

The Music Box

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Volume 9 Number 3 Autumn 1979



THE HELVETIA most complex of all disc musical boxes; Shah of Persia's giant musical box in colour; German electric pianos; landmarks in the history of automata

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The Music Box

an international magazine of
mechanical music



THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

The Editor writes. . .

FOR three and a half years, I have held the office of editor and president. Such a dual identity situation is obviously far from the ideal and from the onset I agreed to accept this joint office only for as long as was necessary and until a suitable candidate for one or the other could be found.

During those years I have endeavoured to discharge to the best of my ability the role of president. It is a task which I have found harder and harder to fulfil adequately as my professional work has increased and my spells of overseas travelling have become more frequent.

Increasing health problems have also prevented my being able to attend to many of the matters of the society which, as president, should have received my attention.

For these reasons I have decided that the time has come to cut back the amount of time which I can be expected to devote to the society and so I must take this opportunity of resigning as president.

I announced my intention of so doing at the Summer Annual General Meeting and announced that the committee had made a nomination for the new president, Mr Jon Gresham.

Concurrent with this, secretary Reg Waylett, who has held office for more than ten years and who has laboured so hard and so long for the benefit of the society, announced that he must retire this year. Reg has been responsible for building up the society to the position which it holds today and his stoic work will long be remembered. His indefatigable spirit and energy plus dedication to detail will be indeed hard qualities to replace.

But, of course, the society con-

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Cover picture: Street barrel organ bearing the name of Netschada, Odessa, pictured at the Jens Carlsen collection, Brunswick. Hannover organ expert Peter Schuhknecht believes these were made for Netschada by Bacigalupo. Organ is virtually identical to the Berlin product.

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tinues and, *mutatis mutandis*, this is precisely what is happening. To begin with, both Reg Waylett and I decided that we would bid our adieu at the October meeting in London, so allowing time for our successors to be appointed.

The taxing office of secretary has been passed *pro tem* to Dr Peter Whitehead who has the interest and ability to continue on the taxing work of Reg Waylett. More important, he has the necessary physical space plus secretarial assistance vital to the smooth running of the society.

As with Dr Whitehead, the new president, Jon Gresham, is a professional man who is also a well-known and respected society member. I personally feel in no doubt that he will lead us all to the higher things that must lie ahead.

At the Winter Meeting in London this October, it is proposed to call an Extraordinary General Meeting for the sole purpose of accepting the resignations of myself and Reg Waylett, and approving the appointments of Mr Gresham and Dr Whitehead which have been made by the committee under the powers assigned to them. This same EGM will also be asked to approve *en bloc* the restructured committee, details of which appears on page 144.

While the editorial office of *The Music Box* remains unaltered as, indeed, does its editor, the main result of the new changes will be that the executive of the society will now be based in the North of England. As advertisement manager Arthur Heap was quick to point out "most of the best people come from up North . . .".

The policy of *The Music Box* will remain unaltered and its goal will still be to bring members all over the world into the mechanical

continued on page 154

THE HELVETIA

—a most unusual Swiss disc musical box—

by Roger Vreeland

SWISS disc-playing musical boxes are not all that common by comparison with products such as Regina, Symphonion and Polyphon. But the Swiss machines which were made all demonstrated great originality and high technology. There was, for example, Mermod's Stella with its right-angle comb arrangement and sliding starwheels, there was B H Abrahams' Britannia with its acoustic cabinet, the similarly-named but quite different Polymnia and Polyhymnia with unusual features, not to mention the Sirion with its shifting discs which was probably a Mermod invention. And so when Hermann Thorens wanted to produce an unusual disc musical box which would not infringe German patents, Louis Hössly came up with an instrument which, although nothing unusual to look at, concealed a mechanism so clever, so complicated and so subtle that the word "unique" can safely be applied to its entire principle of operation. Hössly was granted American Patent number 588,433 dated August 17, 1897, for the design, and Thorens produced it under the name Helvetia and Edelweiss for a time before reverting to a conventional and less complex system for later models. For the Helvetia and Edelweiss early examples were not just lever-pluckers, but were disc-orientated rocking lever-pluckers. Here Roger Vreeland describes an example in the Hughes Ryder collection. The pictures are all by Steve Ryder

THE Helvetia is a Swiss-made disc musical box of superb quality. Resonance and musical arrangements are outstanding but our present interest centers around its unique mechanism. Although the manufacturer, Thorens of Ste Croix, produced disc boxes of

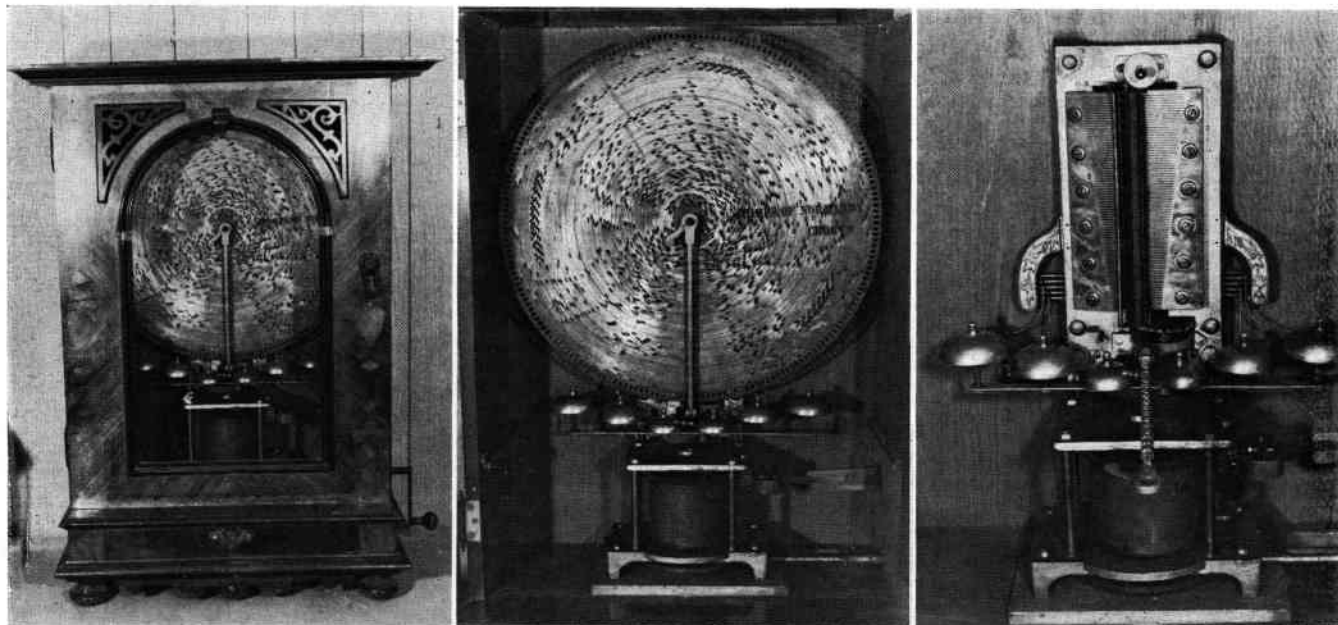
more conventional type, the Helvetia we have examined and photographed is a large lever-plucker in which the combs are plucked by levers instead of the more usual starwheels. The levers, though, operate on a complicated and unique system.

This Helvetia is a large upright machine playing its discs in the vertical position but for the sake of directional clarity (i.e., "up", "down", &c) we will regard it as a table-type model with the disc in the horizontal plane. The unit has two combs each of 85 teeth, plus six hemispherical bells. The two center bells play together, their strikers being activated by the same lever. The length of each comb is 23.3cm. The comb to the left side of the center (where the starwheels might normally be found in a conventional disc-playing mechanism) we will term comb "A". This one is plucked upwards. The comb to the right we will call comb "B": this one is plucked downwards.

Summary of operation

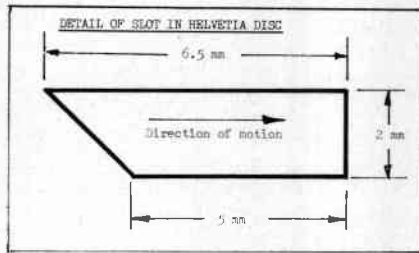
It will be helpful at this stage to describe, initially in an elementary way, some of the salient points of construction and operation. After this introduction, we will proceed with a detailed explanation.

The Helvetia disc has no projections of any kind and is punched with plain (i.e., flangeless or tabless) perforations only. The key to its lever operation is the unique and precise shape of this perforation which can be seen in the photographs and is shown in the



Above left: The complete Helvetia showing its unadorned and conventional appearance. Centre: The inside showing the oddly proportioned motor. Right: Detail of the bedplate showing apparent off-centre arrangement of pluckers. The penguin-wings support rollers to distribute the bell strikers.

dimensioned sketch. The square end of the perforation is the *leading* end; the angled end is the *trailing* end. Note also that the longest side of the perforation is towards the center of the disc.



The illustrations also show the many idler wheels on the disc pressure bar: these are brass wheels one centimeter in diameter and spaced just 1.35cm apart. Note also in the pictures the bar which runs above the tips of comb "A" from end to end. The disc, passing between this bar and the idler wheels on the pressure arm is kept in the precise plane for proper operation of the comb-plucking levers.

Levers for plucking

As you will have detected, the Helvetia substitutes levers for the starwheels usually found in disc musical boxes. To a novice, the double comb assembly with its plucking devices may seem quite similar to a double comb Regina, for example, with one comb set low, one comb set high and with the lever assembly in the position usually occupied by the row of starwheels. In the double-comb Regina, one star-wheel simultaneously plucks two teeth, one from each comb. Similarly, in the Helvetia, one lever plucks two teeth at the same instant—one from each comb.

Look at the drawing of this lever and notice that the shape of this cam, which is mounted on an axis, has three primary projections

or arms. One of them, point "a", projects to the left and plucks comb "A". Another of them, point "b" projects to the right and plucks comb "B". Between these two is a third protruberance, "c", which is the main operating part of the whole system, since this is the one acted upon by the disc and its perforations.

The lever or cam moves enough axially to permit plucking of the combs by points "a" and "b". In addition to this axial movement, the cam can also rock or skew sideways. This permits a plucking point, once it has plucked its tooth, to move to the side of the tooth tip and return to its original position beneath the tooth tip without touching the tip and interfering with its vibration.

Damping in the Helvetia is accomplished by two lengths of flat damper wire which are approximately one millimeter wide. These are attached to opposite sides and opposite surfaces of each lever or cam. One damper wire lies along the side of each plucking point, and the lateral rocking of the lever allows the damper to be presented to the tooth in the proper sequence.

