ilchester, was broken up. An exciting prospect is that pipe organs fitted with an expression system such as found on harmoniums are now known to have been built by a number of mechanical organ makers around the 1800-1830 period. Proposed by Grenie, illustrated and described by Hamel in the work previously mentioned, and described in numerous con-

temporary writings, only one such instrument positively survives and this one was built by Winkel in Amsterdam. The organ is in the National Museum in Utrecht awaiting restoration and is fitted with devices for arranging the pipes to be overblown (by limiting the bellows reservoir just before the spill valve opens), and by closing the reservoir off completely, both effects being brought in and out at will from the barrel pinning.

Weeks's system may not be so sophisticated as that to be seen on Winkel's organ in Holland, but has he provided his pipe organ with an expression system? It remains to be seen.

The question "who built this Thomas Weeks organ" may seem redundant, but in the light of what scant knowledge we have of Weeks, it seems unlikely that he constructed the organ or even the handsome cabinet. Like many before and after him, he most likely had them manufactured for his exhibition

with his name on. One is left with a nagging suspicion that that very hazy figure Beloudi (spelled, disconcertingly, Belloudi, Beloudy and Belloudy in various places) may have been a talented builder of mechanical organs who made items for Cox. Cox was a clockmaker — that is almost certainly so. After the death of Cox, a number of his items went to Weeks, among them the celebrated Perpetual Motion clock which Weeks modified, and then put his own name to. Was the name Thos. Weeks on the Bowes Museum organ coeval with the making of the piece, or might it have been added later? And are cabinet and organ coeval?

The cabinet is virtually identical with a George III satin wood and sabicu secretaire cabinet formerly in the collection of Matha Baird Rockefeller and sold at Sothebys, New York, on October 16, 1971, for \$6,000. (See illustration on page 348 of *Art at Auction 1971-72* published by Thames & Hudson).

THE MANIVELLE

MUSICAL toys proliferated from about 1860 onwards, reaching a climax with the many fine examples of German inventiveness which came from Berlin and Leipzig around 1880 up to the outbreak of the First World War. Most of these were reed instruments, that is to say that they worked by blowing or sucking air through vibrating metal reeds. Variants of these toys were still being made in the 1930s and the musical spinning top is an example of this category with which many are no doubt still familiar. Another was the little stylised cathedral folded up from screen-printed tinfoil. Turning a handle blew air through a slowly-rotating plate fitted with sets of reeds, each set playing a chord. The sound was a surprisingly authentic representation of the sort of sounds which might emerge from a church.

But the very first musical box for children was a French invention and it was a well-engineered solution to the problem of placing in the characteristically carefree and careless hands of the young a piece of mechanism as delicate as that of a cylinder musical box. It was in 1857 that Auguste L'Epee of Saint-Suzanne contrived the little hand-turned musical box for children. He called it a *manivelle* and so great was the success which followed its introduction that within four years he had to double his

entire production capacity just for these little circular boxes.

This period was a bad one for the Swiss industry which was now facing serious competition from the rapidly-expanding French technology. Soon Geneva was making manivelles and later even the Germans were making hand-cranked versions of boxes. Although the manivelle was originally a cylinder movement, the smaller sizes of the German disc machine were made without spring motors so that they could be produced cheaply enough to sell as hand-cranked toys.

As invented by L'Epee, and produced for more than half a century, the manivelle comprised a die-cast bedplate approximately three inches in diameter. Although in later models, this bedplate was in fact the bottom of the drum-shaped box itself, earlier examples had a lighter, simplified bedplate fixed to a wooden disc which formed the case bottom. The one-piece comb, complete with lead tuning weights on the bass and the sophistication of dampers, was screwed to this and cast-in arbor supports carried the cylinder. This was mounted plainly, i.e. it had no facility for snail-type lateral movement, but could still play as many as two or sometimes even four tunes per full revolution. It was quite possible to play long

melodies by having a cylinder of large diameter. The cylinder was driven by a worm screw engaging in the great wheel. This protruded through the lid of the case and terminated with a little crank handle fitted with a porcelain knob. A very simple dog-type clutch ensured that the worm would only respond to clockwise turning and prevented damage to the comb teeth by any attempt at turning the wrong way.

In 1886, John Manger of Geneva patented improvements to the manivelle (these are covered in British Patent No. 2241 of that year). Other models were produced with a dancing doll on top: these had wooden cases and were usually rectangular.

Although the circular, drum-like style continued right to the end of manivelle production, rectangular models were also introduced which featured coloured paintings on the lids. Although L'Epee's drum models all had pressed metal sides with a regular lyre-type motif, the tops were usually formed of thick card or thin wood with a printed label stuck on.

For the purist, all true manivelles have to be French and all by L'Epee or factored from his manufactory by Thibouville-Lamy in Paris. But they may not necessarily be drum-shaped. And the Swiss later copied both the style and technology.

HENRI METERT

by Suzanne Maurer

WHEN John Clark wrote about Henri Métert, he said he had worked for Nicole Freres since the age of 11 and that his father and grandfather were musical box makers. He was also an accomplished watercolour artist and his paintings adorn many Nicole inside lids. Métert's name turns up occasionally as a maker, but *which* Henri Métert? There were three Henri Méterts and by evidence now revealed, the Méterts should probably have never been called that at all . . .

ALTHOUGH the trend was for musical box makers such as Piguet, Capt, Aubert, &c, to come from the Vallee de Joux (Canton of Vaud) and settle in Geneva, the Méterts were natives of Geneva. Although the members of the Métert family were not numerous, it is difficult to determine with any certainty which particular maker we are concerned with. Matters are not made any easier by the custom of that time which meant that the father transmitted to his son not only his profession but also his usual Christian name!

As you will see, there remain some question marks regarding these Genevese musical box makers, the Méterts, but the research undertaken so far will serve, nevertheless, to point out some interesting facts.

In total there were *three* Henri Méterts, makers of musical boxes, in Geneva:

1. Isaac-Henri (1801-1855)
2. Jacques-Antoine-Henri (1854-1933)
3. Edouard-Henri (1856-1899)

To these three, one could add:

4. Marc-Barthélémy (1823-1899)

The relationships between these

four Méterts are given in figure 1.

1. Henri Métert and David Langdorff

Isaac-Henri, called Henri Métert, only just missed bearing the name of Henri Ast! Effectively, in 1823, one finds among the birth-certificates for the Canton of Geneva (I translate):

Correction of Isaac Henry Métert's birth-certificate from '12 Pluviose an IX' (= date).

. . . by Tribunal judgement it has been ordered that the following sentence of Isaac Henry Métert's birth-certificate . . ., i.e.:

"Birth-certificate of Issac Henry Ast, born on the 11th Pluviose at eleven o'clock a.m., son of Gottlieb Ast, calico printer*, and of Antoinette Métert, his wife".

will be cancelled and replaced by the following one:

"Birth-certificate of Issac Henry Métert, born on the 11th Pluviose at eleven o'clock a.m., son of Jeanne Antoinette Métert, unmarried . . ."

At that time, Geneva was under

the French occupation and the date "onze Pluviose an neuf" (11th Pluviose, year IX) corresponded to the "31st January 1801". So, Issac-Henry, son of Gottlieb Ast and Jeanne-Antoinette Métert, bore his mother's name and was known under the name of Henri Métert.

Until 1823, we lose trace of him. We only know that his mother died in 1811 at the age of 40 when living in the Rue des Corps-Saints (at Saint-Gervais, a district of Geneva). Henri was then only 10 years old.

On April 12, 1823, Henri Métert, described as a "mechanic", married Henriette Noyer, aged 19, who gave him a son named Marc-Barthélémy on the 27th of the same month.

We will now trace the life of the family of Henri Métert/Noyer, which grew until there were five children (three boys and two girls), at the following addresses successively: Rue des Boulangers no 138, Rue Cornavin no 1, Quai de l'Isle no 245 and Rue du Terraillet no 178. Henri was still described as a mechanic and worked alone.

It was not until 1844 that address directories indicated "Métert & Langdorff, rue Coutance 140", Henri Métert had therefore associated with another well-known musical box maker: David Langdorff (born 1804 — died 1873).

At the Great Exhibition held at the Crystal Palace in 1851, Métert and Langdorff, who exhibited "musical boxes playing 6 tunes, mandolin musical box . . .",¹ obtained an award. In 1852, an extract of an official deed, signed "Henri Métert et David Langdorff", stated that (I translate):

. . . the Society that has existed until now, under the registered name of Métert and Langdorff, for the manufacturing of musical boxes, is dissolved as from today (i.e. on September 29, 1852) . . .

David Langdorff carried on his activity at the same address as the one used by the dissolved partnership, i.e. "rue Coutance no 140". Métert, however, lived only three more years and died on June 3, 1855, at Lancy (a suburb of Geneva), at the age of 54 years.

To sum up, Issac Henri called Henri Métert lived from 1801 to 1855 and was associated with David Langdorff from about 1844 to 1852.

II. Henri Métert and the Nicole Frères

A letter² from London, dated 25 June, 1906, with the heading "METERT & Co., 26 years with NICOLE Frères, 22 Ely Place,

* "indienneur" in French.

RELATIONSHIPS BETWEEN THE FOUR METERTS, MAKERS OF MUSICAL BOXES

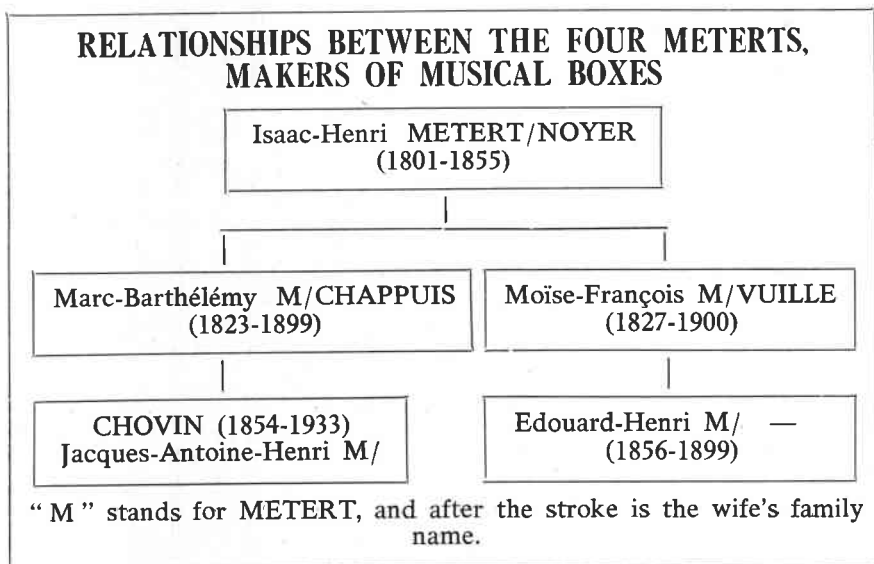


Figure 1

Holborn Circus, London E.C." reads :

Dear Sirs,

We beg to inform you that we have this day transferred our business as Repairers of all kinds of Musical Boxes and Talking Machines to 22 Ely Place, (the old premises of Nicole Frères Ltd.).

Our Mr Métert has been associated with Messrs Nicole Frères as manager of their Swiss Musical Box Repair Department for the past twenty years, and our Mr Meitzner has also been many years in the said firm's employ in charge of the Polyphon and other Disc Musical Boxes and Talking Machine Repairs Department.

(signed) METERT & CO.

Moreover, an interesting advertisement was printed on the letter which read :

REPAIRS of Swiss Musical Boxes, Polyphons, Symphonions, Reginas, Harmonias — Phonographs and Disc Talking Machines — Automatic and Mechanical Machines — Organettes — Singing birds; Estimates Free.

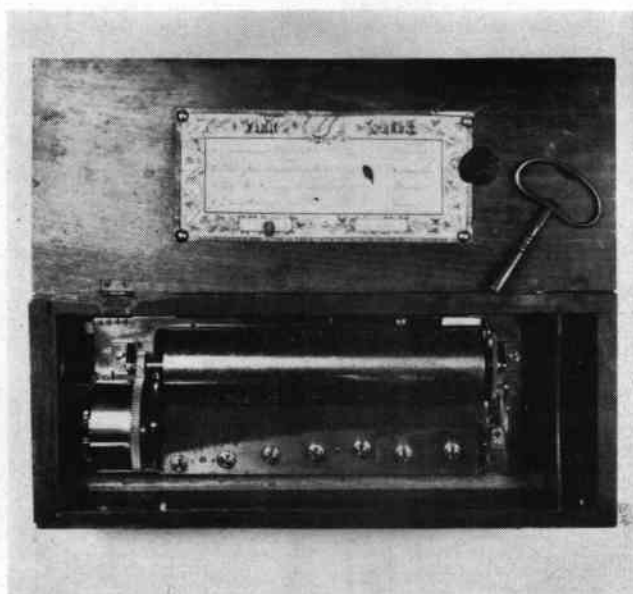
If the letter of Métert & Co gives us much interesting information, it gives no data allowing us to determine who is this "Mr Métert" who worked with Nicole Frères. However, thanks to research already made in London and among them the article written by Mr Keith Harding on Charles Eugène Brun, "The man who bought Nicole Frères", and published in *The Music Box*, vol 7, No 8, 1976, p 294-296, I think that the man in question is Jacques-Antoine-Henri called Henri Métert, born on August 1, 1854, at Carouge (a suburb of Geneva). In any case it cannot be Isaac-Henri Métert, his grandfather and D Langdorff's associate, as he was born in 1801 and died in 1855!

This unusual key-wind forte-piano musical box is numbered 4444 and is stamped H Métert on the bedplate. Four tunes are played and the tune sheet is printed in German ("Vier Stuck") and lettered with titles in German. The cylinder is 8in long and the item was formerly in the de Vere Green collection.

Jacques-Antoine-Henri was the son of Marc-Barthélémy Métert and Françoise-Jeanne née Chappuis. Marc-Barthélémy himself was none other than the son of Issac-Henri Métert and Henriette née Noyer.

Marc-Barthélémy Métert, born on April 27, 1823, in Geneva, followed the example of his father and also became a musical box maker. However, it seems that his career was less bright than that of his father's. He must have always worked for other musical box makers — Baptiste-Antoine Brémond could have been one of them — as did his many children, except Jacques-Antoine-Henri of course. Marc-Barthélémy, married Françoise-Jeanne née Chappuis in 1853, had no fewer than two boys and six girls, and died in Geneva on February 11, 1899.

In turn, J-A Henri Métert married, in Geneva, on September 1, 1877, Miss Adrienne Chovin who had just given him a boy, Louis-Marc, on January 15 of the same year. In May 1878 was born their second child, a girl called Emilia-



Andrienne. In 1877/79 Henri Métert lived at Rue des Pâquis no 3, the same address as his father.

Curiously, the Passport Directory of Geneva does not mention any passport delivered to J-A Henri, although the population census from 1882 to 1903 states that he was in London as "a worker on musical boxes", and then we lose his trace.

Nevertheless, as you see, this information tempts us to suppose that the "Mr Métert" who succeeded the Nicole Frères and died at the age of 80 years in 1933 in England, was effectively Jacques-Antoine-Henri called Henri Métert.

III. Henri Métert and Louis Petite

There now remains the mystery of Métert and Petite !

On the 1st January, 1878 was founded the partnership "Métert & Petite", for the manufacturing of musical boxes, between Messrs Henri Métert, musical box maker, and Louis Petite, accountant. The registered offices of the firm were in its workshops: Rue J J Rousseau no 20. The foundation deed stated that Métert brought "his tools and equipment" (value : Sw Frs 3500),

1. Extract from the Official Catalogue of the Great Exhibition, London, 1851, Volume 3, Switzerland, reference number 97 in the list of exhibitors :
METERT & LANGDORF (sic), Geneva, Manufacturers.
Musical boxes, playing six tunes, with bells and drum at pleasure, ebony and black cases; musical boxes playing four tunes, mandoline, black case, all with metallic incrustations.
2. The letter belongs to Member Murrough Guinness (reproduced in *The Music Box* 1973, vol 6, No 3, p 185).

EXPOSITION INTERNATIONALE D'OUTILLAGE — GENÈVE 1880

FABRIQUE DE PIÈCES A MUSIQUE

EN TOUS GENRES

SPECIALITÉS BREVETÉES

✂ MÉTERT, PETITE & C° ✂

GENÈVE —o— 14, rue Sismondi, 14 —o— GENÈVE

SPECIALITÉ DE NICKELAGE, ZINGAGE, ÉTAMAGE

sur FER, ACIER, LAITON

pour instruments de musique et de chirurgie, articles militaires et de fantaisie, robinetterie, pièces de grandes dimensions, etc.

Figure 2

and Petite Sw Frs 10,000 — in cash. The article number six said more-over (I translate) :

Each associate promises to devote all his time and care to the Society. Mr Méttert will be in charge of the manufacturing and Mr Petite of the book-keeping. Exactly one year later, a new

collaborator joined the society in the person of Mr Auguste Schmidely, merchant, who also lived in Geneva, and the firm's name changed to "Méttert, Petite & Cie". The aim of the society was slightly modified and, besides the manufacturing of musical boxes, the company also managed an electroplating workshop. The registered offices moved to new workshops, at Rue Sismondi no 14. An advertisement published in 1880 is reproduced here.

After the World Exhibition held in Melbourne in 1882, where they belonged to the group of seven Swiss musical box makers which received a silver medal, Méttert, Petite & Cie disappeared to give place to the "Société genevoise de Nickelage" (Genevese Society of Nickel-plating) — Rue Sismondi no 14, itself taken over by Louis Petite, in 1884, for the same purpose.