Simply put, the sequence of operation of each lever is as follows. With no perforation present, the disc presses down on lobe "c". Plucking points "a"

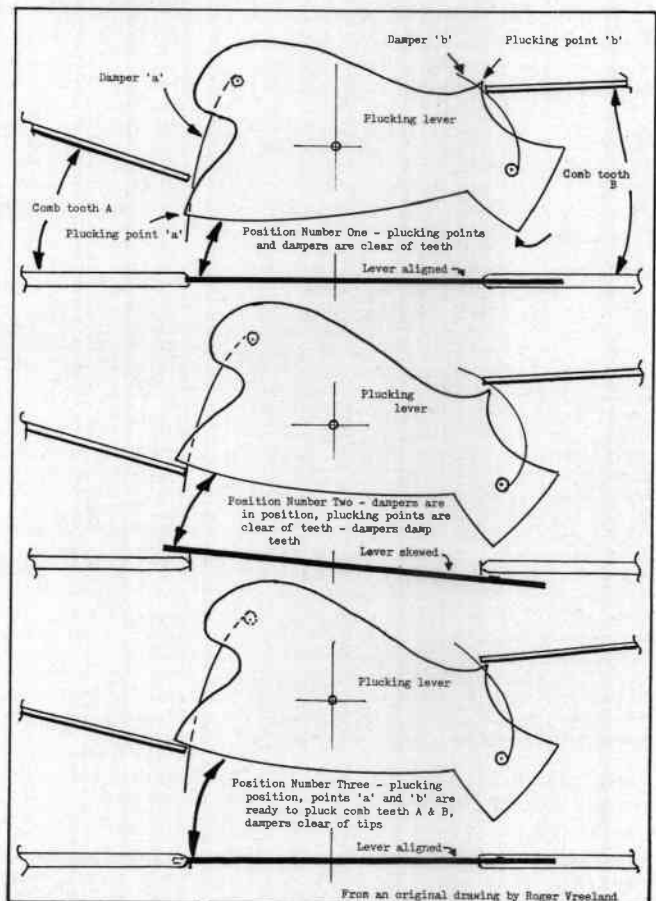
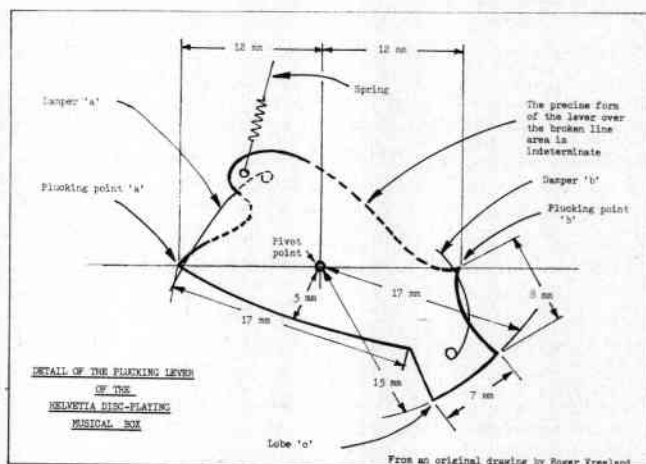
and "b" are clear of the tooth tips as are the dampers. When a perforation arrives, lobe "c" flies through it, and both dampers are applied to their respective teeth while the two plucking points pass to the side of the tooth tips. The angled trailing end of the perforation now impels lobe "c" sideways, moving the dampers away from the tooth tips and presenting the plucking points "a" and "b" in the proper position for plucking. As the perforation passes, the instant the solid flat underside of the disc presses lobe "c" downwards, plucking points "a" and "b" pluck their teeth and resume their normal position of rest.

First impressions

Invariably a person first seeing a Helvetia operate presupposes that the combs are plucked the instant the levers fly through the perforations. This is not so for, as can be appreciated from the foregoing, the presence of a disc perforation only prepares the comb and lever for plucking, first damping the teeth and then positioning the plucking points for plucking. The teeth are actually plucked the instant *after* the perforation has passed lobe "c".

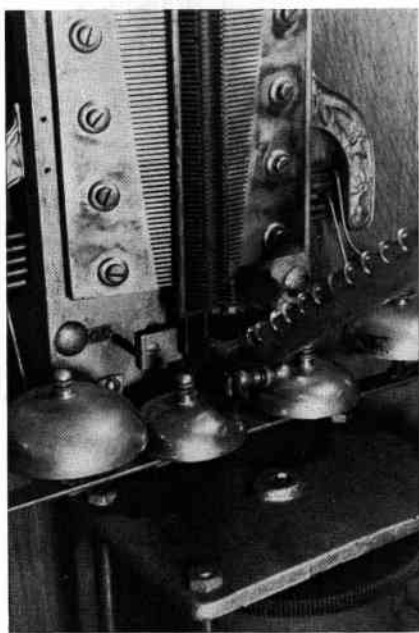
During the playing of a disc, the levers are all maintained in a flexed

The special plucking cam, below, is depicted right in the three positions of operation. Note how it is allowed to skew sideways in its rotational travel.

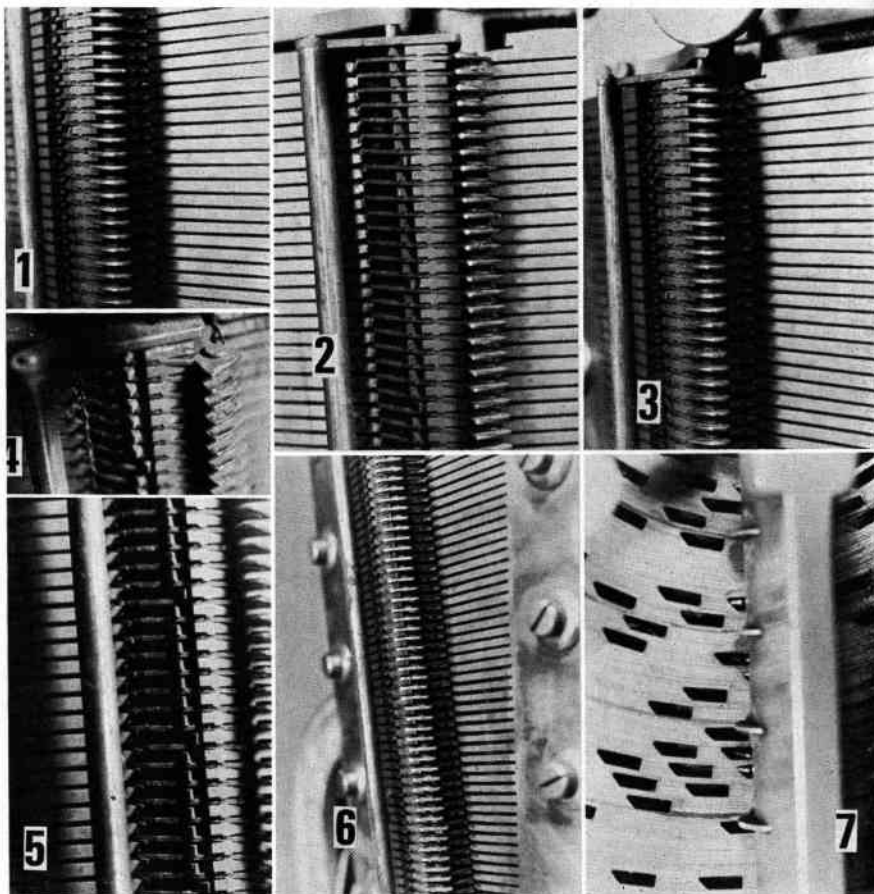


position (that at the very beginning of the operational sequence described above) by the solid, flat underside of the disc pressing down on lobe "c" until a perforation in the disc reaches it. Lobe "c" of the lever then flies through the perforation, being propelled by the spring-loading of the lever itself. The lever, then being free of constraint by the disc and the tension of its own spring, assumes the damping position which means that the lever is slightly tilted or skewed at an angle laterally. This places plucking point "a" just to the center-side of, and slightly below, the level of its comb-tooth tip, clearing it slightly, while its damper "a'" rests against the very tip of the tooth and damps it. At the same time, plucking point "b" moves to a position where it is just to the outside of, and slightly above, the level of its comb-tooth tip, clearing it slightly, while damper "b'" rests against its tooth tip, damping it.

Note once again that when the lever is freed by its lobe "c" flying through a perforation, the lever assumes a position in which its plane is *not* perpendicular to the axis upon which all the levers are mounted. It is slightly skewed or at an angle to the axis so that its opposite plucking points are to one side of the tooth tip (this affords an ingenious means of getting the plucking points back into the right position after playing and dispenses with the longitudinally-sprung levers of other machines in



Here the disc pressure bar is released and the T lever has set all the plucking levers to the locked position for disc-changing. Notice the thin disc pressure rollers.



The position of the rocking levers relative to the teeth of the comb can be seen in these pictures. In picture 2, viewed straight on to the levers, they can be seen skewed in the ready-to-play position, visible in the oblique views 1 and 3. The lever locking rail is seen in 4. In 5 the position of the lower plucking points and dampers is visible. View 6 clearly shows how the levers are aligned between the tooth tips and in 7 the tips of the levers are seen in the process of skewing as viewed at the pressure bar.

this family or the sprung star-wheels of the Stella — Ed). This skewing or lateral rocking is permitted by the shape of the passages sliced through the mounting bar or gantry. These resultant spacers are not straight cuts which would afford uniform bearing on both sides of the lever. If you look closely at the photographs you will see that these locating slices are stepped or cut away except at the very point of the supporting axis. This loose, almost rattle-type fit permits the skewing or sideways rocking of the levers.

How and why they skew

In one of the pictures it will be seen that all the levers are in the damping position which, as already indicated, is the position assumed by the lever when lobe "c" is freed by a disc perforation. Each plucking point "a" is just to the center-side of, and just below the level of the tooth tip, clearing it slightly, while its damper rests against the tooth tip. Each plucking point "b" is just to the outside of, and just above the level

of its tooth tip, clearing it slightly, while its damper rests against the tooth tip, damping it.

Since in this initial position, the plane of the lever is perpendicular to its axis, one may ask why the plane has become skewed relative to the axis in the next position. Now not having had time to dismantle and examine the mechanism, we may probably assume that the skewing is the result of one or more of four factors: (1) the freeing of the lever by the disc perforation; (2) some force yet exerted by the spring (which may or may not exert its pull off-center); (3 and 4) the slight forces exerted at either end of the lever by the flat-sectioned wire dampers pressing against the tooth tips.

As the disc continues to turn (incidentally the example examined in the Hughes Ryder collection plays discs 56-6cm in diameter), lobe "c" of the lever protrudes through the disc perforation and plucking points "a" and "b" and their dampers assume the positions described above. Suddenly, the angled trailing edge of the perfora-

tion reaches lobe "c" and this angled edge of the metal impinges upon the lobe. This forces lobe "c" to move inwards towards the center of the disc at a high speed. This in turn causes plucking point "a" to move to a position directly under its tooth tip in comb "A", and plucking point "b" adopts a similar position directly over its tooth tip on comb "B". Note that they do not move into this position until the very end of the disc perforation reaches lobe "c".

Then, the very end of the perforation reached, lobe "c" is suddenly depressed by the flat underside of the disc as the perforation passes away. When this happens, point "a" moves up and sounds its tooth; point "b" moves down and sounds its tooth. After plucking, point "a" remains above its tooth tip and, of course, point "b" remains below its tooth tip, both teeth remaining free to vibrate until another disc perforation arrives to free lobe "c" and bring the dampers into play again.

This completes the description of the action of the levers during the actual playing of a disc. However, we must note the mechanical accommodation made for changing the discs. We have noted how lobe

Having that extra half . . .



Winding keys form a little-considered aspect of the musical box. They are often things of great beauty in themselves, well-forged and nicely finished. Their sizes are always indicated by a number on the stem below the box. The higher the number the bigger the key. Recently Christopher Proudfoot found a Ducommun Girod box with an odd key — a half size! Has anybody seen one before?

"c" flies through a perforation when it arrives. Therefore, the removal of the disc from the machine would free the lobes "c" of all the levers, as though each had flown through a perforation. This is the maximum upward extension of lobe "c" of course. As the beginning of each disc is free of perforations, it follows that at that portion of the disc the levers must all be in the initial position, i.e., flexed with all lobes "c" depressed or held in their down position by the flat underside of the disc.

Unless provision were made, then, each time we put a disc in position on the mechanism, we would have to press it down firmly enough to depress all the lobes "c" for the entire length of the lever gantry, then attempt to secure the disc pressure bar in position while keeping the levers depressed.

Automatic retraction

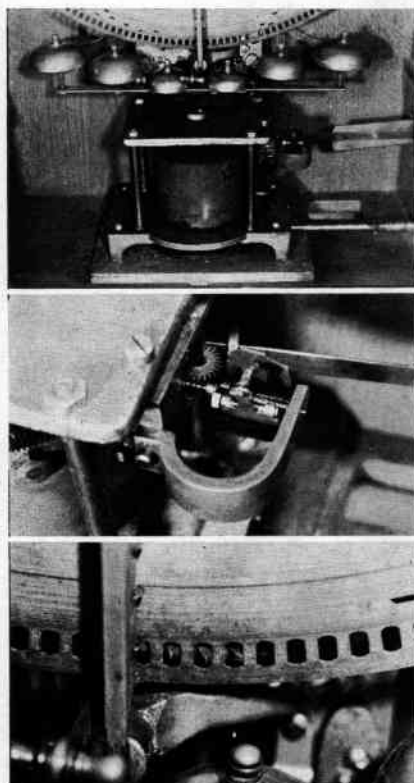
In order to avoid this, provision was made for the automatic retraction or depression of all levers during the changing of the discs. Look at the photographs and you will see a double-grip handle located between the two center bells. When the disc pressure bar is released from the center post about which the disc pivots, and lowered for removal of the disc, it presses against the right-hand knob of this handle, pushing the handle down. The other end of this handle is connected with a flat steel rod which extends the entire length of the plucking lever assem-

bly and can be seen protruding from the center end of this assembly in the photographs.

When the disc pressure bar presses the handle down, the other end of the handle moves this depressing rod inward, toward the center. This rod moves all the levers axially so that all the lobe "c" portions are retracted to the stand-by position. The disc may then be removed and replaced easily.

After the fresh disc is put into position and the disc pressure bar secured to the center post, the handle between the bells must be lifted manually to release the levers from the influence of the depressing rod. They remain depressed, of course, by the flat underside of the disc, but they are now free to operate when the perforations in the disc so dictate.

We may also note that when a disc comes to a normal stop, at the end of the music that is, the lever assembly is covered and the levers depressed by the blank section of the disc so that when we move the depressing rod assembly with the idler arm, we are merely locking the levers in their already-depressed position. An interesting feature is that the operation of the levers can be observed without the need of a disc in position simply by moving the handle to and fro. As can be seen in the photographs, in one the rod has depressed all the levers while in another the levers are all shown in their most extended position — that of damping the teeth. ●



Top: The deep barrel-less spring and bell rack. Centre: The governor with Polyphon-type sprung wings. Above: Disc pressure-bar is pivotted below the T lever (bottom left) to ensure engagement during disc-changing.

The Peerless Pneumatic Roll-playing Organette

by Roger Booty

THE "Peerless", with its small 3½in wide twenty-note music, is a fairly high-class instrument among organettes, having as its inventor and patentee, under the name of the "Orchestrone", one of the founders of the industry in America, Merritt Gally.

It will be seen from the sketch of the operation of the "Peerless" that it bears a resemblance to the layout of a player piano valve system. To back this up it is also true that this organette is capable of a quick repetition of notes due partly to the very small amount of air that has to be leaked by the bleed to prevent the reed from sounding after its desired time. Although the normal type of bellows and pallet that is fitted to the "Seraphone" and similar organettes (see articles on pages 266 and 348 of Volume 5 of *The Music Box*) is quick operating, the pouch and valve system fitted here is just that much faster and allows the use of smaller holes in the tracker bar, therefore allowing the music roll and its holes to be correspondingly narrower and for the roll to travel at a slower rate.

The fitting of the metal washer to the pallet is merely to provide weight to assist the valve to return to its seating quickly after the tracker bar hole has been recovered. Because of the small amount of air needed to make the



The 20-note Peerless pneumatic organ. This particular instrument carries the label of John G Murdoch & Co Ltd, 91 and 93 Farringdon Road, London, E.C. This was the "JGM" of small musical movements found in photograph albums.

note sound and as the bellows are the same size as those fitted to a "Seraphone" the spill valve on the reservoir is often in operation, even when, as in the instrument I

examined, the bellows still have their original rubber cloth covering.

The scale of the "Peerless" is as follows:

G# C# D# F# G# A# C C# D D#
E F F# G G# A# C C# D# F

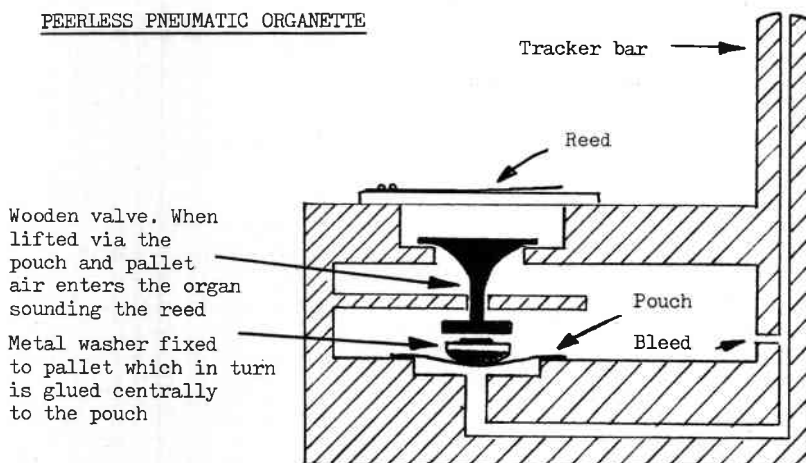
This is the same as the more familiar 20-note organettes with 5½in wide music, "Celestina", "Seraphone", etc.

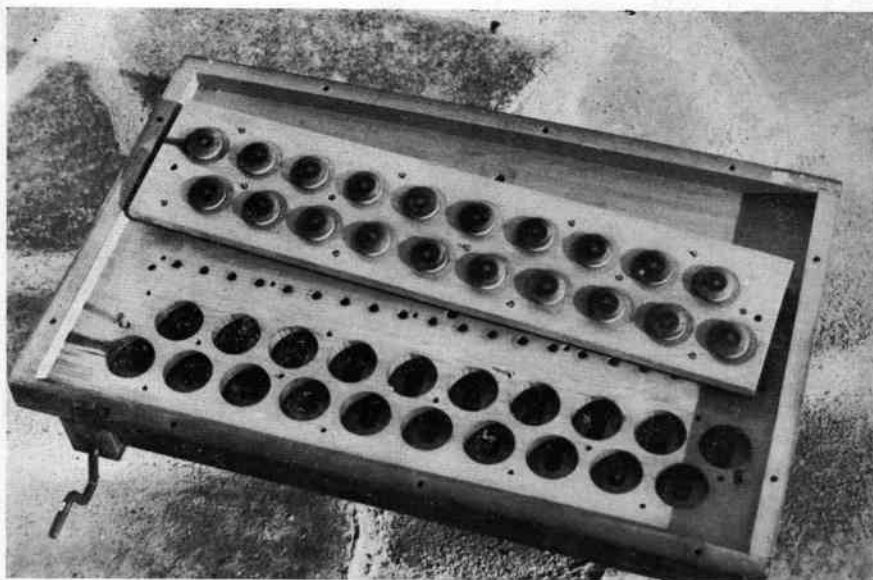
Endless bands

The one drawback of this organ is the playing of endless bands. In the "Seraphone", the band is held against the take up spool by a sprung roller, but the "Peerless" does not use this method. Firstly the organ is stood on the edge of a table, the band is put through a slot in the case side, the take-up spool is removed, fitted inside the band and then replaced in its usual position. The other end of the band is now in a loop outside the case and hanging below both the organ case and table. Into this loop is placed a metal spool which provides sufficient tension in

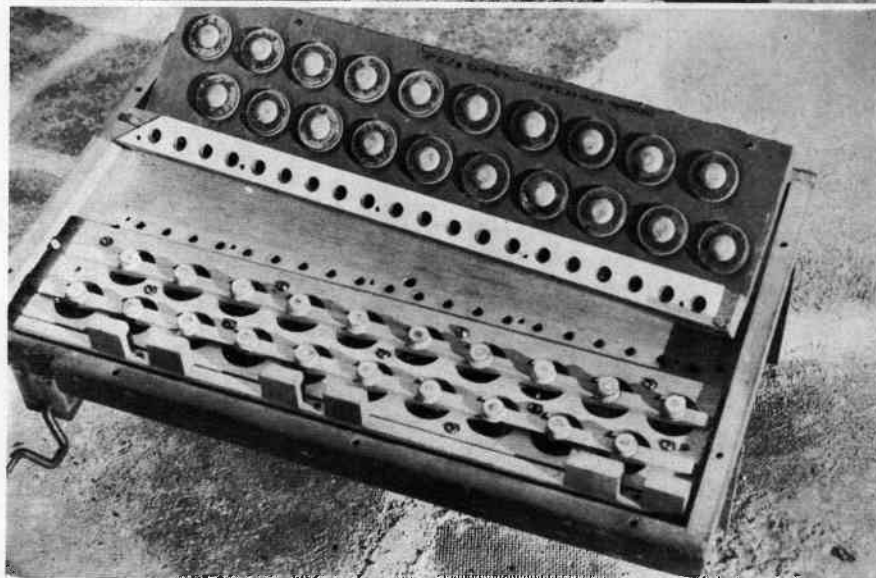
THE OPERATION OF THE

PEERLESS PNEUMATIC ORGANETTE





The Peerless organ set on the edge of a table ready for playing an endless band.



Top: at the back is the upturned valve board, in the circular holes at the front it is just possible to make out the slots into which the reeds are fitted. Above: the valve board is now screwed in place over the reed openings. At the back is the upturned pouch board with the metal washer weighted pallets in position, note the staggered rows of the pouches. The row of holes behind the valve board lines up with those in the pouch board when assembled, to make the connection from the tracker bar. Below: the pouch board is now screwed above the valve board. Note the neat finish, far different from the Seraphone.



the band for a grip to be made, with the help of rubber bands, between the endless band and the take up spool. If you have aligned everything correctly and placed the band in the correct way (not upside down!) you will hear sweet music. ●

Members in the news . . .

● **Frank Holland**, founder of the Player Piano Group, founder of the British Piano Museum at Brentford, Middlesex, and an Honorary Member of the Musical Box Society of Great Britain, was accorded a MBE (Member of the Order of the British Empire) in the Queen's Birthday Honours List for services to mechanical music. Frank Holland this summer attended the ICON (International Conference of Museums) conference in Leipzig and while there managed to visit the Hupfeld-Zimmerman piano factory where the famous name of Hupfeld still appears on fallboards.

● Honours for **Dwight Porter** of Randolph, Vermont, with the news that Holland's prestigious Nationaal Museum van Speelklok tot Pierement in Utrecht has elected to have one of his Regina-replica Porter disc musical boxes in its musical box collection. The Porter will take its place alongside the many other mechanical musical instruments on display as an example of the fact that musical box craftsmanship is still with us.

● Just as we close for press comes news that **Richard C Simonton**, friend of the late Edwin Welte since back in the 1940s, and one of the men responsible for rescuing the master piano rolls from the old Welte premises after the war, has died at his home in Toluca Lake in California.

Simonton's story was told in the booklet accompanying the "Welte Legacy of Piano Treasures" record album and was reprinted in David Bowers' *Encyclopedia of Automatic Musical Instruments*.

Writing, Drawing Automata and others—some key dates

by S H Sharpe

- 1709 Jacques de Vaucanson born at Grenoble on February 24th.
- 1720 Pierre Jaquet-Droz born at La Chaux-de-Fonds, Switzerland, on July 28th.
- 1724 Frederick von Knauss born at Stuttgart, on April 7th.
- 1734 Wolfgang von Kempelen born at Presburg, Hungary.
- 1737 Vaucanson finished the construction of his **Flute Player Automaton**.
- 1738 Vaucanson completed and exhibited his automaton **Duck**, and also exhibited his **Flute and Tambourine Players**.
- 1746 Jean Frederic Leschot born.
- 1748 Jean David Maillardet born at Fontaines, near Val-de-Ruz, Neuchatel.
- 1752 Henri - Louis Jaquet - Droz born, October 13th.
- 1753 Frederich von Knauss presented his first **Writing Figure** in France, after twenty years of experimental work.
- 1758 Von Knauss produced an improved **Writer**. Both of these automatons consisted of an isolated hand which traced the characters with a rod.
- 1760 Von Knauss completed his third **Writing Automaton**, which was five feet high and three feet wide. In 1767 it was placed in the Gallery of the Grand-Duchess of Florence. This writer used a pen, which it periodically dipped in an inkwell. The mechanism was contained in a globe three feet in diameter, on which sat a figure only seven inches high. Exact details of the mechanism never seem to have been published. This **Writer** became the property of the Technisches Museum für Industrie und Gewerbe, at Vienna.
- 1762 Conus (Nicholas - Philippe Leduc, 1731-1807) was exhibiting at his room in the Boulevard, Paris, an **Artificial Hand** which wrote the thoughts of the audience. This may have been the

In this tabular presentation, S H Sharpe records some key dates relating to writing and drawing automata along with others.