As you will have realized, the disappearance of Méttert, Petite & Cie, around 1882, corresponded to the departure of Jacques-Antoine-Henri Méttert to London. Let us remember, moreover, that the latter married Miss Chovin in 1877 and in May 1878 was born their second child, Emilia-Andrienne, still in Geneva. Therefore, it is not impossible that, before his departure to England, J-A Henri Méttert had been the associate of Louis Petite in the Society "Méttert & Petite" and then "Méttert, Petite & Cie".

Nevertheless, it should be noticed that Edouard-Henri also called Henri Méttert (!), cousin of J-A Henri Méttert, in other words the son of Moïse Françoise Méttert, the brother of Marc-Barthélémy, took up a career as a musical box maker as well.

Edouard-Henri Méttert was born on October 18, 1856, at Carouge (a suburb of Geneva) and was, therefore two years younger than his cousin Jacques Antoine Henri. His mother was called Marie Marguerite née Vuille, and his father, Moïse François Méttert, was a mechanic. The father and son seem to have worked together and Edouard Henri must not have left Geneva, and he remained a bachelor. He died on June 23, 1899

at Plainpalais (s suburb of Geneva).

As pointed out, Edouard Henri Méttert (born 1856 - died 1899) could have been the "Méttert" of the company Méttert & Petite, but no information has allowed me to

confirm this or to set it aside.

Maybe that eventual records concerning the foundation and existence of the firm Méttert & Co in London could bring us determining elements.

Van Oeckelen riddle

The hunt for evidence of a long-forgotten Dutch musical automaton maker

EARLIER this year, the Editor received the following letter from the librarian of the town archives of Breda in the Netherlands, Mr J van Haastert. The information which it contained is considered to be of interest to members: AS librarian of the town-archives of Breda I have sometimes to look for certain information in the local newspaper of the beginning of last century, the *Bredasche Courant*. Doing so some time ago I came across a piano and organ-builder by the name of Cornelis Jacobus Van Oeckelen (1798-1865). Going further into the matter I discovered that he had invented and manufactured a number of automatic music instruments, among them:—

April 1825—the Salpingorganon, a trumpet-instrument;

About 1830—the Hamaton, a wind-instrument of which no further details are known to me yet;

April 1831—an Achordic-Piano, a piano without strings;

About 1833—an instrument known to me as the Klavieroboe, in French the Hautbois Clavecin, probably in English "hautboy-piano": no further details;

February 1838—the Androïde-clarinettist, a robot. With this instrument he toured the whole country and according to the critiques in the newspapers of the towns where he demonstrated the Androïde he must have been extremely successful.

I have tried all museums in the Netherlands whether anything of his work was still in their possession. Though the custodians were highly interested in my information nothing of the man's inventions was even known to them, let alone that they had any of his works. As van Oeckelen left the Low Countries in 1839 for Belgium I tried museums in that country, but in vain too. Finally Mrs J Lambrechts-Douilles of the Museum Vleeshuis of Antwerp gave me your address and so I am going to ask you the same questions:

- 1 Is my friend Cornelis known to you, and if so what do you know about him and how did you find out?
- 2 Are his instruments known to you and if so how did you find out. Do you have any literature on the subject?
- 3 Are any of his instruments in your possession and if so how did you get hold of them? If the answer is no, could you give me other addresses in the UK where I could write to?

Another point is the following. I have been able to follow his *faits et*

gestes until June 1839 when he left for Belgium. Since then I have lost him. I have indications that he went to France and/or England and finally to Batavia in the Dutch East-Indies where he died in 1865.

Could you and would you be so kind as to give me the name and address of the proper authority where I can make inquiries as to Cornelis' eventual stay in London? Could it be the town's archives?

The Editor duly replied drawing attention to the peculiar similarity between the instruments said to be by van Oeckelen and those of the Kaufmann family. He also mentioned the fact that a certain P van Oeckelen was listed as an organ-builder and the name was also associated with clock-making.

Additionally, he pointed out that some of the van Oeckelen instruments were referred to briefly in Kurt Sachs' *Real-Lexicon der Musikinstrumente*, and he found references in Sibyl Marcuse's *Musical Instruments* published in New York two years ago.

Subsequently, he received the letter which follows:

THANK you so much for your letter. Since I wrote you I have obtained quite a lot of further information re Cornelis. In short, he left the Netherlands in 1841 for the Dutch East Indies, where he stayed for 14 years. Then in 1855 he arrived with his wife, only son and android at Boston where the Bostonians received him and his android with enthusiasm. These performances however couldn't go on for ever. So he invented a new instrument, the *Melodium*. After it had been tested by the great Thalberg it was presented the silver medal of honour at the Great Exposition of Boston. Cornelis died February 20, 1865 at New York. A few days ago I wrote a letter to the Smithsonian Institution in Washington for further information about Cornelis and his son Karel (Charles), who became an excellent musician, pianist and composer.

I do not know when the family left Boston for New York and I do not know what happened to Cornelis' wife after her husband and her son were dead. Karel died June 10, 1869, also in New York. I also do not know what happened to the android.

Your question whether Cornelis was an originator or simply an imitator has my full attention. The answer—if one can ever be given after a century—will be decisive for his being a man of genius like De Vaucanson or not. I have discovered in the meantime the existence of a dossier with letters of Cornelis, his wife Amalia, and Karel

Continued on page 98

"GLOVE HOOK" CHANGEABLE BOX

THE advent of changeable cylinders made it possible to extend the programme of the cylinder musical box. However, allowing the owner of a musical box to perform the delicate operation of changing cylinders himself was a problem which taxed the early craftsmen. Makers devoted much attention and thought to the difficulties inherent in removing one cylinder and replacing it with another.

The earliest examples relied on the user's ability to perform the operation with a steady hand using two small hooks. Because of the appearance of these hooks, their shape and form, this type of mechanism has been dubbed the glove hook system.*

In practice, three separate operations had to be performed in order

that the cylinder might be changed. First the mechanism had to be stopped at the end-of-tune position. Then cylinder arbor locking clamps had to be released to free the cylinder. And then, with a glove-hook in each hand, the owner had to engage each hook in a special stud fixed into each end of the cylinder, and gently lift it out. Some boxes, such as the hand-changed model shown on page 272 *et seq* of Volume 7, were provided with guides so that the cylinder pins were kept clear of the comb teeth during changing. Certainly a carelessly-handled cylinder or a failure to understand what had to go where could result in expensive damage to either or both comb and cylinder.

Once the cylinder was removed and stored safely, then the hooks

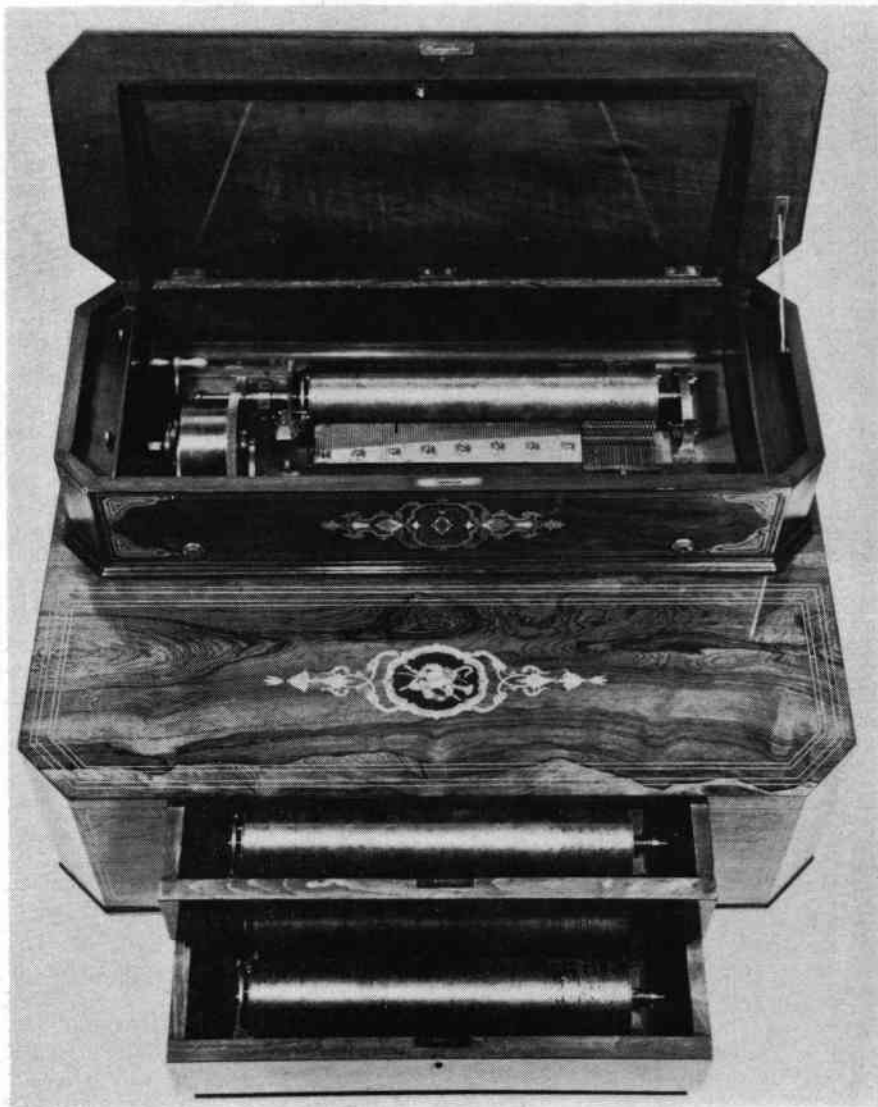
had to be transferred to the chosen replacement cylinder and the process repeated in reverse.

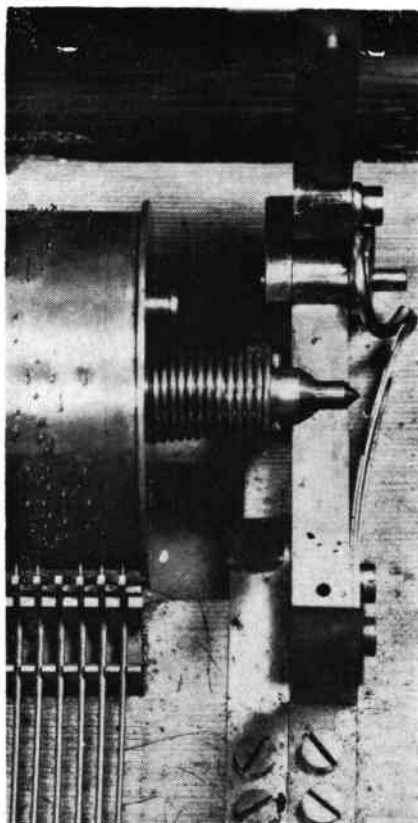
It goes without saying that it is a prerequisite of the success of any such system that the changing system be so engineered that at all times the pins are kept away from the tooth tips. With the glove-hook system, this was easy to arrange because the studs for the hooks to engage with were so positioned that gravity could be relied upon to let the cylinder hang in such a way that the clear end-of-tune space on the surface of the barrel was always aligned with the tips during lifting in and out. Safe alignment was thus largely automatic. To improve the chances of success, the blank area of the cylinder was usually extended to perhaps twice the normal width, i.e. the cylinder was pinned so that the tunes occupied, say 340deg rather than the usual 350deg of a complete 360deg of revolution.

Earliest of a breed

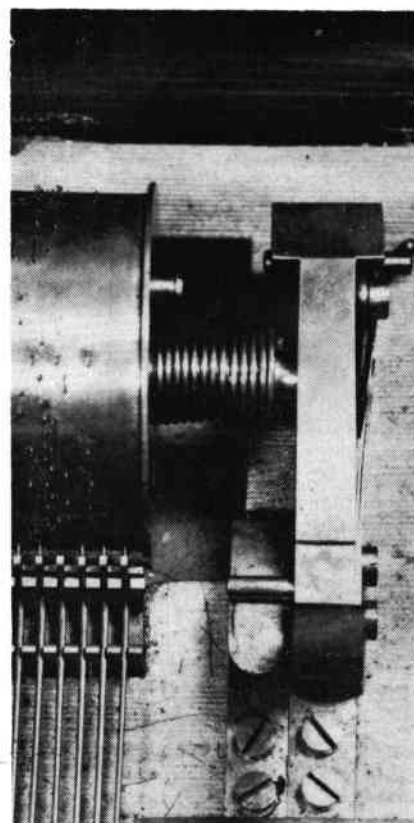
Glove-hook musical boxes are among the earliest of the breed of changeable boxes. It should be made clear, perhaps, the difference between *changeable* and *inter-changeable*. With the changeable mechanism, at the time it was manufactured a small number of replacement cylinders would be made to fit that one particular mechanism. Because it was felt that the fits and tolerances of the musical box precluded the cylinders made for one mechanism fitting into another mechanism, each of these changeable pieces is a unique work. Once production had reached the stage of proper jiggging and tooling, it became possible to manufacture a standard type of mechanism into which any standard type

*Glove hooks, found today in necessaires along with scissors, thimbles and cotton cops, were a necessity to the fashionable lady of the past. Her fine kid gloves had to be laced up and this was done by pulling at the lacing with a small metal hook usually with a handle decorated in mother o'pearl or of silver. The hooks used here in this type of musical box had steel hooks with tuned wooden handles. They looked not unlike the hooks used in carpet-weaving. The style of mechanism is also sometimes called "crochet-hook" for the same reason.



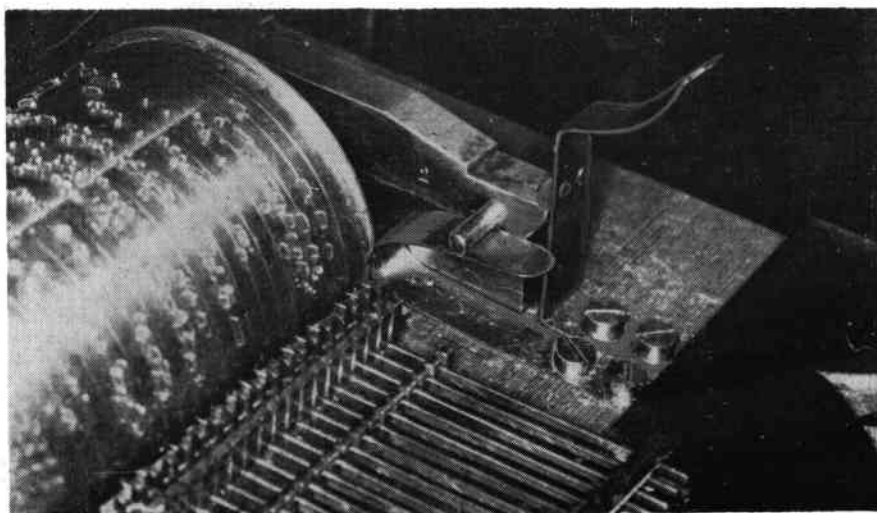
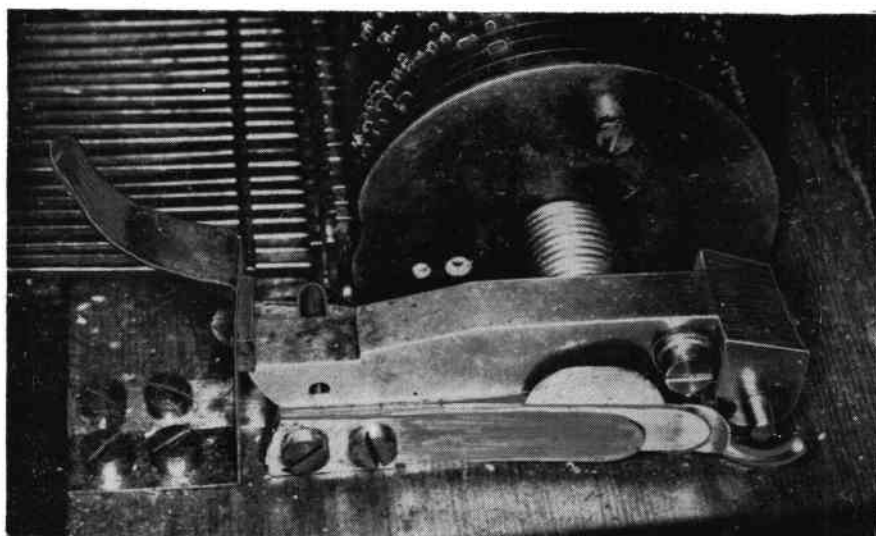


Left can be seen the securing clamp for the cylinder arbor in the closed position. This is also visible in the two pictures below which clearly show the multiple leaf springs which, when the clamp is closed, press the arbor end, and the J-shaped spring screwed to the bed-plate next to the organ section which opens up the clamp when the vertical release spring is moved away from the clamp. Note the curved wire spring and the way in which it pushes the leaf springs aside as the clamp is opened — this is visible in the pictures left and right. The same pictures, and the one immediately below, show the protruding stud which is engaged with the glove-hook for lifting out the cylinder. Bottom left: note the bar across the organ key-tails, just visible right centre of lower edge of the picture.



of cylinder would fit. With this type, it was possible for the owner of a musical box to order a fresh cylinder or a set of cylinders for it purely by asking for them to suit his style number.

The changeable cylinder glove-hook musical box illustrated on these pages was offered for sales by Christies South Kensington on March 16, 1977. This fine example, sadly less glove hooks, is in a desktop format characteristic of Greiner and, later, Bremond, the piece appears to date from the early 1850s. The absence of a tune sheet from which the box might more accurately be dated is to be regretted. Six cylinders each playing six airs are with the box and the mechanism includes a 19-note reed organ



section mounted to the right of the one-piece musical comb. The two hooks would have normally been kept in the shallow compartment on the right of the movement opposite to, and matching the control lever splinth.