- automaton invented by von Knauss in 1758.
- 1770 Pierre Jaquet - Droz and Jean-Frederic Leschot completed their first **Writer**. Kempelen's **Chess - Player** first exhibited at Presburg, Hungary.
- 1771 Payen of Paris completed a **Writing Automaton** which represented cupid in a garden. It used either a pen or a pencil; was praised by Vaucanson; and exhibited before the King and Royal Family at Paris in 1773.
- 1772 The Henri - Louis Jaquet-Droz **Designer** completed. It drew (1) The Head of Louis XV; (2) The Head of George III and Queen Charlotte of England; (3) A Cupid; (4) A Dog. Later on it executed portraits of Louis XIV and Marie - Antoinette.
- 1773 Jaquet - Droz's **Musician Automaton** completed.
- 1774 First presentation of the Droz - Leschot **Writer**, in company with the **Musician**; the **Designer**; and the **Grotto**. Both the **Writer** and **Designer** are described in detail in *Le Monde des Automates*.
- 1775 The Droz Automata were exhibited in Paris.
- 1776 Leonard Maelzel born at Ratisbonne, Germany. The Droz Automata were exhibited in London.
- 1783 Joseph Neussner wrote a brochure called *Detailed explanations of a machine capable of writing anything, and the manner of its construction*. Vienna, 22pp, 8 plates. The methods explained in this monograph are fundamentally the same as von Knauss's and Droz's automatons.
- 1782 Vaucanson died.
- 1782-87 Two "replicas" of the **Writer** and **Designer** were

constructed by Droz and Leschot at Geneva. These may have combined writing and drawing in the same figure. One of the figures appears to have gone to China; while the other became the property of Henri Maillardet (brother of Jen-David Maillardet), who made extensive tours exhibiting it.

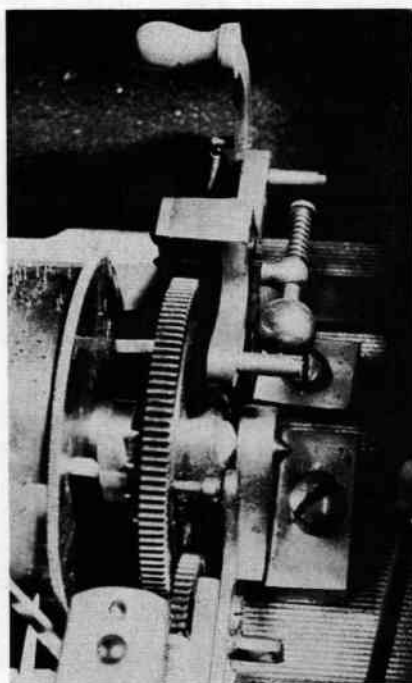
- 1784 A replica of the **Harmonium Player (Musician)** finished by the Drozs.
- 1788 Publication of *Decremps' Codicille de Jerome Sharp* in which a trick automaton-writer was described. Cremer copied a translation of it into his *Hanky Panky*, 1875, p244. This writer was worked by a pantograph from under stage.
- 1789 Von Knauss died in Vienna. The Drozs sold their automata to the brothers Gendre of Madrid for 41,000 French lire.
- 1790 Pierre Jaquet-Droz died at Bienne.
- 1791 H-L Jaquet-Droz died of consumption.
- 1804 Kempelen died in Vienna.
- 1805 December 5th. Birth of Jean Eugene Robert (Robert - Houdin) at Blois.
- 1814 By this time Maillardet seems to have modified his **Writer-Drawer** by using a much smaller figure; and putting the works into the pedestal on which it knelt on one knee, instead of in the figure itself. A contact-rod probably passed up through this knee to connect the mechanism with the figure's hand. *La Biographie Universelle ancienne et moderne*, Paris 1814, Vol XIII, p39, says: "M Maillardet has constructed at London an automaton having some resemblance to that of Jaquet-Droz, but the mechanism is placed in the part of the pedestal which serves as a table; and by making only the wrists move and not the arms, he has avoided some of the

difficulties which Droz had to overcome."

Whether this figure was the Droz replica, re-designed and simplified, I have been unable to find out. Chapuis and Gelis take the latter view.

- 1825 The Droz automata were exhibited in Paris, after having been stored since about 1812 in the Chateau de Matignon, near Bayonne.
- 1826 Maelzel took the Maillardet automata to the USA, including **Writing and Drawing figure**, and Kempelen's **Chess Player**.
- 1827 J F Leschot died. Schmidt was exhibiting a Maillardet - type figure at Hull.
- 1830 About this time the Droz automata were acquired by F Martin of Nantes, and H-L Bourquin, of Villeret, who repaired them and added them to their "Museum of Illusions" with which they toured the Continent. Bourquin died; and between 1836 and 1838 his nephew modified the **Writer** in some details. He died in 1848. F Martin and his sons continued to tour Austria, Germany, and Denmark with the automata.
- 1833 Schmidt left London for St Petersburg with his **Writing and Drawing** automaton, which was probably a replica of Maillardet's.
- 1835 Robert-Houdin reconstructed Koppen's **Componium**, which was a mechanical orchestra. (What happened to it afterwards ?).
- 1838 July 21st. Maelzel died en route for Cuba (not at Vienna in 1855, as stated in *Les Automates*). In September 1838 his automata were sold by auction in Philadelphia, the Chess Player being bought by John F Ohl, who in turn sold it to Dr John Kearsley Mitchell, who had it reassembled and renovated. It was eventually presented to the Chinese Museum in Philadelphia, which was burnt down in 1854, the Chess Player being destroyed in the conflagration.
- 1839 - 1840 Vaucanson's **Duck** had first been exhibited in 1738, the inventor having sold it to two promoters who demonstrated it throughout Europe. It subsequently passed through the hands of

Making an emergency stop . . .



The most destructive thing which can happen to a musical box is a run. Makers sought ways of preventing this from happening and three well-known systems were produced. One was the counter-weighted ball used by Paillard, seen here. Its operation is very simple. A yoke-shaped bracket is attached to the cylinder great wheel and this carries a small pinion. The axis of this pinion is of large diameter and is bored to provide a loose fit for a cross shaft having on one end a steel ball and on the other a balancing spring. While the box is playing, this assembly is slowly rotating but if the endless screw is broken, the surge of power at once speeds up the pinion — and the weighted shaft flies out and jams against one of the two projecting arms seen in the picture, so stopping the mechanism more or less at once.

several owners; then into the private collection of an eccentric German doctor, Godfrey Christopher Beirais of Helmstadt, where Goethe and his son saw it in 1805, "... defeathered and reduced to a skeletal state". "The duck still ate his oats heartily, but no longer digested them."

After being lost sight of for about thirty-five years, this valuable duck was found in Berlin in 1840 by a Swiss showman-mechanician called Johann Bartholomew Reichsteiner. It had been deposited as security for a loan by a Hungarian: a Professor Dobler; who then disappeared. After a prolonged search, Dobler was found in Prague; and persuaded to sell it. Reichsteiner spent three-and-a-half years repairing it, at a cost of approximately 3350 dollars. After reconstruction it was again presented to the public in 1844 at Milan's famous La Scala Opera House. Reichsteiner then spent another three years creating another automatic duck to his own modified design. He is said to have stored one of these ducks in a barn; and given the other to a Leipzig cafe proprietor in 1865: who sold it to a man called Bernus. Apparently

neither duck has since been seen!

Robert-Houdin gave a different story about the duck, stating that it had been restored by a man named George Tiets; and exhibited in a room at the Palais Royal, Paris, in 1844. Having been brought to Robert-Houdin for repair at that time, he discovered the method used to imitate the process of digestion. The corn and water which had been swallowed fell into a box placed under the bird's stomach, which was emptied every three or four days. Then bread-crumbs, coloured green, was expelled by a force-pump, and carefully caught on a silver salver, to be shown as the result of artificial digestion.

Robert-Houdin also stated that he saw the Vaucanson **Chess Player** in 1844, at the house of a mechanician named Cronier, at Belville, near Paris; Cronier having bought it from the heirs of Maelzel, whom Robert-Houdin mistakenly thought had died on the way from New York to France. However, this **Chess Player** must have been either a replica or a figment of his imagination: unless the original was shipped to France and back again before eventually

being given to the Chinese Museum at Philadelphia, where it ended its days in smoke.

- 1840 Robert - Houdin's **Writing and Drawing** Automaton, which he called Sosia, completed after about eighteen months' work in isolation at Belville; and sold to Alfonse Giroux for 5,000 francs. His **Nightingale Automaton**, which he also made before returning to Paris, was sold to a rich merchant in St Petersburg for 2,000 francs. In 1892 it was owned by the Grand Duke Cyrille.
- 1844 Demonstration of all Robert-Houdin's Automata, including his **Writing and Drawing** figure, at the Paris Exhibition, the latter being awarded a silver medal. It had been borrowed from Monsieur Giroux for this purpose; and was bought by the showman Barnum for his American Museum. Before taking it there he exhibited it in London in 1844.
- 1845 July 3rd. Robert - Houdin opened his little magic theatre in the Palais Royal, Paris. His original intention

had been to exhibit his **Writing and Drawing** automaton between performances.

- 1848 During the revolution in Prague, the cases containing the Droz automata were used as barricades in the street. They were saved by Henri Martin, son of F Martin.
- 1854 Fire at the Chinese Museum in Philadelphia destroyed Kempelen's **Chess Player**, and damaged Maillardet's **Writer and Drawer**, which was rescued but then lost sight of. It was later found and repaired, and placed on exhibition at the Franklin Institute, Philadelphia. When reconstructed, it wrote: "Written by the automaton of Maillardet", thus establishing the proof of its inventor. It had previously been thought by some to have been made by Maelzel.
- 1865 Barnum's Museum destroyed by fire; and with it, so it is thought, Robert-Houdin's **Writing and Drawing** automaton.
- 1871 Robert-Houdin was design-

ing new cams for his **Writing and Drawing** automaton almost up to the time of his death on June 13th 1871. So was it really still in Barnum's Museum at the time it was burnt down? If it was, Robert-Houdin must surely have been aware of the fact: in which case he would hardly have been working on new cams for it six years later, unless he had a replica. Could this masterpiece of his have been returned to him for repair or reconstruction some time before the fire? And is there any possibility of finding out unless, perhaps, there are other references to the subject in his unpublished diaries, if they are still available for research.

- 1904 The Droz automata were bought by M Carl Farfels, of Berlin, from H Martin's widow.
- 1906 M Marfels sold the Droz automata to the Societé d'histoire du Canton de Neuchatel for 75,000 francs. They are still on exhibition, in working order, at the Musée d'Art at Histoire.

A Box of Rare Quality

THIS musical box is the property of Paul Ziff of Leeds and there is no question about its maker — F C Lecoultre. What is unusual, though, is the style and arrangement of the box.

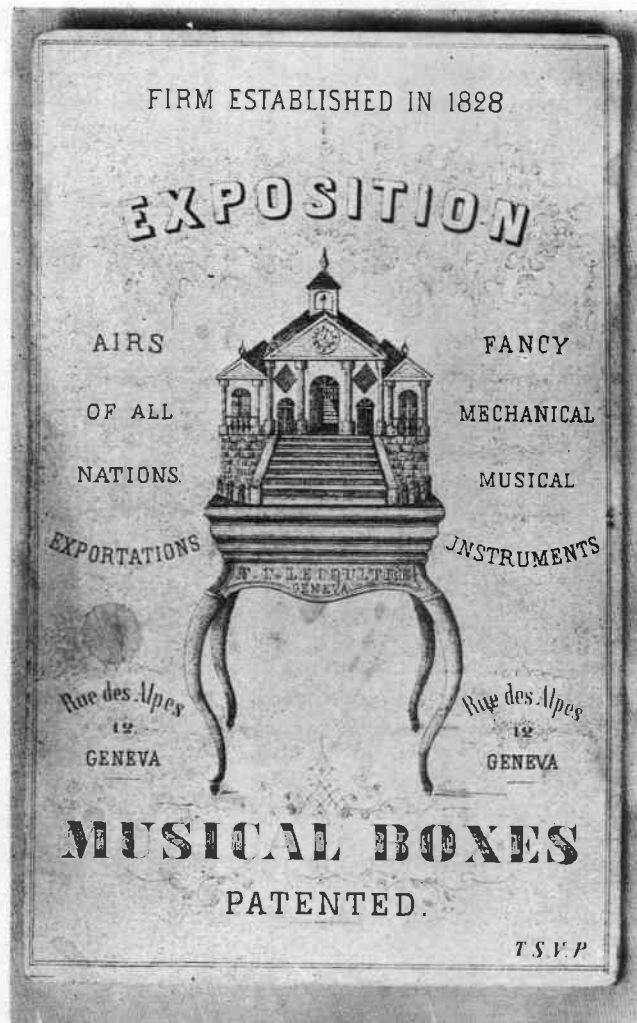
Unusual or, better perhaps, non-standard musical boxes arose out of one of three reasons. The first was the creation of a custom-made piece to special order such as, for example, the Shah's musical box pictured on page 127. The second was to create a masterpiece for an exhibition and in this category we have countless references to luxurious and extraordinarily-appointed pieces being made for the Great Exhibition, the Industrial Exhibition and the various Paris Ex-



positions. The third reason for the creation of a special piece would be as a commemorative piece as a gift or favour.