Tune changing is carried out in an interesting manner. To understand this, though, it is necessary to describe how the box works. First, the cylinder drive from the heavy spring motor passes into a short layshaft mounted on two bearings. The drive pinion is mounted between the two. The great wheel to drive the governor and air-brake overhangs the right-hand of the two bearings and carries on its right-hand face a drive dog



which engages in a brass disc with a matching cut-out which is attached to the cylinder arbor. This brass disc itself transfers rotary motion to the cylinder with another dog pin and is separated from the cylinder by the usual style of tune-changing snail. Protruding from the end of the cylinder between it and the brass drive disc is the glove-hook stud. The actual cylinder arbor terminates immediately beyond the brass drive disc (which is, of course, pinned to it) in a conical point which matches a centre in the end of the layshaft.

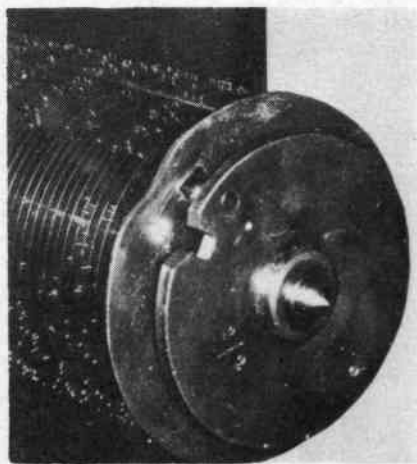
As if that, the left end, of the cylinder were not complicated enough, the right end contains some really clever, if basic, engineering.

First the arbor. This is finished off in a two step cone, the larger step acting as a limiting bearing in the brass saddle bearing block. The second step terminates in a point which protrudes beyond the width of the bearing. Now remember that the other end of the arbor also ends in a point which is retained in the centre machined in the layshaft — there is no friction there since the shaft and arbor rotate together. To keep the arbor pressed in contact with the left-end bearing, the right end bearing has a set of graduated leaf-springs which bear on the arbor point.

Obviously the presence of such spring pressure would make cylinder-changing somewhat hazardous. To overcome this, the upper, hinged portion of the saddle bearing carries at its end a piece of round-section steel which is best described as being shaped like a small portion of one coil of a coarse spring. This is so arranged that when the top half of the locking clamp is closed, it allows the leaf springs to press on the arbor. However, as the clamp is opened, this piece of curved metal engages with the leaf springs and progressively bends them away from the arbor.

This operation is largely auto-

Cylinder end (below) is left one showing conical arbor end and notch in snail mounting disc for drive dog.



matic since the action of locking and unlocking the clamp is spring-loaded, no doubt to ensure that failure to lock the clamp is immediately obvious.

In the closed position, a large, shaped piece of flat spring steel

snaps over the top of the front edge of the clamp holding it firmly down. However, if this spring catch is freed, the top half of the clamp is immediately freed by the action of a second spring, this one also flat sectioned but J-shaped, and arranged so that it is compressed by a stud projecting inwards from the clamp. With the clamp unlocked, then, this J spring lifts the clamp sufficiently to allow the curved spring on its rear end to start taking the pressure off the arbor spring.

Visible in the pictures is the usual type of brass spring on the cylinder arbor which keeps the cylinder pressed against the tune-changing snail. This is, naturally enough, on the right-hand end of the cylinder. However, because it must be locked short of the end of the arbor, it is secured with a small cross pin.

Another interesting feature of this mechanism concerns the organ — not, incidentally, a *voix celeste* which was a much later invention, but a *Jeux des flutes* — which is thoughtfully provided with a small brass bar over the key-tails to prevent their being knocked or bent or otherwise damaged. Surely a thoughtful provision sadly dispensed with in later and more refined mechanisms.

Changeable boxes of this type remain a rarity and although their use and operation is nowhere as straight forward as with a later production piece, they are deserving of a special place in the history of the musical box.

Heller Jeu de Timbres

Six tuned bells and serial number 622 characterise this handsome looking late-production bell box from Heller of Berne. Heller was an outstanding maker of large *voix celestes* boxes and produced some very fine pieces. This model is styled *Jeu de Timbres* and was sold at Sotheby's Belgravia on 23rd March, 1977.



MECHANICAL PIANO-FORTES

by Dr Rosamund E M Harding

In 1933 was published one of the most important of all the books ever written on the history of the piano-forte. Under the title *The Piano-Forte, Its History Traced to the Great Exhibition of 1851*, Dr Rosamond E M Harding packed 432 pages of carefully collated and annotated data. Her work, long out of print in the UK, stands to this day as a cornerstone, indeed the very foundation of information upon which any student should start his studies on the technicalities of the instrument. Copyright in this work remains with The University Press, Cambridge, and Dr Harding. It is with grateful acknowledgement that *The Music Box* reprints the following extract representing the sum total of the development of the mechanical piano up to 1851

BARREL pianofortes cannot be passed over in silence, owing to the fact that the modern mechanical pianoforte in its various forms has been recognised as an independent musical instrument for which music has been written.

The barrel organ with its wooden barrel and flat wire staples or teeth, which was revolved by a handle, was made before the pianoforte was invented. The barrel piano-

forte was on the same principle; there was the usual barrel, the teeth of which worked the action for the hammers. The forte and piano seem to have been obtained by the simple means of making the teeth higher or lower or by some adaptation of that principle.

William Simmons

In 1816 William Simmons patented a barrel and mechanism to

be applied to the organ, pianoforte, harpsichord, etc. The barrel was set with pins, but these pins were moveable so that the owner of the instrument was at the liberty to take them out and set out another tune. The barrel was revolved by a handle or, if it was preferred, by the "power of spring" (i.e. by clockwork). There seems also to have been a means for obtaining dynamic expression by means of movable pieces of eccentric shape; but these seem only to apply to the instrument when attached to the organ. Simmons states that the invention may also be applied to "any other instrument the sounds of which are produced by working keys or levers, for which keys may be used; likewise to a set of bells and to automata, or such mechanical figures as are representations of animals, men, and the like, which are worked by keys".

Thomas Hall Rolfe

In the self-acting pianofortes of Thomas Hall Rolfe (1839) there was a barrel as usual, but the forte and piano were not obtained by the use of higher or lower staples which were liable to become deranged, but by "combining and applying certain parts or agents immediately to the spring machine used to set in motion the self-acting department of such instruments, either by combining the said parts with the great or fusee wheel, the bevelled wheel on the axis of the governor, or other suitable part of the spring machine". There is sometimes a doubt whether patents for pianofortes of a peculiar character were ever carried out; but in this case there is no doubt that the pianoforte was eventually made. The following is an extract from *The Register of Arts* in which Mr L Herbert, civil engineer, the Editor, informs his readers that "Two of these beautiful specimens of mechanical skill applied to the most fascinating of the sciences (and including the most recent improvements) are exhibited in the gallery, where the visitors are constantly regaled by their powerful melody".

Mr Herbert then proceeds to

Malke & Oberländer's Adler



Playing discs 11in (28cm) in diameter, size H, this Adler machine style 30, is one of the products of Ernst Malke and F H Oberlander of Leipzig-Gohlis. First shown to the trade in March of 1896, it featured patented form of spring barrel, visible left, having a central row of drive teeth thrown up out of the barrel metal. Hendrik Strengers has dated the takeover of the company by Zimmermann as early 1900.

dilate on the advantages of the self-acting pianoforte :

These self-performing pianofortes possess the admirable ability of administering to the intellectual enjoyment of the many, and conducting an evening's amusement with the most exquisite propriety and effect, without the assistance of the scientific performer. At the same time, they do not exclude or oppose the efforts of manual dexterity; as independant of their self-acting power, they comprehend all the admirable properties of a grand cabinet pianoforte (Upright Grand) with extra additional keys, and invite the application of the most expert finger in the ordinary method of performance.¹

From 1829 to about 1842 there seems to have been no great interest in mechanical pianofortes, but between 1842 and 1851 there were no less than eight patents for these instruments.

Claude-Félix Seytre

In 1842 Claude-Félix Seytre of Lyons obtained a patent for "pianofortes and organs which may play airs by means of pierced cardboard". He continues thus:

By means of my mechanism, a person not able to play either the pianoforte or the organ, and not even able to read music, may play the most delicate and the newest compositions of any length, that is, from the shortest little song to an entire opera.

My process is applicable alike to all instruments with keyboard or with keys.

I have given it the name of "autopanphones", which is made up of three Greek words *αὐτός*, itself, *πάν* all, and *φωνή* voice or song: that is a pianoforte or organ which itself sings any kind of air.

In the interior of my pianofortes, I place the acting mechanism of an organ, harmonica or accordion, which plays in all keys, and which accompany the pianoforte, or play solos one after the other, without changing the cardboard roll A piece of music of 80 metres only costs 1 franc 50 centimes.

This invention is another stage in the development of the barrel pianoforte, for the music is no longer pricked out of the barrel but is perforated upon paper or cardboard.

Alexandre Debain

A still further stage is reached in Alexandre Debain's Antiphonel; an attachment which could be

applied to the pianoforte or the harmonium by means of which music could be mechanically played. An improved form of this called the *piano mécanique* was exhibited at the Exhibition of 1851 and is described by Pole thus:

Instead of the tune being pricked on a barrel, it is formed by a series of pins, fixed on the plane surface of a thin oblong tablet of wood, a few inches broad, giving it something like the appearance of a currycomb. This is drawn, by rack and pinion, through a frame, in which project wedge-shaped ends of levers, connected by rods with the hammers of the piano; so that, when a pin in the tune-tablet passes over one of these wedge-shaped lever ends, it depresses it, and thereby lifts the hammer, which, when the pin has passed over, is thrown back by a spring against the string . . . the mechanical apparatus is made to fit on the top of an ordinary cottage pianoforte and may be detached at pleasure . . . when the apparatus is applied, the usual hammers are drawn back, and the string ones take their place, so as to strike the same points of the strings.²

Duncan Mackenzie

Two years after Debain had invented the Antiphonel, Duncan Mackenzie, evidently unaware of the latest improvements in these instruments, made a suggestion in his patent for improvements relating to Jacquard machinery for figuring fabrics, that instead of the music itself being pricked on a barrel "if the ends of the needles are made to strike against any sonorous substance, such as the strings of a piano or the metal teeth in an organ, and so arranged as to embrace the whole of the notes necessary to be produced and that if the tune be punctured upon the endless band after the fashion of the design to be woven upon the fabric, tunes can be played and varied at pleasure".

William Martin

In the following year, William Martin, another patentee for improvements in Jacquard machinery, made the following invention in relation to mechanical keyed instruments:

"In these the musical sounds are produced by means of a sheet of paper . . . perforated in a pattern similar to that used for figuring fabrics in a Jacquard loom, in combination with a barrel provided with movable pins, which are selec-

ted by the perforated band, and caused to assume suitable positions to act either upon the keys of a pianoforte", etc. . . . "The pins are protruded from the cylinder by falling through the holes in the perforated band, and are held out by a collar passing round a guide ring. There are two movable pins for each key, one longer than the other, the shorter one being for the execution of soft passages".

Jean-Henri Pape

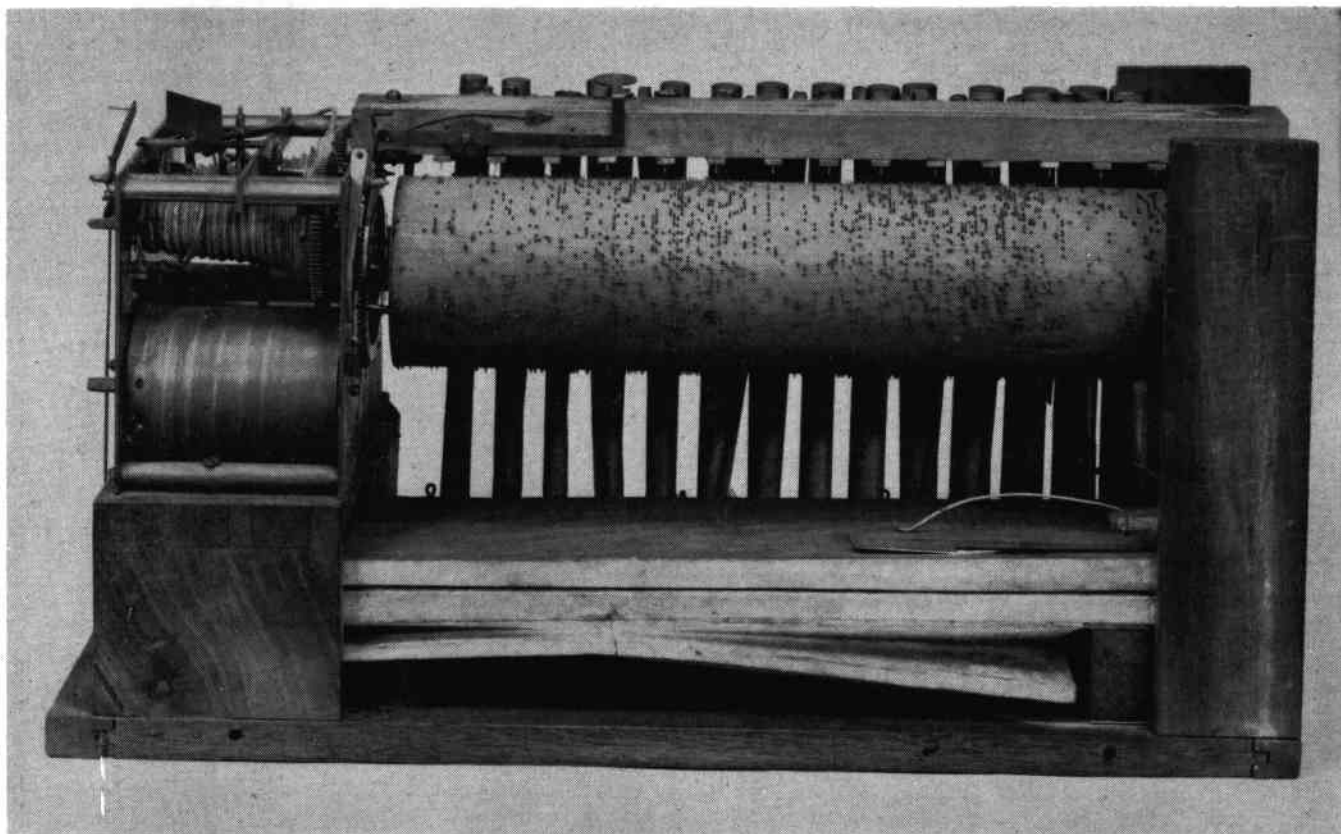
It is interesting to note that Jean-Henri Pape also experimented with the mechanical pianoforte in 1851. His mechanism was worked by means of a handle, weights and springs, but it is unnecessary to describe it, as Debain's "piano mécanique" was by far the most perfect mechanical contrivance for this purpose at that time.

LIST OF PATENTS

- 1816 (England 4030)
William Simmons
- 1829 (England 5802)
Day and Münich
- " (England 5831)
Thomas Hall Rolfe
- 1842 (France 7360)
Gomel et Boquet
- " (France 8691)
Claude-Félix Seytre
- 1846 (England 11,261)
Joseph Storer
- " (England 11,359)
Alexandre Debain
- 1848 (England 12,304)
" (France 2226)
Darche
- " (France 2402)
Acklin
- 1848 (England 12,307)
Charles Dawson
- " (France 4068)
Debain
- " (England 12,229)
Duncan Mackenzie (also Ireland, Reign of Queen Victoria, 749)
- " (England 12,421)
William Martin (also Ireland, Reign of Queen Victoria, 756).
- 1851 (France 5923, 5th addition)
Jean-Henri Pape (also Belgian Order Number 5255, Index No 826)

REFERENCES

1. Herbert, L. "Patent Self-acting and Keyed Upright Grand Piano-Fortes" in *The Register of Arts*, new series, vol. v, pp 23, 24, London 1831.
2. The "Piano mécanique" complete cost from £36 to £100. Pole, W. *Musical Instruments in the Great Exhibition of 1851*, p.38, London, 1851.



FRENCH TABLE ORGAN

AN ITEM of outstanding interest to the student of mechanical music and its instruments is the small clockwork table organ preserved in the Rothschild collection at Waddesdon Manor, near Aylesbury in Buckinghamshire—not too far from another house much in the UK news of late — Mentmore.

The piece is contained in a finely-made inlaid mahogany cabinet supported on inward-turned scrolled ormolu feet and embellished with finely-chiselled ormolu decoration. The upper part of the case is surrounded with a cast, pierced and chiselled brass gallery with corner columns of architectural form surmounted by urns.

Within the case is a 14-note pipe organ playing music from a pinned wooden cylinder. Motion to the barrel and power to pump wind for the pipework via the cuckoo-type bellows feeder comes from a gut-line fusee-wound clockwork motor.

Unusual arrangement

The organ has three ranks of pipes which are arranged in a somewhat unusual scheme with the highest notes on the left and the lowest on the right. There is no provision for separation of the ranks by means of stops since the

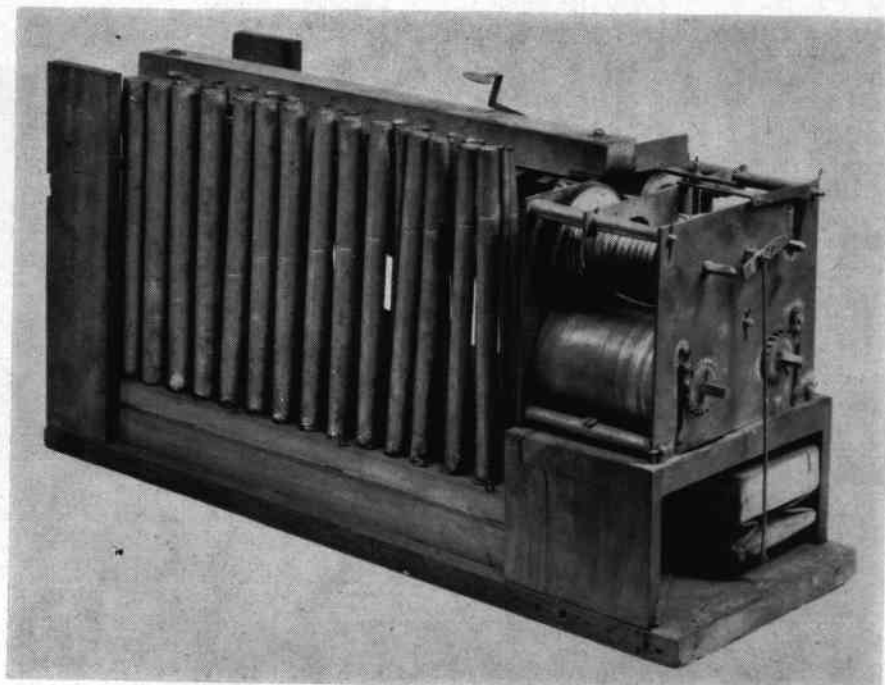
soundboard is connected directly to the chest without the interposition of stop sliders.

All the pipes are of soft metal alloy of the pewter type characteristic of the smaller mechanical organs made between the mid-18th

century and the early part of the 19th century. As is not uncommon in such instruments, natural wood acid corrosion has affected the metal where the pipe feet are planted in the soundboard.

The tuning scale of the pipes,





remembering that it is set out in reverse, is as follows :

a g f e d c ♯b b a g f e d c

This is as transcribed from the pencilled legend on the keyframe and the lowest note (the c at the right) has a speaking length of $8\frac{1}{2}$ ins. This is the rear-most rank and it comprises stopped pipes — the pipe is closed off in manufacture by a soldered-on cap. Tuning is by means of the large ears at the mouth.

The centre rank of pipes is to exactly the same pitch length but to a smaller scale, i.e. the pipes are each only about two-thirds the diameter of the back rank but unlike the former rank these are open pipes which are cone-tuned.

Finally, the front rank, immediately behind the pinned music barrel, is scaled one-half of the pitch of the former rank, the longest pipe having a speaking length of approximately $4\frac{1}{2}$ ins (tonally half the pitch of a pipe is not exactly half its physical length, a characteristic emphasised between stopped and open pipework and slightly variable on the amount of wind to which the pipes are voiced). This rank is also open and cone-tuned.

All three ranks of pipes are open-foot voiced which means that the pipes are parallel in form throughout their length and do not have tapered feet below the languid. Pipe voicing therefore must be carried out solely at the mouth of the pipe and, as with pipework of this type, the mouths are all of the dubbed-in form.

A singularly unusual characteristic of this organ is the fact that it plays no fewer than 16 tunes. Normally this type of mechanical organ plays a repertoire of eight or 10 melodies. Such an extensive repertoire is not altogether without precedent. The clockwork organs made by Primitivus Nemec which played music by Haydn each had a large programme, clocks number one and three each playing 12 tunes. But 16 remains a large number indeed.

The musical clock

So far I have referred to this piece as a clockwork organ. The type of instrument also goes by other names, some less accurate and often more confusing. Mozart wrote pieces for "musical clock" and yet this was using the word "clock" in its general and now outdated sense. Clock was frequently used to denote *clockwork* and not necessarily used to imply a timepiece as being part of the whole. Because of the miniature form of the organ in this type of application, the pipework was understandably small and therefore high-pitched in sound, they were also sometimes referred to as "flute-playing clocks", paraphrased into "clockwork-operated flute organs".

It should be added, though, that more often than not a timepiece was included as part of the mechanism and in addition to the clockwork organ. Although the timepiece and the organ each had their own clockwork motors, and each was capable of free and independent operation, there was frequently a

means of operating the two clockwork-powered mechanisms as a unit.

The Waddesdon Manor organ is, in fact, of this type. It was originally surmounted by a clockwork timepiece in such a manner that, at a preordained time, a mechanism from the timepiece would set in motion the clockwork organ beneath.

There is ample evidence to show that such was the cause here, although one can also be reasonably certain that the separation of the clock from the organ was affected some long time ago as demonstrated by the even patination of the case top. The evidence is first that the top of the case is pierced with a small hole which aligns with a pallet detent, visible in the picture of the organ mechanism viewed from the three-quarter rear. In operation, the clockwork timepiece would first strike the hour and then a suspended rod connected to and forming part of the clock mechanism and so positioned that it passed through the hole in the organ case, would depress the pallet which in turn would at once free the organ clockwork and play a tune.

Loss of the clock, while regrettable, is by no means an uncommon occurrence with these combination pieces and, of the very many table organs which I have examined and restored, only about half a dozen have survived with their original partners. One complete example constructed by the Prague clockmaker Biswanger c. 1805 can be viewed in the Prague Municipal Museum.

A slightly smaller table organ in the Bowes Museum at Barnard Castle, is contained in a wooden case painted in the form of imitation marble. This, too, was timepiece triggered and this, too, has survived without its clock.

The Waddesdon Manor clock changes its tune by means of a 16-pointed star-wheel combined with a snail cam of the familiar form found for performing a similar function in the cylinder musical box.

Controls

Two controls are provided on the organ for manual control. Both are operated by small push-pull knobs on the front of the case. These are visible in the illustration of the complete organ: the first control knob can be seen immediately at the top of the decorative architectural pilaster on the left. This is a simple on/off control which operates independently of the detent

pallet and allows the organ to be played at will.

The second control, situated a few inches along the case top from the first, is a change/repeat control governing the snail and star-wheel so that a tune can be repeated if required.

Winding is effected through an opening in the backing silk of the left hand case end panel.

The music

Accepting that this outstanding mechanical organ is at present not in playing order (although it is mostly complete and well within the scope of preservative restoration), what can be learned about its date, its maker and its music?

The short answer is that a fair amount is safely deducible. First as to its country of origin and here one must be careful not to assume automatically that organ and case are from the same hand, let alone nation.

Organs of this type were made in Germany, Austro-Hungary and in France by makers who developed

quite positive regional characteristics to their work. However, one important feature clearly points this instrument as of French origin. The style of pipework construction and design wherein regardless of the speaking length of the pipes, their physical length is constant, is found only in French builders' work. The way in which the key-frame keys are pivotted is also indicative of French work. Although the piece has not been stripped and examined in detail, and this means no marks have yet been found, the clockwork component is typically French in design. Certainly the pencilled pipescale is not German in which the notation for $\sharp b$ would be shown as H.

As for the case, so typical of the middle to late Empire period in design and realisation, it would be hard to consider this as being other than French, 1815 - 1830, which dates tie in very well with the other stylistic mechanical details.

Given time, it would be perfectly straightforward to transcribe into manuscript from the music presented on the barrel in the form of

brass pins. However, what can be stated at once is that all the tunes are of the dance or minuet form, a deduction arrived at by the absence of long notes or "pedal points" in the pinning.

The somewhat coarseness of the pinning might indicate that the organ dates from towards the end of the period than the earlier date.

The maker

It is, on the evidence so far considered, impossible to pinpoint the manufacturer although this might well have appeared on the clock which originally formed part of the piece.

Nevertheless, it is an exciting thought that after restoration this fine piece will once more be able to play with the same sound, precision and arrangement, music which was in vogue around one and a half centuries or more ago. And there is always the possibility that the particular music played will serve to tell us much more about the piece than I have so far been able to ascertain.

Who was JHM?

AFTER the problem of JGM solved by Christopher Proudfoot on page 65 of Volume 7, what about JHM! Recently your Editor examined a musical photograph album containing a fairly commonplace two-air musical movement with automatic tune-changing via a rectangular cam. The movement played *Lost Chord* (1877) and *Reached my Heart* (n.d.). Running up the right hand side of the bed-plate was the number A673 and in the usual places by the governor assembly were the initials JHM arranged in two lines with "J" and "H" spaced out and with the "M" placed centrally between and below the first two letters.

The musical album itself was of interest and, rather unusual for these pieces, was clearly dated. The title page bore the legend: "The Victorian Album. A Record of Her Majesty's Glorious Reign. Drawings by J F Weedon. Published by John Harrop, 55 Tib Street, Manchester".

Several drawings are featured, one in particular being entitled "Her Majesty receiving the school children on Constitution Hill, July, 1897".

Now this album was obviously introduced to commemorate the Diamond Jubilee of Queen Victoria

in 1897. Strange to say, the event depicted the drawing mentioned above took place not in July but on commemoration day itself, June 22.

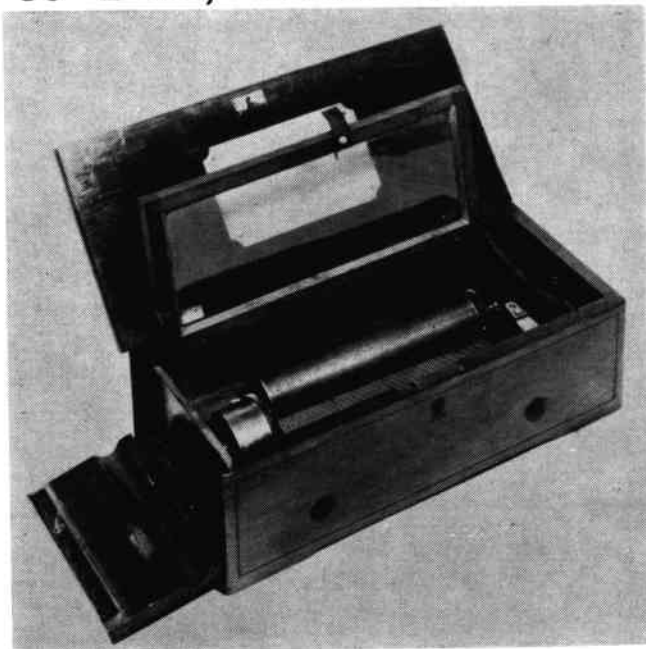
It is significant that the programme is entirely (both tunes!) of Sir Arthur Sullivan's music. Sullivan (who, incidentally, was a

close friend of James Ord-Hume and was the editor's father's godfather), was at the peak of his musical career and his music was actually requested by the Queen for her celebration.

The only other mark is a copyright imprinted on the page: "Imp. A Matthey, Graz, Austria". Matthey probably retained the copyright on the Jubilee Album. But what about JHM?

Berguer & Fils, Geneve

This four-air cylinder box, sold at Sotheby's Belgravia on March 23, 1977, features a brass tune-sheet upon which, in addition to the tunes, is engraved the name Berguer & Fils, Geneve and the date 15 Juillet 1863. The significance of the date is unknown save that it was during the period when the Geneva Convention was being set up.



THE MONUMENTAL COPYRIGHT CASE

All owners of mechanical musical instruments must be aware of the immense problems concerning musical copyright which plagued these machines from the middle of the last century onwards. The small stamp duty labels which appear on some music rolls are witness to one solution to the problem. But at the close of the last century, the world of mechanical music was rocked by a Court case which had repercussions still felt to this day. The case is in the law books as "*Boosey v Whight*". Thomas Boosey held the copyright in certain pieces of music which had found their way, via a music-roll perforator, into the spoolbox of an instrument called an Aeolian demonstrated by George Whight & Company of Regent Street. Whight was later to sell out to the Orchestrelle Company, part of the Aeolian empire. Our story here comes from the pages of *Musical Opinion* and tells how, on February 21, 1899, an English judge had to decide if a piece of perforated paper could be described as a piece of copyright music. His judgement echoed for many a year to come...

THE plaintiffs in this case were the well known music publishers, and they claimed an injunction to restrain Messrs G Whight & Co, of Regent Street, W, from infringing their copyright in certain songs published by them. The defendants were the agents for sale in this country of a musical instrument called the Aeolian, which is played by means of wind admitted to pipes or reeds through perforations in strips or rolls of paper; and the plaintiffs' case was that these perforated rolls, which were sold by the defendants, were in fact records of the musical compositions in question, by means of which the music could be reproduced with the aid of the instrument, coupled with a certain amount of human intelligence, and that they constituted infringements of the plaintiffs' copyright in such compositions.

Is a roll really music ?

Mr Justice Stirling, in giving judgment, said: This is an action by the proprietors of the copyright in the music of three songs known as "*My Lady's Bower*", "*The Better Land*", and "*The Holy City*", to restrain the alleged infringement. No question is raised as to the plaintiffs' title to the copyright, or to their right to sue for an infringement. The sole question in the action is whether the copyright has or has not been infringed. The acts complained of consist in the sale by the defendants of perforated

sheets of paper for use in an instrument called the Aeolian, which externally bears a considerable resemblance to a piano, but is a wind instrument worked mechanically, furnished with stops, swells, and pedals by means of which changes of time and expression are effected. It contains forty-six pipes and reeds, each of which sounds a particular note. The sheets in question are made in the form of rolls, and when placed in the instrument are unrolled by the action. They are so prepared that whenever a perforation passes under a particular pipe and reed the appropriate note is sounded. The perforations are made in straight lines parallel to the edges of the rolls, so that all the perforations in the same line give the same note. The perforations are of different lengths; so that, if the same time be kept, as would be the case if the machine were left to itself, the length of the perforations indicates the duration of the note. At the beginning of each roll is a statement as to the key in which the piece of music is written. The object of this is stated to be, and I see no reason to doubt it, to enable a person desirous of doing so to buy the vocal music to which the instrumental music is an accompaniment. The rolls contain no indications of any change of key which may occur. There are, however, printed on some of them, though not on all, certain words which are found in the sheets of music published by the plaintiffs,

such as *andante*, *moderato*, *piano*, *crescendo*, indicating the pace and expression at and with which the music ought to be played. These words are visible to the player, and, indeed, are obviously intended for guidance. If one of these rolls be introduced into the instrument, the music will in ordinary course be produced at the same pace and with the same degree of loudness; these are played by the use of the stops, the skill of the player appears mainly to consist in availing himself of these aids so as to produce the best effect. The Aeolian is made in two sizes. The rolls used in both are constructed on the same principle; the only difference appears to be that in one case they are about an inch broader than in the other.

It was admitted by the defendants counsel that it is quite possible to prepare a clue by which notes corresponding to the perforations can be copied down, and, in fact, such a clue has been prepared and applied to one of the pieces in question. No witness was called who professed to be able to read these rolls in the same way as an ordinary sheet of music; and, indeed, all that is said by Mr Boosey, one of the plaintiffs, was that "any person acquainted with the perforation of the sheets sold by the defendants could write out the music in the ordinary notation therefrom".

"Conveyed no idea of music"

The defendants' witnesses said that these rolls conveyed no idea of music to them; but they were accustomed to the ordinary notation, and all, or most of them, admitted on cross-examination that they would be able to say the same thing of music written in the tonic sol-fa notation or that used by the blind. I think it is possible that, with considerable trouble, a person might so far master the scheme according to which the perforations are made as to be able to read the notes thereby denoted, but no one is shown ever to have done so. The result of the evidence appears to me to be that the information conveyed by the rolls to the mind of the reader would, to a substantial degree, be the same as that afforded

by a sheet of music in the ordinary notation, but would be in various ways less complete. It also appears to me that, for this purpose, the rolls constitute an extremely cumbersome system of writing music, hardly available without the use of some mechanism which, at present, does not exist. I think it is improbable that any one would ever go to the trouble of acquiring the art of reading these rolls. No question arises as to the right of the performance of these pieces under sec. xx of the Copyright Act of 1842.

"Sole and conclusive liberty..."

What is in dispute is whether the sale of these rolls constitutes an infringement of the copyright vested in the plaintiffs under the earlier part of the act. This turns on the construction of sec. ii, by which the word book is to be construed to mean and include (among other things) every sheet of music separately published, and the word copyright is to be construed to mean "the sole and conclusive liberty of printing or otherwise multiplying copies of any subject" to which the word is applied in the act, including, therefore a sheet of music. The contention of the plaintiffs is that the rolls are copies of a substantial part of what is found in the sheets published by them, though expressed in a somewhat unusual and difficult form of notation, and consequently that the sole and exclusive liberty of multiplying copies is infringed, just as the publication in shorthand of an ordinary piece of letterpress would be an infringement of the copyright therein.

The jargon of the Law

For the defendants it was urged that the rolls really form parts of the machines for the production of musical sounds, and that the legislature in passing the Copyright Act shows no interfering with such mechanism. In my opinion the latter view is in the main to be preferred. It was decided in *Bach v. Longman* that the copyright conferred by the statute 8 Anne, c. 19, on the authors of printed books extended to printed music. This decision has been embodied in sec. ii. of the act of 1842, as quoted above. The copyright conferred by that act appears to me to be the exclusive liberty of multiplying copies of something in the nature of a book. The rolls, so far as they contain perforations, are in fact used as a means of appealing to the

Nystrom postscript

FOLLOWING the article on page 2 regarding Nystrom and his Reform-Organ, an item appeared in the British musical periodical *Musical Opinion* for March of 1912 regarding another Nystrom invention. It will be seen that this seems first to have been published in another periodical. We quote, with acknowledgement to whichever would so wish:

THE MELOGRAF

THIS is an age of the mechanical piano player, says *Chamber's Journal*, but one great disadvantage to the universal adoption of this particular musical instrument has been its high cost. A Swedish inventor, Mr J P Nystrom, has recently devised an instrument of this class which he calls the melograf. This apparatus is built into the piano in the usual manner, leaving visible only the roll of paper in which the notes are cut. It is impossible to describe the design and features of the apparatus without the aid of illustrations; but its scope and operation may be readily understood. In the first place, anyone can make his own notes for recording at will. The roll of paper intended for the receipt of the record is covered with a wax-like skin. Electric wires run from the keys to knives which, when the keys are depressed, are brought against the paper, and cut lines similar to those produced by the stylus in making a talking machine record, the only difference being that the lines are straight instead of being in the form of a spiral. The notes are recorded upon the paper the instant the key is depressed. Directly the record is obtained one is able to reproduce the result. The roll of paper is placed upon a shaft, while every key of the instrument carries a small projecting peg.