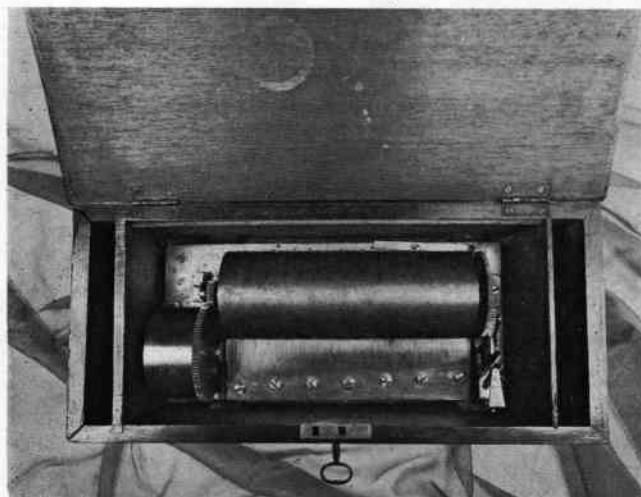
Here we have a most unusual piece in a case which is beautifully made with mitred corners. The integrity of the case is maintained by the provision of a winding-end divider of unusually thick wood dovetailed into the front and back. The entire case end beyond this lifts out to uncover winding square and controls.

The outside of the lid contains a mother-of-pearl tune-list itemising the four pieces played on this three-revolution movement. The first tune is the "Trio d'Elisabetha" (from *Regina d'Inghilterra* of



1815) by Rossini played on one full turn. The second is the "Overture to La Cenerentola" (sic) by Rossini (1817), again on one full turn. At this point, a pin on the end of the cylinder situated half way round the stop gully in the cylinder great wheel withdraws below the level of the gully as the snail change increases the distance between the cylinder and the wheel. The next two tunes thus take up half of one revolution allowing a stop between. The third tune is the "Air No 3 in Il Pirata" by Bellini (1827) and the fourth is the "Waltz in La Gazzra Ladra" by Rossini (also 1817).

The comb has 141 teeth, the extreme bass one being almost twice as wide as the adjacent ones.



Of particular interest is the Lecoultrre *carte de visite* preserved with the box, shown above close to actual size, back and front. The illustration of a church on a cabriole-legged stand is identical to a musical box which once passed through the hands of Graham Webb in the Portobello Road. At that time it was considered to be by Bremond. It finally passed into the Rhoose collection and is now in the Utrecht museum. This card may not be coeval with the box although both seem to date from the late 1850s: notice the reference to "nouveau systeme recharge." Francois Charles Lecoultrre died in 1871.

Is this an exhibition piece? It might well be — but it is certainly a box of rare quality. ●



ORGANETTES

Some 14-note examples

by Roger Booty

"THE Orchestral Organette is not a toy, but a large and powerful instrument, built exactly on the principle of church organs." To read that quotation from an advertisement of 1891 you might well imagine that the organ was large with many reeds. To be fair, though, the Orchestral Organette is the most musical of the fourteen-note instruments as it does have two reeds per note, but even this dubious quality means to some ears only that the organ can make twice the noise. Even with only fourteen notes, however, it is surprising how pleasant the effect can be when a simple song is played, rather than, for example, a march.

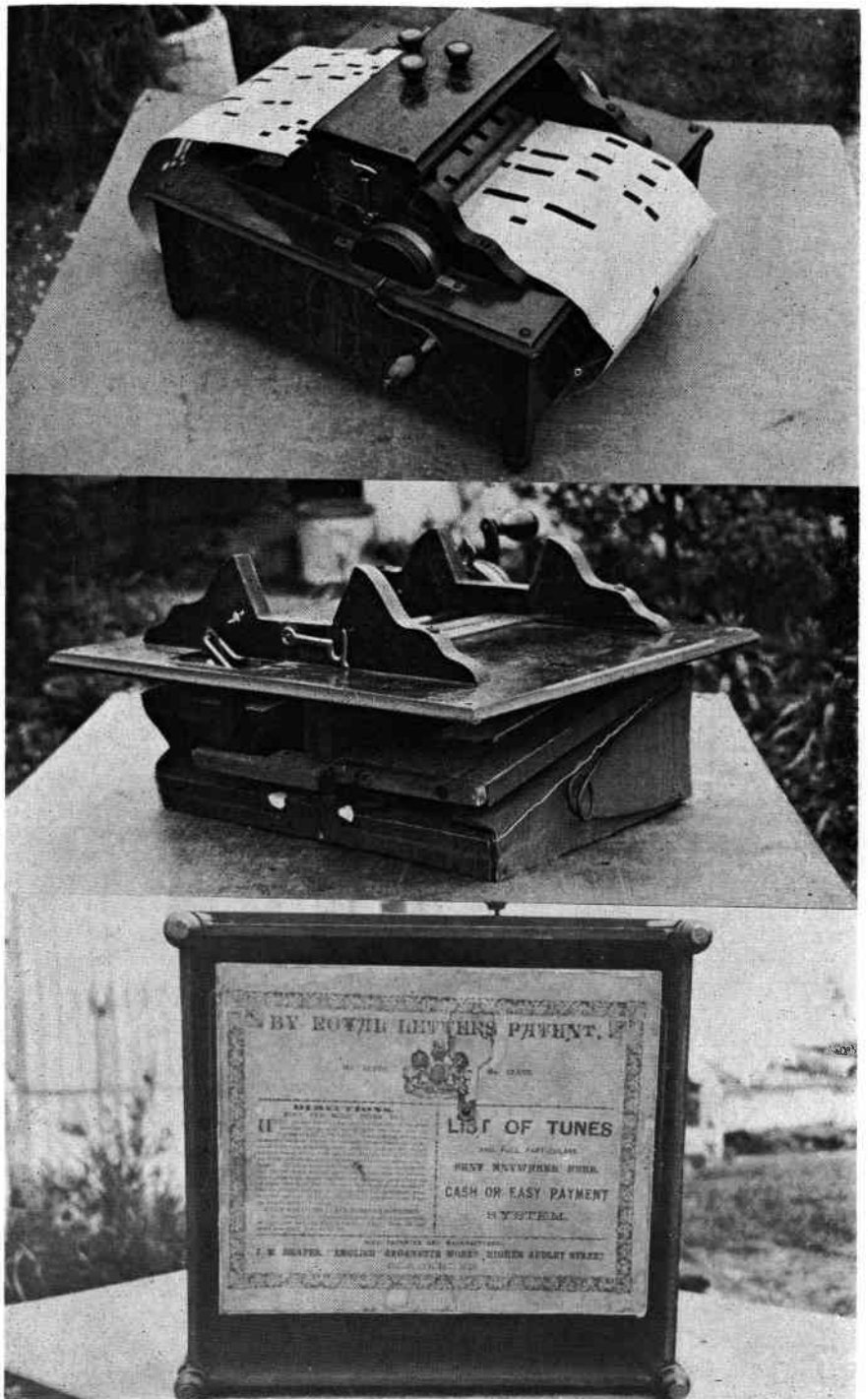
The "Little English Organette", the "Victoria", and the "Orchestral Organette" were all fourteen-note organs made by J M Draper of Blackburn in Lancashire. This firm, variously addressed as The "British" Organette & Music Manufacturing Co, Blackburn; J M Draper, "English" Organette Works, Higher Audley Street, Blackburn; or simply, J M Draper, Organette Works, Blackburn, was quite likely the most prolific of the British organette makers.

The "Little English" had one stop marked *Expression* with only one set of reeds. The "Victoria" had no stops and only fourteen reeds. And the "Orchestral" had three stops, *flute*, *vox-humana* and *expression*, with two sets of reeds. The single reed organs and the flute stop of the "Orchestral" are tuned:

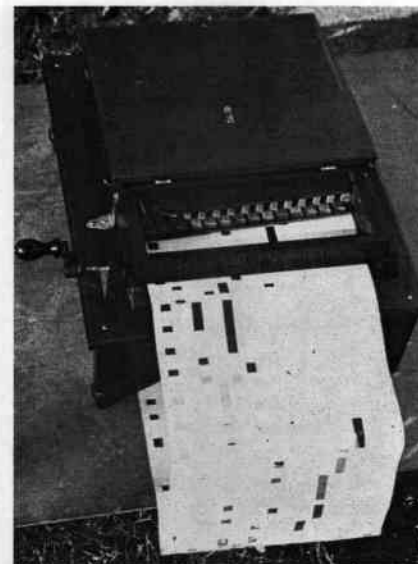
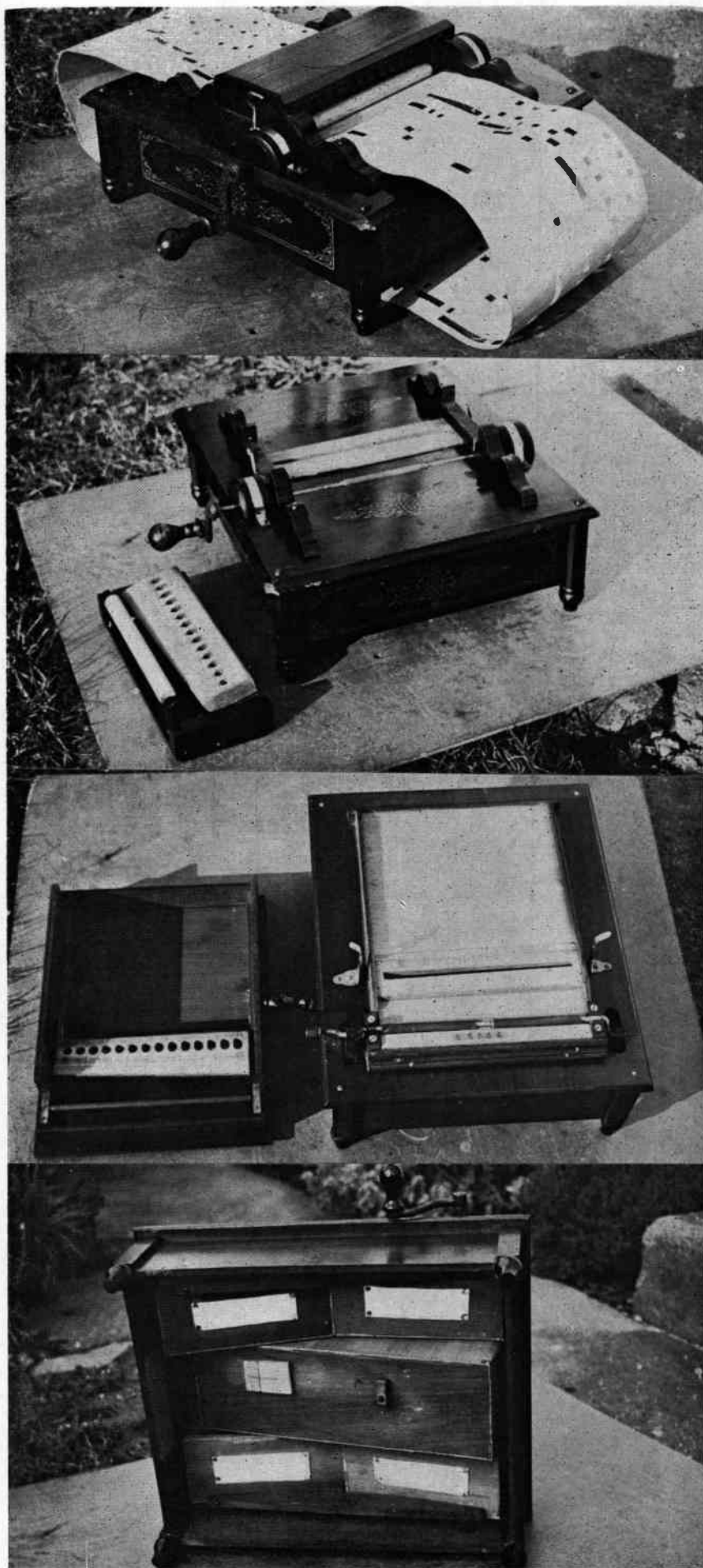
A B C# D E F# G G# A B C# D E F#

Unfortunately I have no note of the Vox-Humana scale but believe it from memory to be an octave higher. Each of these organs has only two exhausters which tend to give a kick to the handle when playing, but despite the small number of reeds and the small bellows quite a considerable volume can be produced.