These latter coincide with the record line on the waxed paper and when the instrument is started an electric contact is established between a line and its corresponding piano key, which is depressed. The lines on the record vary in length as well as depth, so that an absolutely correct interpretation of the piano score is obtained. Another notable point is that, if a mistake should be made during the preparation of the record, the error can be corrected as easily as a photo can be retouched. The combined machine for recording and reproducing costs fifty pounds. If reproduction only is desired, such as in the case of the ordinary piano player, the reproducer costs twenty pounds. The cost of recording also is trifling, a complete opera being secured for an expenditure of fifteen shillings, while an ordinary pianoforte waltz can be obtained for about two shillings. The invention should be of great value to composers, who are thus enabled to obtain very quickly a record of any improvisation. Another attractive feature is that the record is played quite automatically throughout without human aid whatever, so that it is really more perfect in its operation than the ordinary mechanical playing system, all expression and inflection being carried out by means of the record itself, even to the manipulation of the pedals.

All Nystrom's British patents, including those referred to in the earlier article and above, have been reproduced in past issues of *The Music Box*. In Vol 4 will be found 7949 on page 461, 2418 on page 518, and 2910 on page 519. In Vol 5 will be found 21,594 on page 97. These are contained in our former series of Patent Abridgements.

mind directly through the ear; not, as in the case of a book, through the eye of an ordinary reader, or through the sense of touch in the case of a blind person. Some mechanical instruments for the production of musical effects—as, for example, the musical box and the barrel organ—seem to have been well known in the last century, long prior to the passing of the act of 1842.

What is a sheet of music?

It was admitted by Mr Scrutton in his able argument for plaintiffs that, if the construction sought to be placed by them on the act be sound, the cylinder of a musical box is a sheet of music within the statute. "If this had been within the contemplation of the legislature I cannot but think that the framers of the act, who were careful to point out what the word "book" was to mean and include, would

have been no less careful to explain that the term sheet of music was to mean and include something which would not fall within the ordinary acceptance of the words. There is no decision in this country precisely in point. In *Holinrake v. Truswell* it was held that a cardboard pattern sleeve containing on it scales, figures, and verbal directions for adapting it to sleeves of any dimensions was an instrument or tool incapable of copyright under the act of 1842, though possibly the subject matter of a patent. In the statutes relating to copyright in paintings and engravings, limitations of various kinds have been placed on the meaning of the word "copy".

"In my judgement the act of 1842, fairly construed does not prevent the defendants from making or selling these rolls so far as they contain perforations. I think, however, that in adding to them words, taken from the plaintiffs music

sheets, for the purpose of indicating to the player on the instrument the pace and the expression at and with which the said music ought to be played, the defendants had gone beyond their rights, and that there ought to be an injunction to restrain them from so doing. Under all the circumstances, I propose to make no order as to costs”.

Newspaper comment

THE following day, the *Daily Telegraph* commented as follows :

Everyone who has to deal with books knows that the Copyright Acts are anything but models of lucidity and effectiveness. Nothing, perhaps, could better illustrate their unsatisfactory character than the curious case on which Mr Justice Stirling yesterday delivered judgement, and the extremely singular reasons on which he was forced to base his decision.

Messrs Boosey, the well known music publishers, sought to restrain a rival firm from reproducing, on an instrument called the *Æolian*, three of their songs,—“My Lady’s Bower”, “The Better Land”, and “The Holy City”. The instrument in question is a piece of mechanism by which wind is introduced

through perforations in sheets of paper to pipes and reeds; and, though the Copyright Act 1842 distinctly gives protection to sheets of music as constituting books within the meaning of the statute, it is by no means obvious that a perforated roll of paper can possibly be called “a sheet of music”.

On broad grounds of equity there can be little doubt that a tuneful air, a song, or in fact, any musical composition, ought to enjoy copyright under the same conditions as a novel or other form of literary work, and that anyone who wilfully purloins a bright and catching melody, and turns it to his own uses, is as much a pirate as the man who steals the contents of a book or publishes the stanzas of a poem. But it is one thing to decide these issues in accordance with abstract justice, and quite another to establish a right which the letter of the law can uphold. Mr Justice Stirling, confronted with the grave problem whether perforated paper was or was not a sheet of music, declined to offer any dogmatic solution. To perforate is not necessarily to infringe, nor yet is a musical notation of an unusual sort the same as musical notation of an

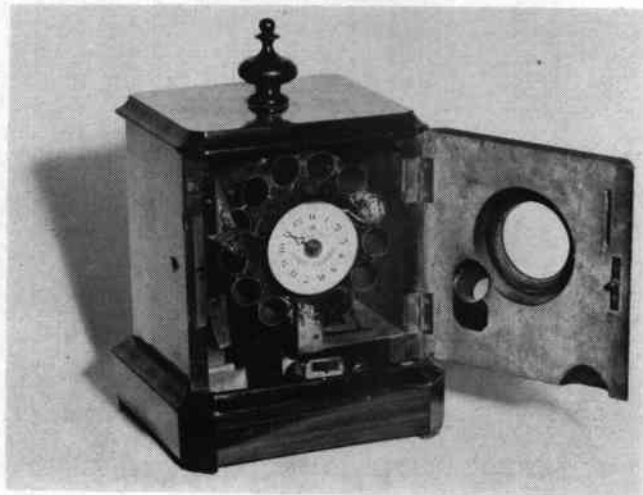
ordinary and conventional kind—at all events, in the legal interpretations of statutes. An ingenious way, however, was found out of the imbroglio which at once satisfied the provisions of the act and the claims of reasonable equity. In transcribing the songs for the *Æolian*, words specifying the time and key had been copied from Messrs. Boosey’s productions, and this was decided to be as “flat a burglary” as had ever been perpetrated. The result is not a little remarkable. The defendants were restrained from publishing the copyright songs, not because the melody, however produced, was the same—which is the only real issue—but because they had copied certain specifications. The mere imitation is apparently not illegal, but an injunction can be granted if anyone is audacious enough to reproduce the directions to the singer and the instrumentalist. Justice is done to the plaintiff’s plea, but only, as it were, by a side wind; the full blast can whistle through the perforated paper of the *Æolian*, as before. The defendants are, in fact, innocent, but they must not do it again—they must never write “Da Capo”.

Cigars with music



Cigar dispensers with musical attributes are fairly common and usually take the form of a barrel with vertical doors all the way round. Rotation of a knob on the top opens all the doors and the musical ones then play a tune, no doubt to deter the pilferer.

The device pictured here from Keith Harding is a much more sophisticated piece of mechanism combining a revolver mechanism for the cigars, a dial and pointer to indicate the number of cigars remaining, a coin-freed mechanism and, in the bottom of the case (see picture below) a small musical movement. Class 27 of the British Patent Specifications (which, of course, include virtually all European inventions) abound with coin-freed mechanisms and a bewildering number of cigar-dispensers, a number of them with music. However, this one appears to be covered by Patent No 26,056 of 1898 in the name of E P Riessner of Leipzig—Brachhausen’s partner in Polyphon.



A FLIGHT & ROBSON BARREL ORGAN

by Roger Booty

THE subject of this article is not in a church, as were the last three organs about which I wrote. This one is in its proper place, in private ownership. It is a chamber barrel organ and bears a label, *Patent by Flight & Robson, No. 101, St. Martins Lane, London*. They were in business at this address between 1807 - 1832, but unfortunately the owner can give no precise date of manufacture. The Sheraton style case is plain but well made with an oval of imitation gilt pipes at the front. The dimensions are: height 34½ in, width 26 ins, depth 18 ins. It is on a matching stand that has accommodation for two spare barrels, the overall height of organ and stand is 58½ ins.

The twenty keys are, from left to right;

E F# G A B C C# D E F# G A B D A G Triangle Triangle Drum Drum. The three keys before the first triangle are the lowest keys of the instrument, the G being the lowest of the three. The organ is fitted with six stops as follows; Drum, Diapason (16 stopped wooden pipes), Principal (16 metal pipes), Twelfth (16 metal), Fifteenth (16 metal), Triangle. The rectangular drum is about 16 ins by 11 ins by 5 ins and has one beater for each key.

The organ plays well and appears to be in original condition. A number of new pins and bridges have been put into the barrels as there was some damage, most of it probably having been caused by the keyframe being in the down (playing) position when the barrels were inserted. Various other small repairs were carried out about ten years ago, including some new leather to the wind feeders, a new drum skin and new teeth set into one of the barrel drive cogs.

The tune list covers four barrels with ten tunes to each. The full list is reproduced here but unfortunately only barrels number one and three survive. They measure 21½ ins overall, but no 1 is 4½ ins diameter while no 3 is 6½ ins diameter.

The originals are hand-written in ink and I have compiled this list mainly from the original. However some of the titles are difficult to understand and I have made use of the lists in Langwill & Boston's book, *Church and Chamber Barrel Organs* to help decipher them. I have placed questionmarks against those I am still unsure of. All tunes on barrel one have drum and triangle accompaniment but on barrel three the march only is accompanied.

FLIGHT & ROBSON CHAMBER BARREL ORGAN

Barrel 1

1. Lady Montgomery Reel
2. Fairy Dance
3. Devil among the Tailors (?)
4. Paddy O'Connell
5. Casey Owen (?)
6. Irish Washerwoman
7. Where's the harm of that
8. Mr. Kelley's fancy
9. Mallrony's Jigg
10. Murphy Dilany

Barrel 2

1. Lady Lucy Ramsay
2. Mrs. Garden of Troop (?)
3. Lady Mary Douglas
4. Perthshire Hunt
5. Speed the Plough
6. Honey Moon
7. (Pariel?) in Mother Goose
8. Off she goes
9. The Sailors Trump
10. Mrs Murray of Auicklntyne

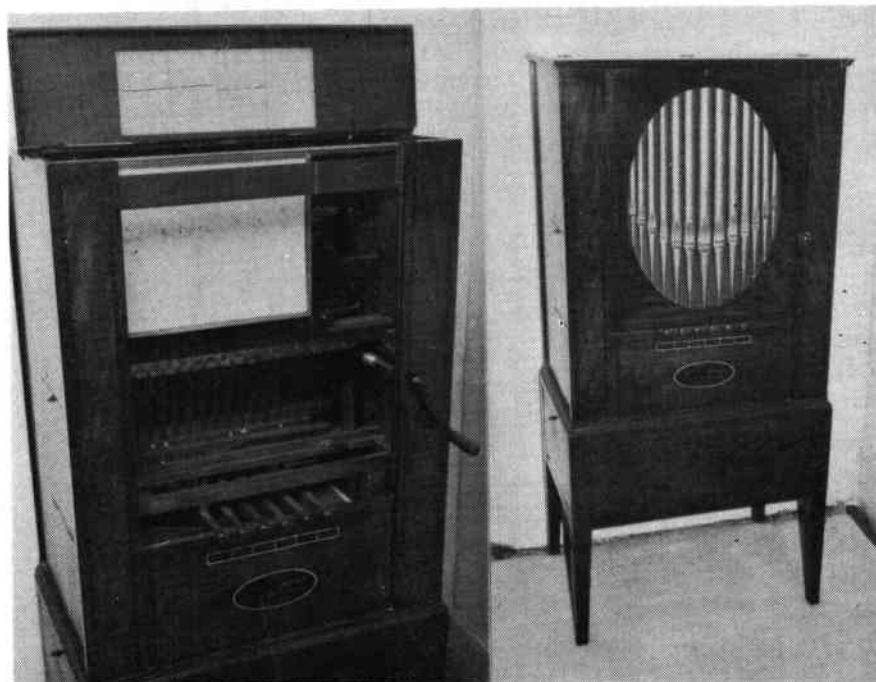
Barrel 3

1. Saw you my Father
2. Gramachree
3. Maggie Lauder
4. Yellow haired laddie
5. La Pip de Tabac
6. Largo Lee
7. Come thou rosy daughter/boy
8. The Goddess of Liberty
9. Garland of Love
10. Montgomerys March

Barrel 4

1. The 104 Psalm
2. German Hymn
3. Easter Hymn
4. The 23rd Psalm
5. Sicilian Mariners Hymn
6. Morning Hymn
7. New York
8. The 92 Psalm
9. The 100 Psalm
10. Evening Hymn

Chamber barrel organs are made in two basic case styles — the Gothic-fronted wherein the dummy gilded pipes in the front protrude above the case top (see picture on page 121, Volume 7), and the flat-top type which features an oval or shield-shape of dummy pipes. This example is of the latter style.





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York Regional Meeting

THE Winter Regional Meeting of the Musical Box Society of Great Britain was held at York on Saturday, March 5, 1977 in conjunction with a British Rail Winter Break travel and accommodation scheme. The venue was the Viking Hotel on the bank of the River Ouse in the heart of this ancient city.

Organised by Jon Gresham of near-by Driffield, the programme began on the Friday evening in this modern and comfortable, if somewhat overheated, building. A film show on automata and mechanical music was followed by the classic Laurel and Hardy film *The Music Box* which concerns the attempts at delivering a player piano to a house on top of a steep hill. This was received with much amusement by the many members and guests present.

On the Saturday, registration began before 9.30 and all told more than 100 signed in with 74 booking for luncheon and the dinner.

First talk of the meeting was presented by Joe Pettitt who founded the Haybarn Museum at Battlesbridge in Essex. His talk and slides concentrated on the coin-operated machines which he has on show.

This was followed by a break for coffee and biscuits after which Alfred Thompson took the platform to describe the discovery by his wife, Grace Thompson, of a remarkable automaton in the shape of a temple with seated clavecin player, twin singing birds emerging from the portico, and a cylinder musical movement in the base. The piece, as yet only partially restored, was displayed in dismantled condition and during this most fascinating presentation, the hotel fire-alarm went off. Advised that it was "a genuine alarm", everybody filed out in an orderly rush demonstrating commendable priority in the circumstances. Musical boxes and other exhibits were thoroughly and quickly evacuated to the safety of the municipal car park across the street as fire engines raced to the hotel. One member, nervously clutching his Nicole, suddenly proclaimed that he'd forgotten his wife...

Substantiating the feeling most of us had that the hotel was overheated in any case, it was finally confirmed that the alarm was indeed false, the automatic smoke detectors having probably detected secretary Reg Waylett's pipe.

Re-assembled in the meeting

room, we continued with Alfred Thompson's talk which forms the basis of an article on a later page. The unscheduled break for fresh-air and fire department demonstration had set back the programme by something like half an hour which was added on to the luncheon interval.

The meeting began again at 2.30 with a talk by Geoff Worrall on the restoration of his Aeolian Orchestrille and members were able, by means of slides, to see what a first class job he has made of it. From a condition of total digestion by moth, Geoff has succeeded in



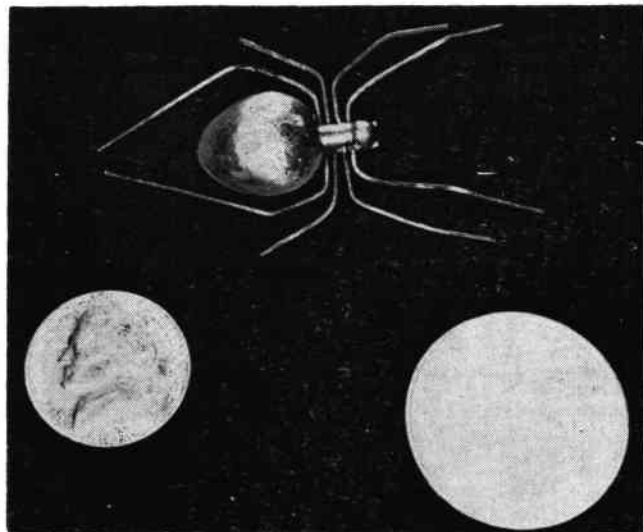
Grace Thompson's automaton temple (top) seen with one door open. The maker's mark impressed on part of the interior work is reproduced more than twice actual size above. Can anybody identify this mark? Right is the amazing clockwork spider from the Bowes Museum. It is wound from underneath and has a case of silver and legs of steel.

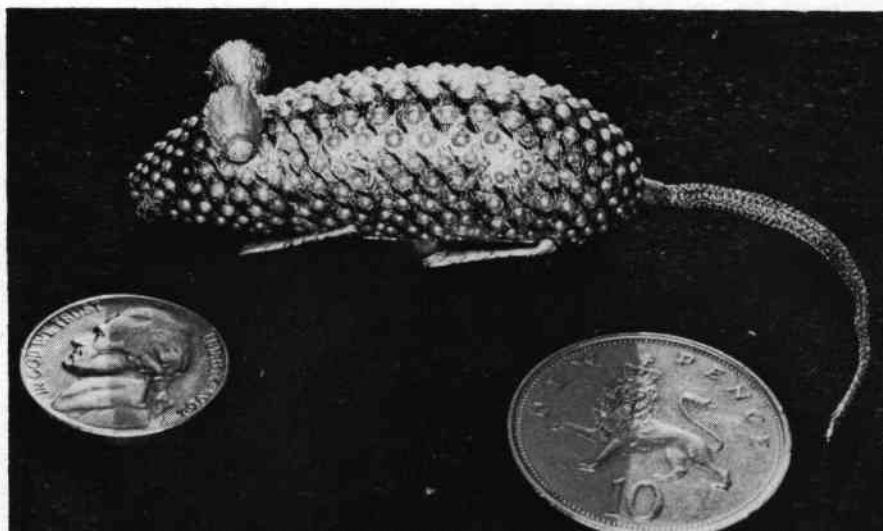
bringing back to life this player organ with a number of innovations, not the least being the use of modern synthetics for the covering of bellows and pouches. Another improvement he has made was the provision of self-seating valves (to be described on a later page).

The next talk and demonstration was given by Miss Sarah Medlam from the Department of Furniture and Woodwork at the Bowes Museum, Barnard Castle. She had brought with her a number of pieces from the museum's collection of automata both musical and otherwise. These included a small French table organ driven by clockwork, several automaton watches, a clockwork tarantula spider of the type which Maillardet made, and a gold clockwork spider attributed to Maillardet and dating from about 1820. This last-mentioned piece has a moulded leather case in which it can be carried safely.

Miss Medlam's talk and later demonstration included a short film of the famous silver swan in motion. The audience saw how this masterpiece mimicks so authentically the preening motions of a real swan and then lower its head to, apparently, pluck a fish from the simulated water (rotating twisted glass rods) before it. The "fish" is actually contained in the swan's throat and as the head lowers the fish is thrust down to appear across the bird's beak as if indeed it had been plucked from the lymph.

After tea came a feature entitled "An Item from my Collection" in which selected items were invited to be demonstrated by their owners. These ranged from a most attractive Hicks portable barrel piano,





Made about 1820 and attributed to Maillardet is this beautiful example of craftsmanship—a clockwork mouse. The case is in chased and chiselled gold, the tail is plaited gold and the eyes are of gemstones. One of the items on show from the Bowes Museum.

through a viox celeste orchestral musical box to a very early Symphonion disc box with single, early-pattern projections.

That concluded, discussion and exhibition time began. Committee member Alex Duman, rumoured to

be the only man ever to have succeeded in abstracting blood from a boulder, decided to beat the earlier record for a Society raffle and, with prizes which included a leather jacket, a fine worsted suit length and a dancing doll musical box, he

succeeded in his self-appointed task and made £150 for the funds.

Cocktails and open discussion preceded dinner after which there was a cabaret act demonstrating mind reading.

The Sunday being left free was open for members and guests to visit the near-by York Museum, the Minster and the Railway Museum, all within easy walking distance. Fine weather found members strolling the ancient cobbled streets and agreeing with each other as to the success of the meeting.

Organising secretary Jon Gresham is to be warmly thanked for arranging such a well-planned meeting which was distinguished by the number of new members present, plus a number who had not hitherto been able to attend a meeting. Society founders Dr Cyril and Bertha de Vere Green attended as did our Vice President, Hughes Ryder, from New Jersey in the company of his son, Stephen, who is very active in the manufacture and overhaul of musical automata with his brother Gere.

Record Reviews

THERE are those who maintain that ragtime and piano jazz has never died. Others, in particular the younger among us, claim to have discovered it and have given it a new lease of popularity.

Of course, we "oldies" were talking about Scott Joplin long before he enjoyed a universal comeback following the use of his music in *The Sting* several years back. Since then, the old masters of the piano such as Art Tatum, Fats Waller and Eubie Blake have become sort of public property leaving the life-long jazz fanatic with no name to practice "one-upmanship" in jazz, ragtime, blues or, most "in" of all, stride. Indeed the pedagog who could talk for hours about the difference between a characteristic three-strain rag and the style of James P Johnson now finds that everybody knows just what he's talking about.

Which leads me to a rather extraordinary record of piano roll ragtime. Something completely different is **Presenting John Farrell, The Amazing Auto-Roll Piano Soloist (Halcyon SHAL. II)**, published at £3.00 (post paid) by The Piano Roll Company, "Stagger Inn" 62 Hanover Gardens, Ilford, Essex IG6 2RA. Don't be put off by the obscure motoring connotations of "auto-roll". This is prob-

ably a dialectal form of "piano-roll".

The record is extraordinary not only for its peculiar title so much as for the music it contains—22 tracks of 22 piano rolls hand-cut from the artists' original scores by a youthful player-pianist called John Farrell. Farrell turns out to be a partner in the PRC. Just to make it clear that these are not old rolls, I'll say again that John Farrell has cut all the piano rolls himself from contemporary published music.

The rolls are played on a Duo-Art grand (from the excellence of the recording and the sound of the piano I suspect it's a Steinway) and are of music not on roll before.

A number of the pieces on this

record are available on piano roll on the Jazzmaster label and are available from the PRC. The company warns, though, that "some of the titles will give your instrument a real work-out" and accepts no responsibility for damage to your piano...

Mr Farrell turns out to be a most talented roll-perforator and, although the rolls might be considered to be metrically-cut and hence rather mechanical in their interpretation, this is far from the truth. The record is an unreserved "must" for the ragtime buff. If the production piano rolls are as good as on the record, then they should sell like hot cakes. A O-H

Unconsidered Trifles

The Moto - Music Co (Lim)

The above firm at 43 Eyre Place, Edinburgh, are now making a player action which can be fitted to any make of piano without building out the case, and with the spool box on "eye level". To all the players is fitted Professor Bryan's touch control which does not require specially cut or prepared music. It is claimed for this touch control that it enables the performer to accent without special music and that it gives complete control of expression and ease in pedalling. We are informed that the firm specialise in the repair and rebuilding of trade work and in trade tuning contracts, and in the manufacture of player parts and small fittings to pattern or standard for the trade.

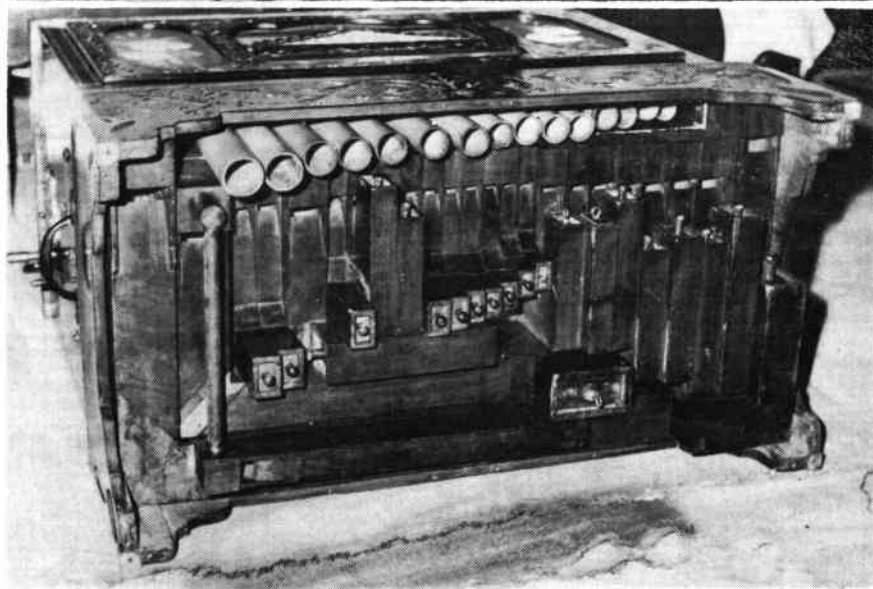
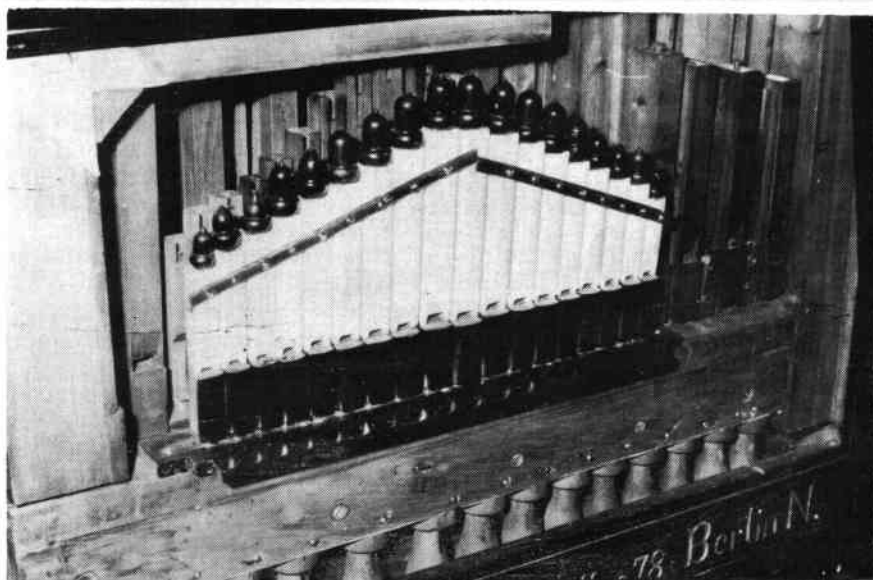
Musical Opinion, July 1915

The Electrelle

Calling recently at Messrs J & J Hopkinson's factory, we had pleasure of seeing and hearing the latest model of the "Flexotone Electrelle". This exceedingly responsive electrically operated player is being assiduously pushed by the American Piano Co on the other side of the Atlantic, and Messrs Hopkinson (the British agents) feel sure that they can do equally well with it here. The new model is of full compass, and we were particularly struck with its flexibility and ease of control. No player piano could have been more responsive, and every shade of expression was most clearly brought out. Messrs Hopkinson are bringing into use as a part of their factory, a building hitherto used as a warehouse. This has been made necessary by the increased floor space required for the manufacture of grands.

Musical Opinion, November 1916

BACIGALUPO 48-KEY STREET BARREL ORGAN

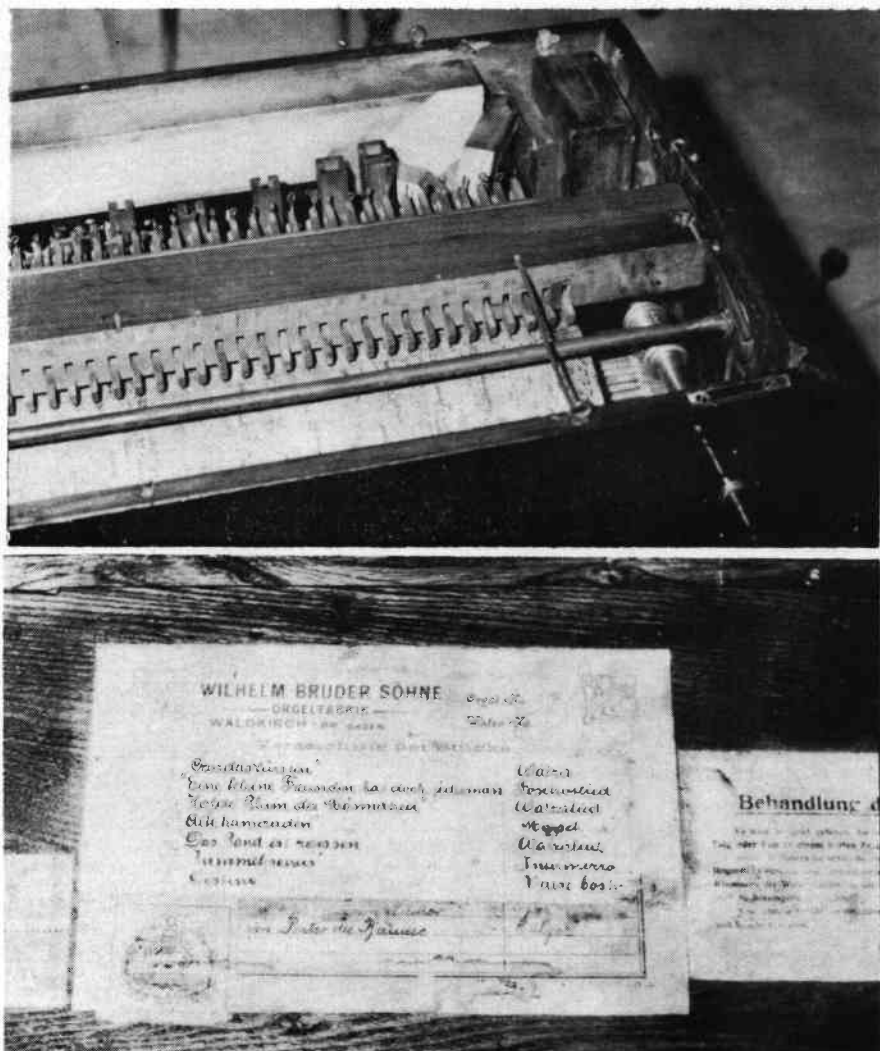


THE celebrated Berlin manufacturer, Bacigalupo produced many street barrel organs of various sizes. Of those types found among collections today, 45 keys is the size which would be considered a very large one (cf. Weiss collection, for example). However, an exceptional example of the 48-key organ appears today in the collection of Mr Jacques Binder, a French member of the AAIMM, writes Anthony Chaberlot.

The basic data of this instrument are the same as that for the 42-45 key type. However the piece pictured here is thought unusual enough to warrant our taking a close look at its features.

The case is very ornate and measures 82 cm (32in) wide, 43cm (17in) deep, and 75 cm (29in) high. In the picture above can be seen the rich carving of the lower facade. The centre panel is removed to reveal the piccolos and clarinet pipes (the wooden resonators point downwards as is normal).

Centre picture, left, shows details of the rank of 18 piccolo pipes. Just behind is the rank of 18 violin pipes tuned to the same pitch as the piccolos and both on registers. Left is a view of the impressive combination of pipes in the lower part of the case showing extensive use of multiple mitring of the pipes.

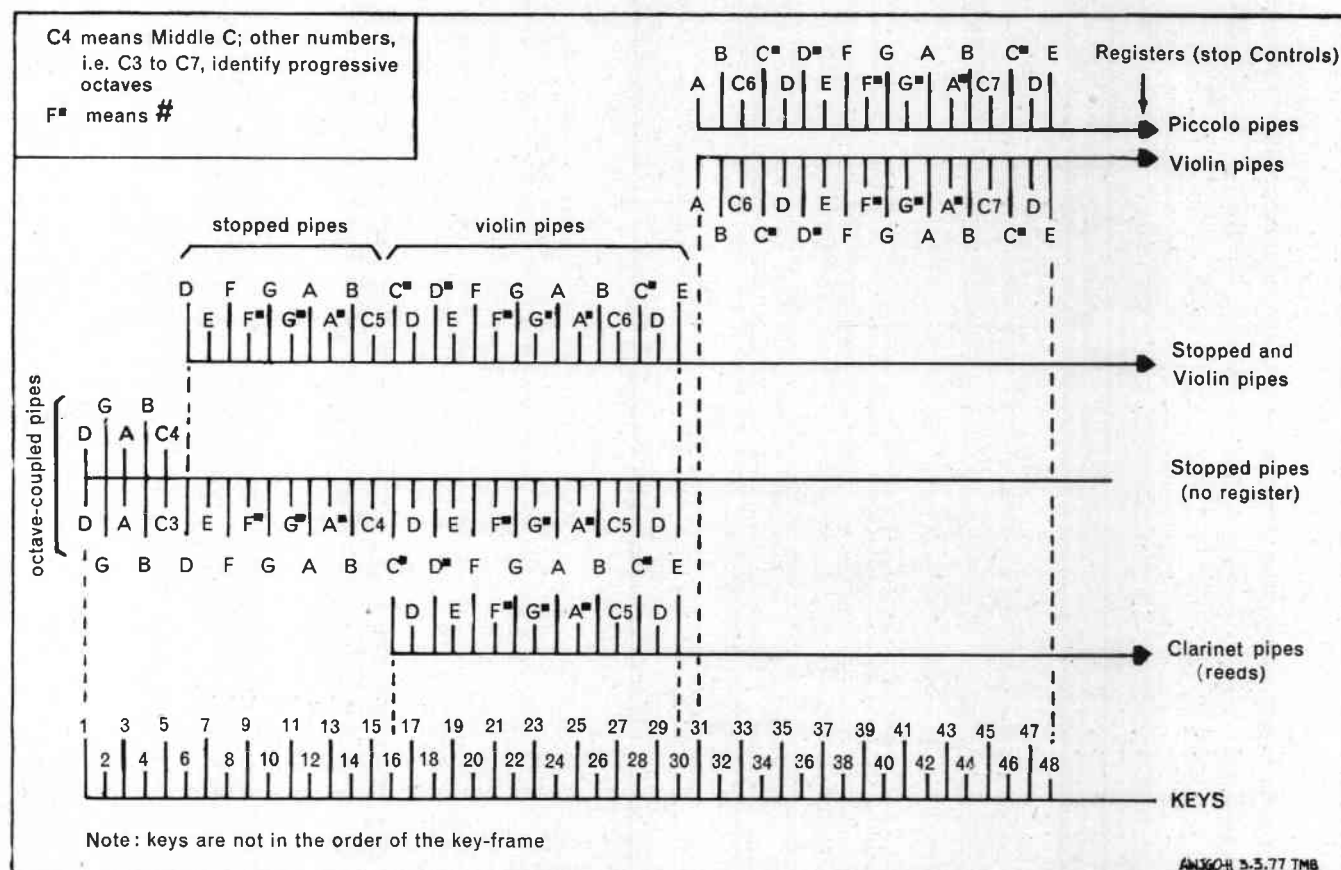


The large number of keys (48) in a limited size of framework necessitates a reduction in the number of tunes played. The instrument features seven tunes on the barrel. The barrel included with the organ was made by Wilhelm Bruder Söhne in the first decade of this century. We enjoyed several very good tunes from the instrument, including two waltzes and a surprising fox-trot.

Below is the detailed scale of the Bacigalupo 48-key organ. Note that the 48 keys are not shown in the order of the keyframe in order to illustrate more clearly the scale and compass of the organ.