The United States of America also produced fourteen-note instruments, the most well-known being the "Orguinettes". This neat instrument was made by the Mechanical Orguinettes Co, 831 Broadway, New York, which was later to become the giant Aeolian Com-



Top: J M Draper's 14-note *Orchestral Organette* with an endless band fitted and ready to play. In 1891 this style of instrument was advertised for sale as "a four-guinea organette for only 35/-". Centre: The bellows of the Orchestral Organette which are similar to those in the *Victoria* which are to the same design but slightly smaller. Above: The underside of the Orchestral Organette showing the sheet stuck to the bottom of the reservoir. The directions shown here include the following advice for fitting the music for playing: "Place the tune hand upwards—should the tune sound wrong, turn tune over, hand downwards (it is just possible we may print hand and name on wrong side of paper.)" The hand was, of course, a fist indicating, supposedly, the direction of play.



Top left: Draper's *Victoria*. Left: The *Victoria* with pressure bar and reed block removed showing the wooden roller next to the block which is sprung at each and presses the music against the rubber covered crank rod shaft. Lower left: The Mechanical *Orguinette*, also seen above which shows the reeds fitted into the front of the block. With the top removed the reed block and pressure roller are visible. The slot in the organ case passes directly to the reservoir and aligns with the openings below each reed in the block. Bottom left: The underside of the *Orguinette*. This model has been fitted with an internal reservoir spring: originally it would have had an external one.

pany. The music is interchangeable with Drapers but when played on the British instrument must be put in upside down as the bass notes are on opposite sides. The finish of the case is better than the British instruments and there are four exhausters which give a smoother turn to the handle. I have seen one of these organs carrying a label stating: "The National Mechanical *Orguinette* Patented everywhere. Sold by, The National Fine Art Association, Warehouses, Farringdon Rd, London EC." This name is overprinted on a display of crossed flags.

Q David Bowers' *Encyclopedia of Automatic Musical Instruments* illustrates an organette of this style with spools for the music fixed to the case ends. The instruments shown here all operate from the same style $7\frac{3}{4}$ in wide, thick paper, endless bands or strips.

My thanks to the three owners of the organettes shown here for allowing me to borrow them for photographing, etc. ●

All pictures by the author.

The Shah's Musical Box

by Robert P Atkinson

IT IS well known that from around the middle of the last century until the opening years of the present one, Persia was a particularly rich market for musical box makers. From the time of the foundation in 1858 of the *Compagnie Neuchâteloise d'Exportation* at Locle, this market was one actively fostered. Chapuis relates how a young watchmaker from Neuchâtel, Alexis Reymond, was installed in Teheran to try to expand trade. Not until he realised that the only way Swiss musical boxes would sell in these parts would be if they played Persian music did trade start to blossom. In March of 1859, the first order for 23 musical boxes was placed. Because of the Persian

love of grandeur and musical embellishment in the form of drum, bells and castanet, the development of this style of musical box owes a good deal to the joint foreign influences exerted by Great Britain (Switzerland's then largest market) and Persia. But it was not until later on in the century that one particular maker was to distinguish himself by the creation of some very special pieces exclusively for Persia and particularly for the Shah. Several years ago, Robert P Atkinson of Kendal had the opportunity of visiting the one-time Royal Palace Golastan where he found not only the Shah's monster musical box but in addition a unique automaton clock.

maker to His Majesty, Horseferry Road, Westminster, 1780".

The clock was not in working order and we could only surmise that the cabinet has a pinned barrel with tunes played on nested bells at the hour. The British Museum has no record of this clock and I would be most interested to hear from any of our horological members of any book or papers describing it. The presentation is magnificent and it is really extraordinary that this clock has remained, apparently, unrecorded for so long.

My photographs were not taken under ideal conditions but are probably the only ones our members may have the chance of seeing.

HAVING seen from John Clark's book that many of the larger musical boxes were made for export to Persia and India, and being in Teheran on business, I made some enquiries with the result that I learned that there was "something" at the Royal Palace Golastan. This was a one-time royal residence of the Shah and now something of a museum which was opened on special days.

I found that one of the opening days was that particular day and so, in the company of a Japanese electrical engineer, I visited the palace.

Quickly it was established that the musical box was situated on the ground floor, not far from the entrance. On explaining my interest to an attendant, he informed us that the musical box was locked. However, we were not to be frustrated and stayed by the box until several more people arrived on the scene. Presently another attendant appeared with the keys and surveyed the scene. Apparently he approved of what he saw but it was soon obvious that the musical box would not be opened without some additional inducement which was soon forthcoming.

An awesome sight

The musical box was opened and we stood back with awe. It looked brand new! One or two tunes were played but, to us at least, they were quite unrecognisable.

I am afraid that I was unable to secure much in the way of tech-

nical details but I did manage to count 40 organ keys in the centre of the box. There was also a drum, bells, castanet and a garden scene with dancing figures. There were 24 interchangeable cylinders, each playing six airs, stored in the cabinet below which was again locked.

The box is wound with an external detachable handle. The case is in walnut with two clocks let into the front, one showing Teheran time and the other Greenwich.

At that time I did not know the maker of this piece but have since found out from Switzerland that it is the work of Gueissaz Freres.

Peacock clock

It was in another room that we found the second interesting item—the Peacock Clock. This stands in front of a window and is very difficult to photograph. The clock is contained in an elaborate glass cabinet with moulded brass framework with finials and curved legs in the form of birds or animals.

The clock itself is encased in a moulded brass cabinet surmounted by a peacock which has a segmented tail capable of being opened, closed and laid down.

Behind the peacock is a replica of the Tower of Babel on a rocky plinth. At the back of the clock cabinet is a deeply engraved plaque, in script form, stating:

"This exquisite mechanism was made by Thomas Bryant, Clock-

Postscript

ROBERT ATKINSON'S story and pictures are the more interesting first because they are probably the only colour illustrations to come into Western print, and secondly because with the political turmoil which has raged in that country, these pieces may no longer be accessible.

But there is another, and much deeper story behind the musical box which involves the political relationship between Persia and Britain in the closing years of the last century.

Initially, one must refer to Chapuis *Histoire de la Boîte à Musique* where, on page 275, we find illustrations of this box, on page 277 transcriptions of Persian tunes made available to Gueissaz and, on page 278, a description outlining the circumstances behind the arrival of this box in the Royal Palace. We learn that Gueissaz & Fils of L'Auberson, founded in 1848, had been established as representing the Swiss industry in Teheran since 1890.

In April of 1896, the special envoy to the Shah of Persia, one Mirza Riza Khan, who was at that time living in Paris, ordered from Gueissaz a de luxe musical box for the Shah's principal palace. The specification, still in existence, called for 24 cylinders each of six tunes divided between *Avaz* (the Persian word for popular or secular music) and *Tesnifs* (religious music). The envoy went on to demand that nine cylinders should



Above : the fine and tasteful proportions of the Shah of Persia's monster musical box can be seen in this general view. The rectangular front panel to the box is a replacement for the original richly carved and pierced panel which was probably provided to let out the sound of the organ. Something of the inside of the box can be seen from the view below left. Below right is the Peacock Clock in its glass case. All three colour pictures were taken by Robert P Atkinson.



consist exclusively of European national music and eight other cylinders were to be devoted to classical extracts.

The music was to be played automatically on the hour as governed by the clock, and the box was to contain various Persian inscriptions.

The construction of this box was therefore likely to be a protracted task and Chapuis tells us that it was not completed until 1900 and was delivered to Teheran after exhibition at the Paris Exhibition of 1900. The price of the box was 6,400 francs, finally paid in December of 1901.

But there is another side to the story. The box had originally been ordered by the envoy for the Shah Nássir-ed-dín. The date of the order was April, 1896. On May 1, while worshipping at a shrine a few miles outside Teheran, in preparation for entering his fiftieth year of reign, then just five days away, the Shah was assassinated by a tradesman called Mirza Reza who had joined the growing ranks of revolutionaries and anarchists who followed the teachings of the so-

called Afghan sheikh, Kemál-ed-dín.

The Shah's son, Muzaffar-ed-dín, then 43 years of age, was immediately enthroned—and two months later Reza went to the gallows.

This was not the only problem Persia had. An earlier administration had systematically created coinage in excess of economic use by the poorer classes. This resulted in certain staple foods, in particular meat, being beyond the resources of the less fortunate. The new Shah was faced with the task of trying to put things to rights and the subsequent withdrawal of the unpopular coinage was not achieved without severe costs to the government.

But there was also a strong and growing anti-British feeling and the British minister to Persia, Sir Mortimer Durand (who possessed powers well beyond those which a latter-day ambassador might be allowed to possess) insisted that the leaders be deposed. It must be remembered that at this time, although it was not part of the British Empire, Britain had a strong hold on the activities of

government in the country, largely resulting from the war between the two countries in 1856-57. And when a British inspector of the telephone line from Jask eastwards was murdered, relations between the two countries became most strained. Indeed, the apparent imminent bankruptcy of the Persian government was, ironically, blamed on the British even though a major loan for saving the situation was floated in London. But it was a Russian loan in 1900 which clinched the return of solvency and trade with Persia subsequently revived.

Gueissaz's fabulous musical box was thus ordered by the ambassador of one Shah and in fact delivered to another—his son—more than four years later. In the interim, the makers may well have wondered whether they would ever get paid for the job!

As for the Peacock Clock, there are some mysteries here, too. First of all, did Thomas Bryant build it "on spec" and succeed in selling it to the Shah, or was it ordered specifically by the Shah's vizirs

continued on page 146

World's smallest piano roll

THE Orchestrelle Company in London hit upon a novel way of promoting its Metrostyle tempo-indicating Pianolas and their rolls. It produced the tiny

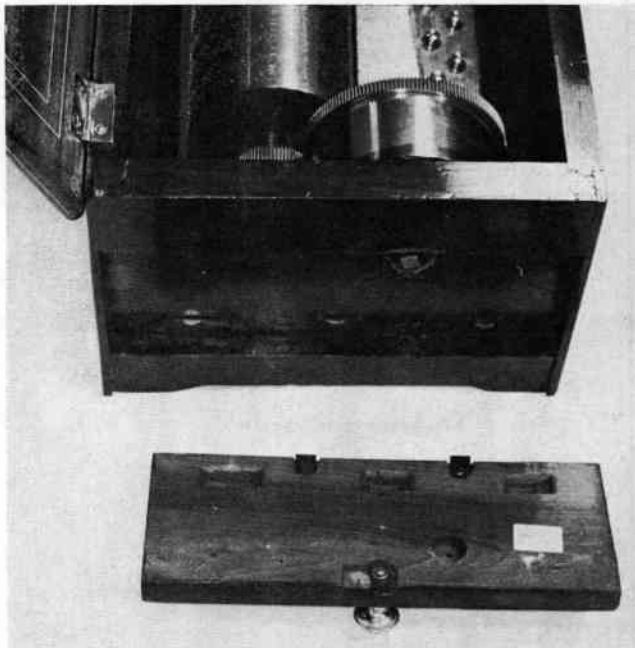
music roll seen here. Compared in one picture with a normal 88-note roll, it was a mere 3½in wide and about 28in long complete with miniature label, spool, tag and box. As can be seen, this is punched with a small portion of a Paderewski performance of a Chopin Nocturne. This relic belongs to Anthony Bullock of Stroud, Gloucestershire, who says it belonged to his grandmother who, in 1920, was given "the best Pianola on the market" as a wedding present. This little roll was used to prop open the piano lid!



METERT & LANGDORFF



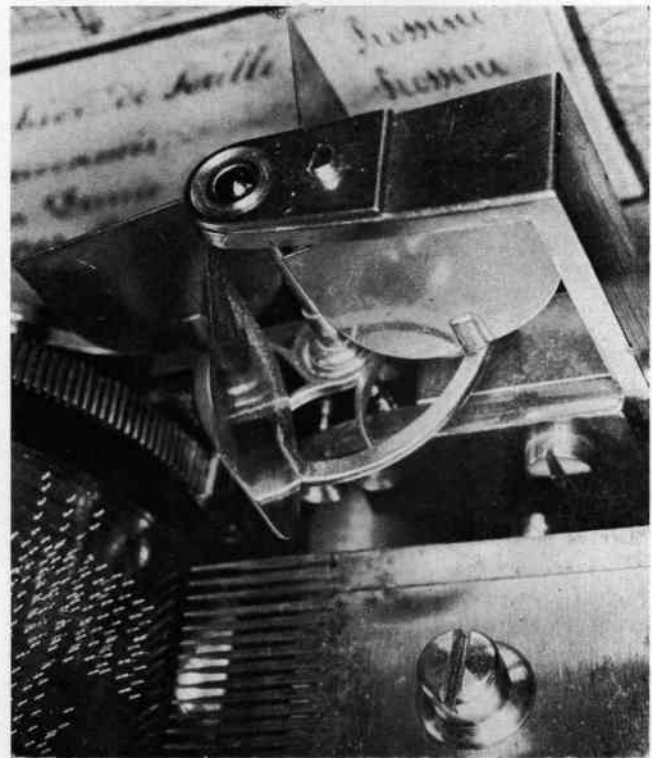
IN THE museum at Utrecht there stands this outstanding cylinder musical box bearing the trade label of Metert & Langdorff. Suzanne Maurer identifies this partnership between Isaac Henri Metert and David Langdorff as having been formed by 1844 and surviving until its dissolution of September 29, 1852. They exhibited at the 1851 Great Exhibition and received an award.



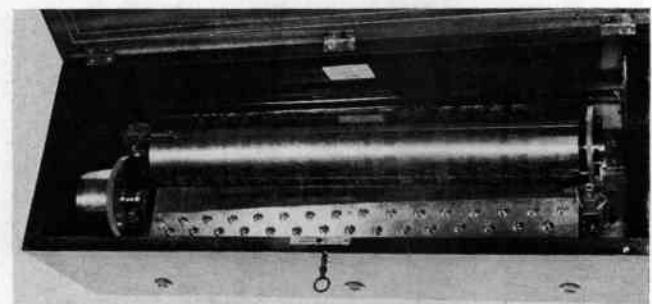
The mammoth four-overture box seen here is a full mandoline style and the massive comb has 301 teeth. Rigidity to the bedplate is achieved through three comb dowels and no fewer than 36 screws in staggered rows, while the bedplate is secured to the case with six screw-bolts. Notice how the extreme treble three teeth are an addition: this might be original due to the inability to secure steel sufficiently long, or it may be a repair. The governor fan has four wings.



To ensure case rigidity, the end flap is of the Humbert type with a narrow removable door to give key and controls access. The unusual positioning of the tunesheet, pinned to the inner face of the key-compartment divider, is original.



A striking piece to observe with its large-diameter cylinder, it is nevertheless a softly-spoken box demonstrating so clearly its superb quality. This particular Metert, by the way, was the illegitimate son of a calico worker called Gottlieb Ast — Metert was his mother's name. He died at Lancy, Geneva, on June 3, 1855.



UNUSUAL & EYE-CATCHING

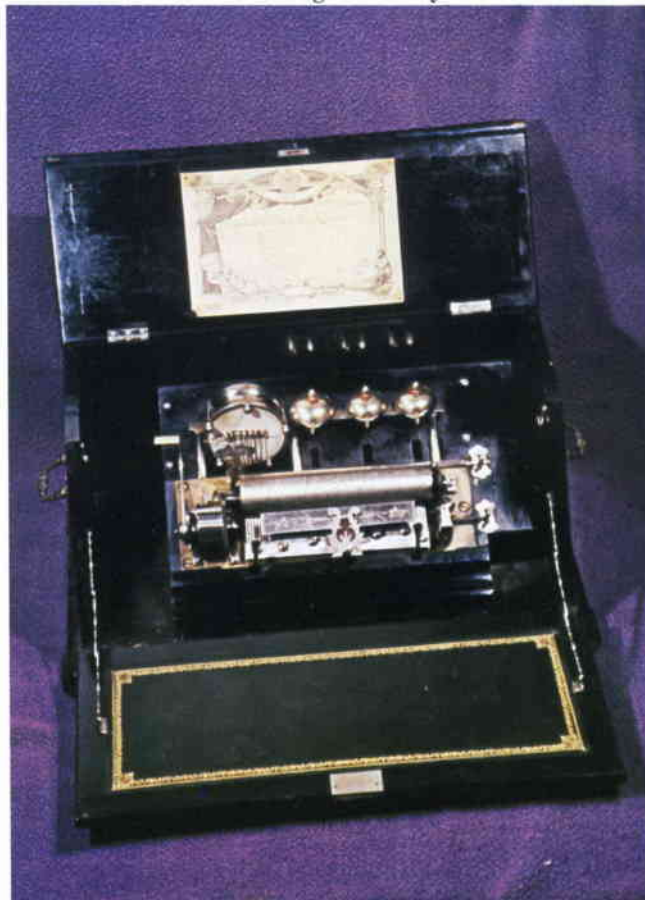


Troll's writer's companion

THIS drop-front musical writing case is something of a rarity and very few examples appear to have been made. The style appears to have been devised by Bremond and Greiner and this example bears the tune sheet of Samuel Troll who succeeded the Bremond business.

The front flap with its inset tooled green leather serves as a writing desk and there is space for writing impedimenta. The angled musical movement with its three bells and drum is a cross between the buffet style and the normal type of musical box. The piece is 23in wide and the cylinder is 9ins long playing eight airs.

Altogether an unusual and impressive piece, even if only of mediocre musical ability, this piece was sold at Christies South Kensington last year.



Pyke's musical secretary

An unusual format for a barrel organ, this secretary contains an instrument made by George Pyke of London, "facing Bedford Row". It is dated 1772 and is complete with two barrels. The organ has five stops — diapason, flute, principal, twelfth and fifteenth. Thirty-two keys operate a total of 160 pipes, 64 of wood and 96 of metal.

Similar in characteristics to an organ by Pyke in the Editor's collection, one of the barrels plays 12 tunes — a mixture of hymns and secular music — while the second is spirally pinned and plays six airs including Fisher's Minuet.

The organ stands 95ins high and is the property of member R Ison. It will be the subject of a detailed article in a forthcoming issue of *The Music Box*. ●

Falls keine Ersatzstücke für fehlende Nummern gewünscht werden, muss dies besonders bei der Bestellung angegeben werden, sonst komplettieren wir nach eigener Wahl.

LISTE
der
vorrätigen Musikstücke
für die
Symphonions
No. 28, 28s.



Bei Bestellung genügt
Angabe der Nummer.

Neue Noten sind in Vorbereitung.

No. 28: 40 Töne.
No. 28s: 40 Töne.

No. 28. Grösse: 17 × 17 × 9 cm. — No. 28s. Grösse: 20 × 17 × 12 cm.

No.	Titel.	Componist.	No.	Titel.	Componist.
5001	Tyrolienne a. d. Oper: „Die Tochter des Regiments“	G. Donizetti.	5080	Kadetten-Marsch (Marche des Volontaires)	Ol. Métra.
5002	Ständchen (Serenade)	Jos. Haydn.	5081	Pas redoublé aus der Oper: „Die Favoritin“	G. Donizetti.
5003	In einem kühlen Grunde. Volkslied	Fr. Silcher.	5082	„Stille Nacht, heilige Nacht.“ Weihnachtslied.	Volksweise.
5004	Ach, Mädchen, nur einen Blick	Volkslied.	5083	„O du fröhliche, o du selige.“ Weihnachtslied	Sicilianisch.
5005	Maritana-Walzer aus der Operette: „Don César“	R. Dellinger.	5084	„O Tannenbaum, o Tannenbaum, wie grün sind deine Blätter“	Volkslied.
5006	My Sweetheart. Walzer	Charles D'Albert.	5085	Heil dir im Siegerkranz. National-Hymne	Henry Carey.
5007	Die blauen Blumen Schottlands. Volkslied	J. Jordan.	5086	Stephanie-Gavotte	Alph. Czibulka
5008	Prinz Eugen, der edle Ritter. Volkslied	C. Löwe.	5087	„O du himmelblauer See,“ aus der Oper: „Das verwunschene Schloss“	C. Millöcker.
5009	Seht den Sieger ruhmgekrönt, aus dem Oratorium: „Judas Maccabäus“	G. F. Händel.	5088	„Letzte Rose“, aus der Oper: „Martha“	F. v. Flotow.
5010	Die erste Liebe. Gavotte	Jos. Labitzky.	5089	Die Glocken von Corneville. Walzer	Ol. Métra.
5011	My Queen. Meine Königin. Walzer	C. Coote jr.	5090	Boccaccio-Walzer	Joh. Strauss.
5012	Jägerchor aus der Oper: „Der Freischütz“	C. M. v. Weber.	5091	Die Loreley. Volkslied	Fr. Silcher.
5013	Santa Lucia. Neapolitanisches Volkslied	Volksweise.	5092	„Gott erhalte Franz den Kaiser.“ Oesterreichische Nationalhymne	J. Haydn.
5014	Ach bleib mit deiner Gnade. Choral	Hermann Finck.	5093	Lang, Lang ist's her. Englischcs Volkslied	I. H. Bayly.
5015	Gabriella de la Perina. Mazurka	Tedesco.	5094	Tyrolienne aus der Oper: „Wilhelm Tell“	G. Rossini.
5016	Wenn die Hoffnung nicht wär'	Volkslied.	5095	Home, sweet home. Englischcs Volkslied	H. C. Bishop.
5017	So leb' denn wohl, du stilles Haus	Wenzel Müller.	5096	„Morgenroth, leuchtet mir zum frühen Tod.“ Soldatenlied	Volksweise.
5018	Schiffsjungen-Marsch aus der Operette: „Der Vice-admiral“	C. Millöcker.	5097	„Du, du, liegst mir im Herzen.“ Volkslied	Pax.
5019	Brautchor aus der Oper: „Lohengrin“	Rich. Wagner.	5098	„Du liebes Aug', du lieber Stern.“ Lied	Fr. Reichardt.
5020	Der erste Kuss. Walzer	Geo. Lamothe.	5099	Zieht im Herbst die Lerche fort. Lied	W. Heiser.
5021	Britannien, roth, weiss, blau	Belveil.	5100	Gaudeamus igitur. Studentenlied	Volksweise.
5022	Walzer aus der Oper: „Der Mikado“	Arth. Sullivan.	5101	See-Saw. (Wipp-Wapp.) Englischer Schunkelwalzer	A. G. Crowe.
5023	„Seht dort auf jenen Höhn,“ aus der Oper: „Fra Diavolo“	D. F. E. Auber.	5102	Sweet by and by. Englischer Choral	J. F. Webster.
5024		C. Faust.	5103	In the glooming. Im Zwiellicht. Englische Ballade	Harrison.
5025	Der Wilderer. Galopp	J. Offenbach.	5104	Himno del Ciudadano Riego (1820). Spanische National-Hymne	Volksweise.
5026	Tyrolienne aus der Operette: „Pariser Leben“	D. F. E. Auber.	5105	La Madrilena de la Pepita. Spanischer Tanz	L. Yradier.
5027	Motiv aus der Ouverture zur Oper: „Die Stumme von Portici“	Jul. Ascher.	5106	La Paloma. (Die Taube.) Mexikanisches Lied	
5028	Der Regimentstompeter. Polka	Juliano.			
5029	Windsor. Schottisch				