Four registers can be used, a fifth being always in use (bass and medium stopped pipes). The two treble registers, namely violin and piccolo (18 notes on each rank) play only the embellishments (ornaments) of the music since the two are operated from particular keys. The total number of pipes in the organ is 111.

Pictures by Anthony Chaberlot.



POLYPHON PUZZLE

FIVE years ago, in volume 5 on page 243, we published some pictures and details of an unusual Polyphon hall clock owned by member J D Weir. Certain peculiar characteristics of this piece elucidated no comment from members. In the hope that the mystery might be solved, here is a resume of the puzzle presented by this piece.

The weight-driven Lenzkirch-style clock embodies an unusual endless-chain winding system for its weights. The musical movement is the familiar 15½in (39.5cm) size, but there all similarity appears to end. Usually Polyphon clocks are weight-operated: in this one the musical movement is spring-driven with an automatic stop operated by a count wheel. It is coin-operated.

Two combs are used, both of unusual form and totalling 152 teeth. Apart from the bass teeth on each, which are square cut, the tips of the remainder are all brought to a point cylinder movement style. There are no fewer than 142 starwheels and except for the last 10 which are mounted singly, the wheels are mounted in pairs, two to each slot in the star-wheel gantry. Each wheel is

barely half the thickness of a normal star wheel.

The combs, when correctly set (they have robust steady pins or comb dowels to preserve location), are played by these paired wheels, one serving the upper comb, the other the lower. Felted copper strip dampers are set beneath the tips of the teeth and act on small pins about ¼in (5mm) long which are set about ⅜in (3.5mm) from the tip and project downwards by about ⅝in (7mm). The dampers are shaped like a flag on a stick as described in detail in the earlier article. The only brake for the star-wheels is formed by the top comb dampers.

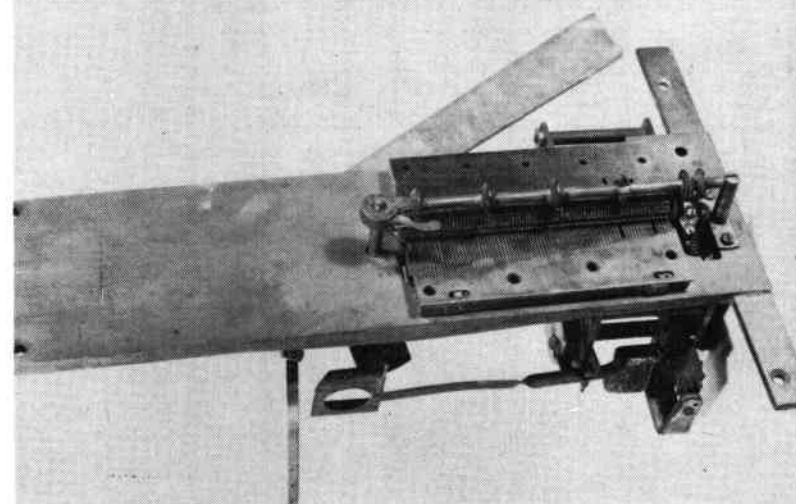
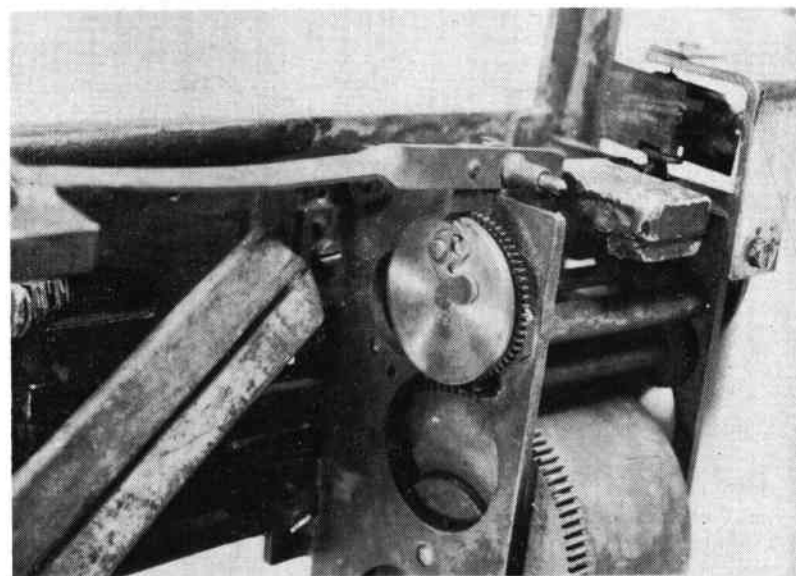
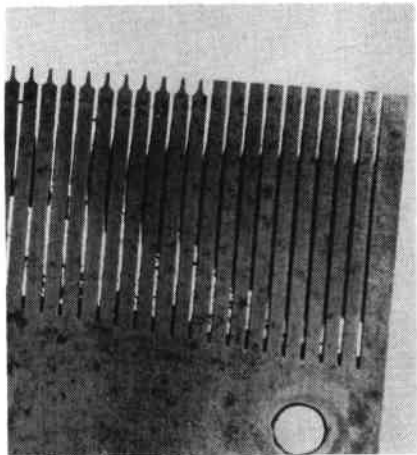
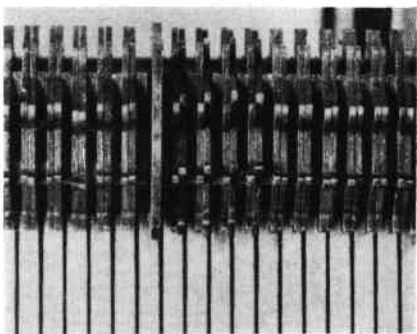
As both star-wheels together form approximately the same width as a normal single wheel, a standard disc pushes round the two wheels together. The interesting possibility is that a special type of disc may have been intended for this with the projections so set that they only contacted one half of a starwheel pair at certain times, so playing on only one comb and producing a *piano-forte* effect.

Has anybody seen this type of mechanism before? And has anybody any strange discs with apparently out-of-register or very narrow projections which might substantiate what at the moment is but strange and circumstantial evidence.

The pictures were taken prior to restoration by Mr Weir.

Top : Star-wheel detail. Left one of each pair plays lower comb.

Left : Bedplate detail and close-up of stop arm on pendulum-shielded count wheel.





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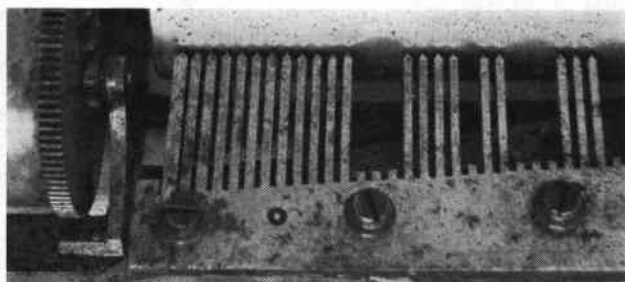
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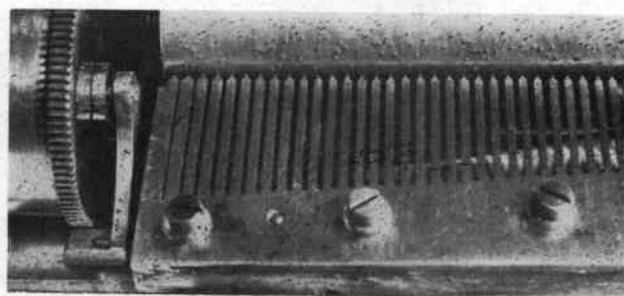
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THE DUTCH STREET ORGAN

with pictures by Judith Howard, BA

THE tradition of street music and, in particular, the street organ, is something essentially European. But if the street organ was an Italian invention, it took the Dutch to develop the instrument from the portative shown in Filippo Bonanni's *Gabinetto Armonico* of 1723 into a mechanical orchestra destined to form part of the culture and heritage of the Low Countries.

Certainly the Dutch street organ began as a portable instrument carried on a strap round the shoulder of the itinerant musician. From surviving instruments such as the Bruder on page 84, we know just how very heavy these instruments were. Contemporary illustrations of the organ-grinder, with twisted back bent double as he hobbles with stick in one hand and his great musical box upon his hip, confirm that organ-grinders' back must once have been a serious and debilitating medical condition. We read how in mid-Victorian times, young children used to be put on the streets carrying a barrel organ, and how their small backs became deformed with the strain and the weight.

Leon Warnies, was, apparently, the first man to take pity on the grinder and put his organ on wheels (see page 219, Volume 7). One feels, though, that this was merely an expedient to allow his hirers to take out bigger, louder and more lucrative organs.

But once the organ appeared on wheels, and once the laughter had died down, rather like the first man to be seen using an umbrella, soon everybody wanted a wheeled organ. The stage was set for the new generation of street organs, and organs from Parisian makers such as Gavioli and Limonaire, intended for stationary use, were snapped up, thrust onto carts and hustled out into the streets.

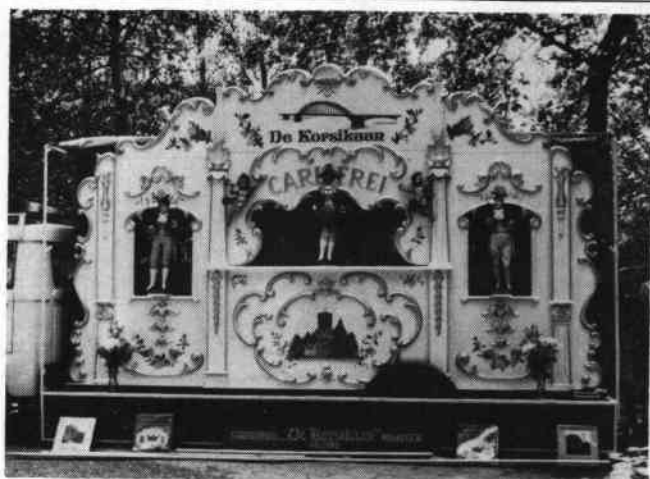
Strange to relate, in other countries organs found wheels, but there the matter was allowed to rest. In Berlin a few years ago I found a street organ grinder. There are a few in Paris and Munich while the odd one is still to be found in places like Prague and Vienna, even London (although usually only by a cognizant for publicity or charity). The difference is that their organs remain the

small portable ones which one would have seen carried in an earlier day. Only last year, on a Paris bridge, an elderly Gaul was pushing a small Gavioli reed organ on a perambulator chassis.

Perhaps, like tulips and colourful windmills, it took the Dutch to make the barrel organ blossom and flourish. Today the Dutch street organ is as individual as Gouda cheese and clogs.

On June 7 last year, members of our sister society, the Musical Box Society International, visited Utrecht and while there were able to spend just one hour in the Wilhelminapark on the day that all the organs gather there to play. In these idyllic surroundings, the organs space themselves out in a leafy shade so that as you walk away from one organ your attention is gently focussed on another instrument a short walk away.

Founder of the new Mechanical Organ Trust (see page 52) is Judith Howard and here follows some of her pictures taken that day in 1976 along with a few taken elsewhere in Holland.



Left: Newly built in 1974 by Carl Frei junior is *De Korsikaan*. For its size it has a most comprehensive tonal construction. A 90-key instrument, it has 10 registers. A 23-note bourdon, flute and violin celeste combines with three-rank 69-pipe violin as the melodic basis. There is also a 23-note piccolo and this group has its own tremulant. The basis of the pipework is an 18-note cello and matching undermaris with the Carl Frei biphone register (36 pipes), all with its separate tremulant. Contrabass, octave, quint and trombone, eight pipes each, provide the bass down to C. There is a 15-note gedakt and matching 15-note open flue.



Right: Jan Roos of Rotterdam is a member of a family whose work with street organs in recent years is legion. The organ seen here, *De Philo*, was built by Jan, youngest son of Willem Roos, and his five brothers in 1975. It is to the 90-key Carl Frei scale. The organ has received much acclaim at the various Dutch organ festivals, in particular at Haarlem. Some idea of its classic proportions and fine decoration can be gained from this picture.



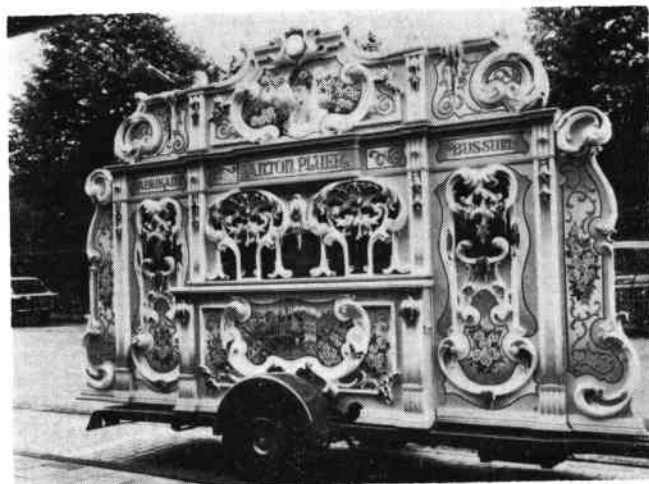
Left: Certainly the most popular scale for the larger street organs in Holland today is the 90-key Carl Frei. *De Blauwe Pilaar* originally belonged to Piet Timmermans and started out as a modified De Cap and was for a while owned by Hein Nuberg. Before the outbreak of war in 1939, Carl Frei converted it to the 89-key (90-key) scale and during the war it belonged to Willem Roos. Today it is the property of Henk Gossling of Hilversum. The case has been opened up and improved since its early days.

Right: From the hands of Anton Pluer of Bussum comes the 90-key *Rosita*. The melody section comprises an 8ft violin celeste, 8ft bourdon celeste, vox humana (gedakt with violin quint (2 $\frac{3}{4}$ ft). Counter melody is provided by 8ft undamaris, 8ft biphone (plus 4ft), and a 16ft trombone accompaniment. The name of the organ is derived from the Carl Frei composition "Rositawals".



Left: Around 1926, Carl Frei was responsible for rebuilding a Mortier — Mortier organs were his favourite for conversion to street instruments — into a 90-key organ which he called *Het Zaalorgel*. For many years it was owned by J Diepstraten and plied the streets of Rotterdam at the hands of its hirer, Coos Coenen. It passed into the hands of Willem Roodbol of Gouda and in the 1960s the name was changed from *Zaalorgel* to *De Lekkerkerker* which name it carries on the streets of Gouda (where this picture was taken) today.

Right: Now in the Nationaal Museum, Utrecht, *De Dubbele Bifoon* began life as a 72-key organ by Koenigsberg in the care of Henk Mohlmann. Between 1934 and 1935, Carl Frei restyled the instrument using pipework from both Gavioli and Mortier organs (including the vox celeste register) and adding his own characteristic bourdon celeste, a two-rank gedakt. It is to the 90-key scale. Restoration was by Anton Pluer in 1962.



Left: An 89-key Gavioli, *De Leeuw Gavioli*, belongs to the Lions Club in Tiel. It was restored by Carl Frei jr in 1974-75 and bears the serial number 7316. It survives as one of the few remaining Gavioli organs on the streets of Holland today. The name, *Leeuw*, means "lion" and the organ was manufactured in Paris sometime around the turn of the century.

Right : After the departure of the famous Amsterdam street organ *De Klok* to Australia last year, it comes as a surprise to see this organ on the streets of Tilburg. Called *De Klok II* it bears a stylistic resemblance to its illustrious sister "down under" and, like *De Klok*, it has a similar parentage although it is not in the same musical bracket. Built by Mortier in 1925 (serial number 988) it was rebuilt by Carl Frei two years later and is today owned by Nelemann in Breda. Compare with the picture on page 52.

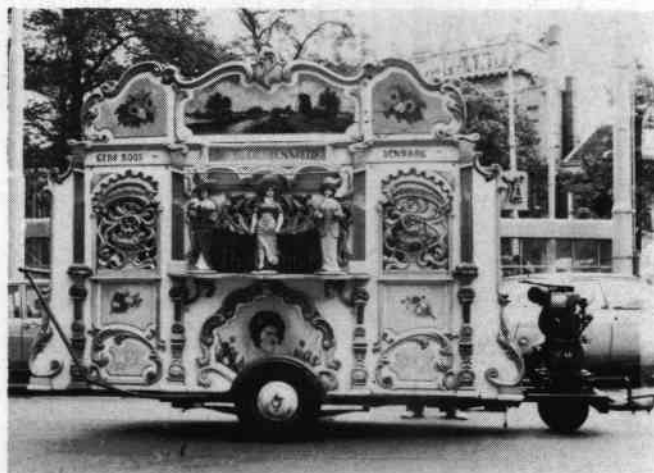


Left : A big organ by many standards, *Het Broadway-Orgel* began life as a Gavioli and was altered by Mortier to an 80-key style. For years it was named *De Kaasdrager* — the cheese-carrier. Finally it was restored and given a more commercially-attractive name by Anton Pluer in 1975. A feature of the instrument is its two wings containing open metal pipework. This effectively conceals from vision the percussion.

Right : Another instrument from the workshop of Anton Pluer is *De Harmonika*. Once more it is to the 90-key Carl Frei scale and emerged, restored with additions in about 1975. Originally built by De Vreese, it was the property of Henk Mohlmann and was called *Accordeon Orchestre*. It originally included an accordion on the front, an addition which has, happily, not been preserved.



Left : Called the *De Cementmolen* (cement-mixer) on account of the large wheel with which it is played, this organ, a 90-key Carl Frei, went to Monnikendam in 1955 and performed well in the *orgelfest*. The owner celebrated well and, driving home with the organ behind his truck, attempted to pass under a low bridge at high speed. He succeeded, but the organ was completely wrecked. The remains went to Henk Roos in Rotterdam who has lovingly restored it to mint condition.



Right : Carl Frei created the organ called *The Flowergirl* (*De Bloememeid*) in 1933 as a 72-key instrument with biphone and micaflute (vibratone) registers. A chequered career during the war followed by a flood left the organ in a sad state. It was restored in 1958 by Anton Pluer and now belongs to the brothers Roos in The Hague where the picture was taken last summer.

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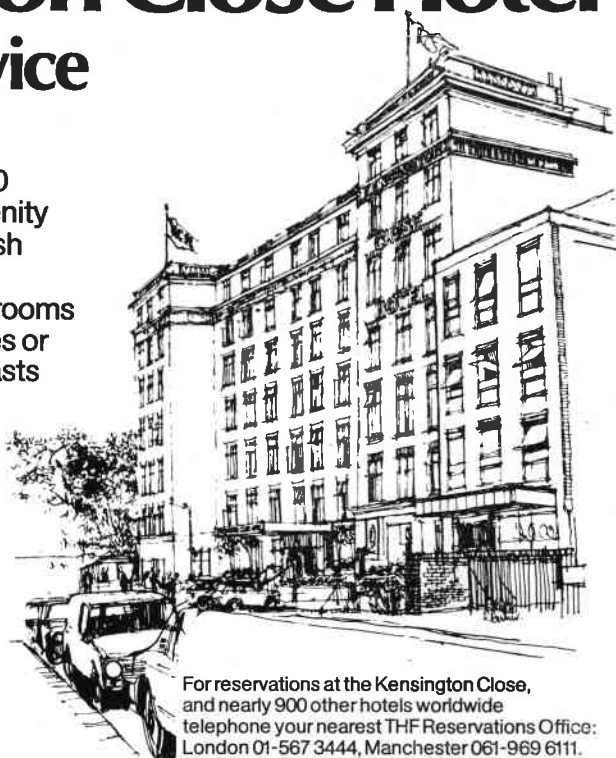
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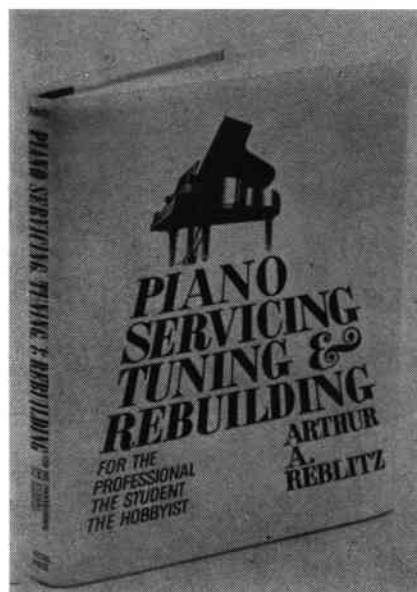
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Book Reviews

DREHORGELN. Helmut Zeraschi. Koehler & Amelang, Leipzig, DDR. 252pp, 7½ins (190mm) by 8½ins (220mm), illust. DDR-Mark 25.00.

DIE DREHORGEL IN DER KIRCHE. Helmut Zeraschi. Samsouci, Zurich, Switzerland. 128pp, 4½ins (115mm) by 7½ins (195mm), line illust. in text. Sw. Fr. 14.80.

DREHORGELSTUCKLEIN AUS DEM 18. JAHRHUNDERT. Helmut Zeraschi. Editions Peters, Leipzig, DDR. 28pp, 10¼ins (273mm) by 7½ins (190mm), line illust. in text. Boards.

These three works are taken together here for three main reasons. First they are all the work of the redoubtable barrel organ historian of Leipzig's Karl Marx Museum, Dr Helmut Zeraschi. Secondly they all consider various aspects of the same subject — the barrel organ. Thirdly they are all in German.

Dr Zeraschi was born in Görlitz in 1911 and is a musicologist and advisor to the music-publishers Breitkopf & Härtel among others. In 1971 his *Buch von der Drehorgel* was published. The new work,

Drehorgeln, is an expansion of this and is a most valuable history of the mechanical organ in East Europe. After an introductory chapter on mechanical musical instruments in general, comes a chapter on the history of the barrel organ. The serinette is the subject of the following section which includes illustrations of the instrument in the Victoria & Albert Museum, London, and a remarkable specimen made in the form of a book.

A lengthy chapter on *Die englische Drehorgeln* (the English barrel organ) is based somewhat on the historical section of Lyndsey Langwill's book and the catalogue of the exhibition for the International Congress of Organists by Lady Jeans in the summer of 1957. A description of the mechanism, illustrated by plates from Dom Bedos is followed by a chapter on that most elusive part of the whole barrel organ scene today, the organ-grinder himself — *Der Drehorgelmann*. Changing tastes dictate that he is no longer known as the *Leierkastenmann*, and as for the *Drehorgelspieler*, well...

The music of the barrel organ is discussed in detail in the next section and then the author looks at

the instrument as it appears in other art forms from the popular song to the painting. The illustrations throughout, including a few in colour, are well chosen and generally run to full page size. This includes an inverted view of the eye-catching parts of a Hupfeld Phonoliszt-Violina.

The use of the barrel organ in the church is the subject of the second book which was actually published in 1973. Naturally the greater part of this small book, 85 pages to be exact, is devoted to the use of the instrument in England. This is, though, preceded by two most interesting sections on the instrument in France and in Germany. The former is a mere five pages but it contains material largely fresh to this reviewer, and the section on Germany (15 pages) reveals much on the instrument there as well. What does emerge quite clearly, though, is that apart from isolated instances of use in churches in continental Europe, the church barrel organ was peculiar to England and it was in the British Isles (for they were made in Scotland as well as Albion) that the instrument developed from its early Central European origins.

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these early instruments were not just subtle pieces of mechanism or fine pieces of furniture, but machines whereby contemporary music might be preserved and handed down to a later generation. The early barrel organ preserves some extraordinary evidence of pre-technique in music and so it is most refreshing to find that my third book, *Drehorgelstücklein*, is a collection of music manuscripts transcribed from 18th century instruments. Two tiny tunes — a prelude and a march — start us off. These come from a 1712 work on tunes to play to teach your canary to sing.

These are followed by the more enterprising and tuneful *Adagio* and *Allegro* composed by Carl Philipp Emanuel Bach "Für eine Drehorgel". Of course no work of this kind could be complete without *Barcelonette* and Balbastre's *Romance* both firmly immortalised by Dom Bedos. All nine of Pere Engramelle's pieces for noting on organ cylinders are printed here, including the catchy melody *La Fontaine de Jouvance* (Fountain of Youth). Matheus Deisch, Wolfgang Amadeus Mozart and Hervieux add their contributions along with the anonymous jingle of the barrel

organ, magic lantern and peepshowman — *der Guckkastenmann*.

This is a most attractively produced little book also first published in 1973 and distinguished by the fact that it is entirely hand-lettered in fine italic script. The musical notation is equally

distinctive in its truly exquisite graphology. Each piece of music is annotated fully and contemporary line illustrations are interlarded with the music.

The history of the mechanical organ is the richer by these three fine works. A O-H

Members in the News . . .

● When BBC's London evening programme *Nationwide* went on a tour of the city to seek out odd trades carried on, the TV cameras found Keith Harding's shop. The programme, screened March 9, showed some of Keith's artisans beaver away on musical boxes. Keith was interviewed and crammed a lot of good words into

the brief minutes allotted him. One item he was not able to show is the machine which he has promised to take the wraps off at the Summer Meeting. It is understood to be a brand new replica which looks like an upright Polyphon and sounds accordingly. And furthermore it is understood to be non-electronic . . . More anon.

CALENDAR

1977

June 3rd, 4th, 5th

Musical Box Society of Great Britain Annual General Meeting, London, England.

4th Karoussel - und Drehorgel - Festival, Hannover, West Germany.

September 9th, 10th, 11th

Musical Box Society Int Annual Convention, Cleveland, Ohio, USA.

October 15th

Musical Box Society of Great Britain Winter Meeting, London, England.

1978

June 2nd, 3rd, 4th

Musical Box Society of Great Britain Annual General Meeting, London, England.

September 29th, 30th, October 1st

Musical Box Society Int Annual Convention, Sarasota, Florida, USA.

October 14th

Musical Box Society of Great Britain Winter Meeting, London, England.

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Continued from page 70

and of newspaper clippings, addressed to a friend of his during his East Indian and American period. I am bargaining to have the dossier sent to Breda for investigation. Moreover I have an invitation to call at the Colonial Archives at The Hague, where they have prepared documents for inspection.

You know of course that when De Vaucanson presented his android flute-player in 1738 he almost simultaneously published his *Mémoire*. Herein he explained so clearly the technique of the flutist that one could make a reconstruction of same without too much difficulty. The result of the publication has been that some twelve imitation flutists appeared, but none of them has been of any real value. This in my opinion means that it took more to make an android than a thorough study of De Vaucanson's *Mémoire*. I do not know yet — and probably never will — whether Cornelis, exactly a century later, had ever heard of the *Mémoire*. But even if he had, he succeeded with his android-clarinetist where twelve others had failed.

Johann-Gottfried Kaufmann (1751-1818) and his son Friedrich (1785-1866) also built a trumpet instrument. So did Johann Nepomuk Maelzel (1772-1838). Critics in these Low Countries considered the Van Oeckelen instrument as to be superior to both, but what does that mean to us? How will I ever be able to judge the value of all these opinions? As a comparative material we only — if we are lucky — the descriptions of the instruments. True, the *Salpingorganon* is of a more recent date than the other two but did Van Oeckelen know them?

As requested, I have prepared a list of literature on the Van Oeckelen inventions. Note that I found no reference re the *Hamaton* and the *Klavier-Hautbois* in the *Bredasche Courant* — the local newspaper — but then my set of the year's numbers is not complete. I'm working at it.

You will notice that he got a patent

A lost organ...

SOME years ago, one of the most cherished of the old Dutch street organs left Holland for America. It appears that all traces of it has since been lost. Can any of our American members advise just what happened to this instrument and where it is today?

The organ is called *De Vier Kolom* — the Four Columns — and originally came from Louis Holvoet in 1929 to play on the streets of Rotterdam. It is a 67-key Carl Frei comprising melody, bourdon, violin and violin celeste. It was sold to Gijbert Perlee who then sold it to Henk Mohlmann.

It was then sold to the city of Holland in Michigan, USA. It has since disappeared. There is a considerable reward offered by the organ for its rediscovery. And, of course, our Dutch members are most concerned for the fate of one of their children.

on the *Hamaton* and the *Achordion*. Why not on the *Salpingorganon*? I still have to study the then existing law on patents to know what protection it gave, national or international, and for what period. If international I have to find out whether a patent has been given on the other trumpet-instruments.

No patents have been given on the *Harmonium*. The reason most probably is — I still have to find proof — that Van Oeckelen used the money for the application to finance the development of his android, money King William I had lent him. (Breda is the cradle of the House of Nassau-Orange in the Netherlands and the Oranges have always shown a special interest in town and inhabitants).

You will notice that, apart from the Provincial Almanac of 1833, the rest of the literature is at least five years older and as the inventor they all name J P Paris. I have, however, a paragraph in an Amsterdam newspaper of April 1838, in which they report that the Van Oeckelen *Klavier-Hautbois*, of which he had manufactured five pieces, one sold to France, has been claimed as an invention of a Frenchman.

I do not know whether the patent on the android has been applied for.

You mention in your letter also a P van Oeckelen. This was Petrus (1792-1878), an elder brother of Cornelius, both sons of Cornelis (1762-1837) a watchmaker and the founder of a dynasty of piano and organ builders. Petrus left Breda as a boy of eighteen in 1810 for Groningen and became a famous organ builder. His ideal was to build in the northern part of the country at least a 100 organs and he almost succeeded. His sons continued the business after his death and they are still talked about until the present day.

I have tried — still am trying — to find out why the name of Van Oeckelen is nowhere recorded in the Netherlands as being associated with the manufacture of self-playing musical instruments. As you will see from attached list he has been recorded in foreign literature. There may be a double reason for same. The most important one in my opinion is a religious one. Whatever religion people in my country, north of the big rivers, may profess, even if they are Roman-Catholics, deep in their hearts they have calvinistic feelings. This means that they do not agree with the manufacturing of androids as coming to near to an imitation of the divine creation of men. The second one is that he was not a Hollander but a Brabander, coming out of a part of the Netherlands that for more than 150 year has been treated by the Hollanders as a colony, as it belonged to the Generality of the Republic of the Republic of the United Seven Provinces. Even in my younger days my people were still treated as second-hand citizens.

Literature re mechanical musical instruments invented by Cornelis Jacobus Van Oeckelen (1789-1865)

- 1 **SALPINGORGANON.**
Bredasche Courant, April 16, 1825.
Neues Elegantestes Conversations Lexicon für Gebildete aus allen Ständen. Leipzig, 1834-37, page 154.
Algemeene Konst- en Letterbode, 1825, page 334.
Sibyl Marcuse, *Musical Instruments: a comprehensive dictionary* (correc-

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TANZBAR. The automatic concertina as shown on page 216 of the summer 1976 "Music Box" wanted by Swedish Collector Bill Lindwall, Tottvagen 14 A, S-171 35 SOLNA, SWEDEN.

PIANOLA and organ rolls wanted. Richings, 51 The Grove, London, W5 5DX. 01 567 6839.

ted edition) New York, 1975, page 452.

Curt Sachs, *Real-Lexikon der Musikinstrumente: zugleich ein Polyglossar für das gesamte Instrumentengebiet* (new revised and enlarged edition of the work published Berlin, 1913) New York, Dover Publications, 1964, page 329.

2 HAMATON.

Almanak voor de Provincie Noord-Brabant, 1830.
Patent nr 103, April 7, 1830.
Sibyl Marcuse, page 225.
Curt Sachs, page 174.

3 ACHORDION.

Bredasche Courant, April 24, 1831.
Almanak voor de Provincie Noord-Brabant, 1831.
Patent nr 63, July 31, 1831.
Algemeene Konst- en Letterbode, 1831, volume 1, page 252.
Sibyl Marcuse, page 3.
Curt Sachs, page 2.

4 KLAVIER-HAUTBOIS = HARMONIPHON.

Almanak voor de Provincie Noord-Brabant, 1833.
Allgemeine Musikalische Zeitung XL (1838) page 256:
Harmoniphon, oder Klavier-Hoboe, erfunden von J P Paris.
La France Musicale, 1 (1838) part 14, page 6:
Harmoniphon, ou Hautbois à Clavier, inventé par J P Paris.
Sibyl Marcuse, page 228, von Paris in Dijon.
Curt Sachs, page 181, by Paris of Dijon.

5 ANDROID-CLARINETTIST.

Bredasche Courant, February 28th, 1838.
The Oxford companion to Music, by Percy A Scholes, London, 1938, page 552.
Sibyl Marcuse, page 16.
Curt Sachs, page 12.

6 MELODIUM.

Necrology in the Dagblad van Zuid-Holland en 's-Gravenhage, May 3. 1865.

If any member has any comments on van Oeckelen or can provide any information, please advise the Editor.

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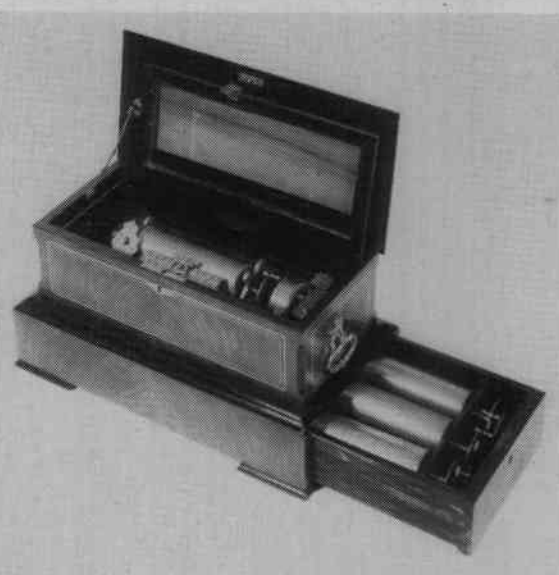
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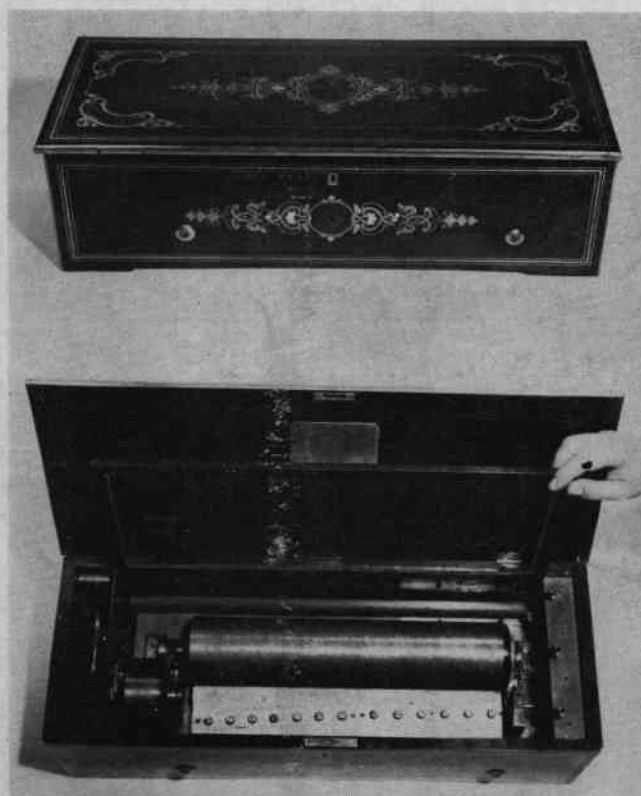
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