No.	Titel.	Componist.	No.	Titel.	Componist.
5057	Finale aus der Operette: „Herz und Hand“ . .	Ch. Lecocq.	5106	Das liegt bei uns im Blut. Polka	C. M. Ziehrer.
5058	Lobet den Herrn. Choral	Volkswaise.	5107	Der erste Liebestraum. Polka-Mazurka	R. Dellinger.
5059	Wien Nederlandsch Bloed in de aders vloeit. Holländ. National-Hymne	Holländ. Volkslied.	5108	Irma-Walzer aus der Operette: „Der Grossmogul“	O. Fétas.
5060	Wilhelmus van Nassauwen	Holländ. Volkslied.	5109	Ein Sommerabend. Walzer	E. Waldteufel.
5061	„Nur für Natur.“ Walzer a. d. Operette: „Der lustige Krieg“	Joh. Strauss.	5110	Ständchen aus der Operette: „Boccaccio“	Fr. v. Suppé.
5062	Liebesbrief. Polka	C. M. Ziehrer.	5111	Husarenritt. Salonstück	F. Spindler.
5063	Die Woge. Walzer	Ol. Métra.	5112	Heimliche Liebe. Gavotte	Joh. Resch.
5064	Teufels-Marsch a. d. Optte: „Der Teufel auf Erden“	Fr. v. Suppé.	5113	Donna Juanita. Walzer	E. Strauss.
5065	Die schöne Polin. Mazurka a. d. Operette: „Der Bettelstudent“	C. Millöcker.	5114	Dorfschwalben aus Oberösterreich. Walzer	Jos. Strauss.
5066	Marsch aus der Operette: „Boccaccio“	Fr. v. Suppé.	5115	Sängerlust. Polka	Joh. Strauss.
5067	An der schönen blauen Donau. Walzer	Joh. Strauss.	5116	Ach wie herrlich ist die Liebe. Walzer aus der Operette: „Der Botschafter“	E. Kremser.
5068	Polka aus der Oper: „Carmen“	Georges Bizet.	5117	Marsch aus der Operette: „Gasparone“	C. Millöcker.
5069	Du und Du! Walzer aus der Operette: „Die Fledermaus“	Joh. Strauss.	5118	Marsch aus der Operette: „Der Vagabond“	C. Zeller.
5070	Für's Vaterland! Marsch aus der Operette: „Der Bettelstudent“	C. Millöcker.	5119	Laura-Walzer aus der Operette: „Der Bettelstudent“	C. Millöcker.
5071	Blumen-Polka. (Lisett, ach wie nett)	C. M. Ziehrer.	5120	Auf Hieb und Stich, a. d. Operette: „Der Hofnarr“	A. Müller.
5072	Carlotta-Walzer aus der Operette: „Gasparone“	C. Millöcker.	5121	Feuerwehr-Galopp a. d. Ballet: „Flick und Flock“	P. Hertel.
5073	Leichte Kavallerie. Galopp	Cl. Richter.	5122	La Mascotte. Walzer	Ol. Métra.
5074	Wiener Blut. Walzer	Joh. Strauss.	5123	Traum-Walzer a. d. Operette: „Der Feldprediger“	C. Millöcker.
5075	Violetta-Polka a. d. Operette: „Der lustige Krieg“	„	5124	Krönungsmarsch aus der Oper: „Der Prophet“	G. Meyerbeer.
5076	Geschichten aus dem Wiener Wald. Walzer	„	5125	Walzer aus der Oper: „Margarethe“	Charles Gounod.
5077	Rosen aus dem Süden. Walzer aus der Operette: „Das Spitzentuch der Königin“	M. I. Glinka.	5126	Excelsior. Mazurka	R. Marengo.
5078	Жизнь за Царя. Das Leben für den Czar	Preloff.	5127	Drum wenn ein Herz Du hast gefunden. Walzer-Rondo	F. Gumbert.
5079	По улице мостовой. Auf gepflasterter Strasse. Rus- sisches Tanzlied	Russisches Lied.	5128	Air de Louis XIII. Gavotte	H. Ghys.
5080	Ахъ въ сѣни, мой сѣни	M. I. Glinka.	5129	Mein Freund Lindemann. Polka	G. Ludwig.
5081	Камаринская. Russischer Fastentanz	K. Granna.	5130	Heinzelmannchen. Salonstück	R. Eilenberg.
5082	Спрѣлокъ. Der Schütze. Russische Quadrille in 6 Abtheilungen (6 Scheiben)	M. I. Glinka.	5131	Herzliebchen mein unter'm Rebendach	A. Conradi.
5083	Славъ сіа, нажъ русскій царъ. Russ. Volkslied	Russisch. Volkslied.	5132	Die Spieldose. Salonstück	Wade.
5084	Вотъ на пуфѣ. Hier auf dem Weg	Volkswaise.	5133	Radetzky-Marsch	J. Strauss.
5085	Резеда. Russische Mazurka	Chueca y Valverde.	5134	„Behüt' dich Gott, es wär' so schön gewesen,“ aus der Oper: „Der Trompeter von Säckingen“	V. E. Nessler.
5086	Valse del Caballero di Gracia aus „La gran via“	„	5135	Kornblumen. Deutsches Kaiserlied	Gust. Steffens.
5087	Ecosaise del Eliseo, Madrilena aus „La gran via“	„	5136	Nun danket alle Gott. Choral	Mart. Rinkhardt.
5088	Coro y Mazurka de los Marineritos aus „La gran via“	„	5137	Am grünen Strand der Spree. Walzer	A. Conradi.
5089	Polka de los Calles aus „La gran via“	„	5138	Donauwellen. Walzer	I. Ivanovici.
5090	Jota de los Ratas aus „La gran via“	„	5139	Walzer a. d. Operette: „Die Jungfrau von Belleville“	C. Millöcker.
5091	Pasa Calle aus „Cadiz“	„	5140	Morgenblätter. Walzer	J. Strauss.
5092	Polka de los Ingleses y Damiseles aus „Cadiz“	„	5141	Bitte schön. Polka	G. Steffens.
5093	Paso doble: „Cadiz“	„	5142	Weingeister. Walzer	Friedrich der Grosse.
5094	La Estudiantina. Walzer	E. Waldteufel.	5143	Torgauer Marsch	Fr. W. Voigt.
5095	El Barberillo de Lavapies. Spanischer Tanz	Volkswaise.	5144	Hohenfriedberger Marsch	Leop. Fürst v. Dessau
5096	Jota Aragoneza. Spanischer Tanz	„	5145	Pariser Einzugsmarsch	J. Strauss.
5097	Rosa y Maria. Habanera „	„	5146	Dessauer Marsch	„
5098	Jota Zaragozana. „	„	5147	Schatzwalzer aus der Operette: „Der Zigeunerbaron“	Lefébure-Wély.
5099	Ecos de Cuba Maria. Habanera „	„	5148	„Die Wahrsagerin“, Mazurka aus derselben Operette	C. Millöcker.
5100	Ay Chiquita. Spanisches Lied	„	5149	Frisch in's Feld, Marsch aus der Operette: „Der lustige Krieg“	R. Eilenberg.
5101	Portugiesische National-Hymne	Dom Pedro I.	5150	Klosterglocken. Nocturno	A. Arditi.
5102	„Geh'n wir in den Garten“. Trio a. d. Operette: „Der Viceadmiral“	C. Millöcker.	5151	Freicorps-Marsch a. d. Operette: „Der Feldprediger“	Peter.
5103	Marsch aus der Operette: „Don César“	R. Dellinger.	5152	Blau Veilchen. Mazurka	D. Godfrey.
5104	Kosakenritt. Galopp aus der Operette: „Der Feld- prediger“	C. Millöcker.	5153	Il Bacio. Der Kuss. Walzer	Hch. Pfeil.
5105	Die alte Tante. Marsch	M. Peuschel.	5154	Der kreuzfödele Kupferschmied. Marschtrio	A. Lumbye.
			5155	Was man aus Liebe thut. The guard's Waltz. Walzer	C. Faust.
			5156	Still ruht der See. Lied	J. Strauss.
			5157	Champagner-Galopp	G. Verdi.
			5158	Therese-Walzer	
			5159	Frauenherz. Polka-Mazurka	
			5160	Chor aus der Oper: „Der Troubadour“	

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5161	Der Carneval von Venedig	N. Paganini.	5207	Mexicanische National-Hymne	Volkswaise.
5162	Angot-Polka	Ed. Strauss.	5208	La media noche. Die halbe Nacht. Mexican. Lied	"
5163	„Blümeleintraut“. Romanze a. d. Oper: „Margarethe“	Ch. Gounod.	5209	Te amo. Dich liebe ich. Mexicanisches Lied . .	"
5164	„Mag der Himmel Euch vergeben,“ aus der Oper:		5210	I think of thee. Dein gedenk' ich. Mexican. Lied	"
	„Martha“	F. v. Flotow.	5211	Mandolina-Serenade. Mexicanisches Lied . . .	"
5165	„Als ich noch Prinz war von Arkadien,“ aus der		5212	Maria. Mazurka. „ „	"
	Operette: „Orpheus in der Unterwelt“ . . .	J. Offenbach.	5213	Hornas melancolia. „ „	"
5166	Chor der Friedensboten, aus der Oper: „Rienzi“ .	Rich. Wagner.	5214	La Golondrina. „ „	"
5167	Wenn die Schwalben heimwärts zieh'n. Lied . .	Frz. Abt.	5215	Der Kuss. Gavotte	E. Köhler.
5168	Miserere aus der Oper: „Der Troubadour“ . . .	G. Verdi.	5216	Verlorenes Glück. Walzer	Jul. Gerchen.
5169	„In diesen heil'gen Hallen“. Arie aus der Oper:		5217	Schumi-Maritza. Bulgarischer Marsch	Marecek.
	„Die Zauberflöte“	W. A. Mozart.	5218	Zwirn-Polka	B. F. Keyll.
5170	Plappermäulchen. Mazurka	F. Behr.	5219	Der lustige Student. Marsch	Ph. Fahrbach.
5171	„Auch ich war ein Jüngling mit lockigem Haar“,		5220	Kamerun-Polka	D. Nicolajeff.
	Arie aus der Oper: „Der Waffenschmied“ . .	A. Lortzing.	5221	Gigerl-Marsch	J. F. Wagner.
5172	„Bei Männern, welche Liebe fühlen“ Arie aus		5222	Wenn die Schwalben wieder kommen. Walzer .	Jul. Stern.
	der Oper: „Die Zauberflöte“	W. A. Mozart.	5223	Gebet nach dem Zapfenstreich. „Ich bete an die	
5173	„Bald prangt, den Morgen zu verkünden“. Arie			Macht der Liebe“	Dem. Bortniansky.
	derselben Oper	F. v. Flotow.	5224	Zöke, kis lany csitt csitt. Ungar. Melodie . . .	Volkswaise.
5174	Chor aus der Oper: „Martha“		5225	Kitökött a biró laba. „ „	"
5175	Das einsame Röslein: „Es liegt ein Weiler fern	Ed. Hermes.	5226	Hej! gimbolom, gimbolom. „ „	"
	im Grund“. Lied		5227	Cimbalmos. Czardas, Lassu 1	"
5176	„Wir winden dir den Jungfernkranz“, Chor aus		5228	friss 2	"
	der Oper: „Freischütz“	C. M. v. Weber.	5229	Hunyadi Laszlo indulo. Ungarischer Marsch . .	"
5177	„Ach so fromm, ach so traut“. Arie aus der Oper:		5230	Ob Aeugein sind blau, oder braun Walzer . . .	R. Förster.
	„Martha“	F. v. Flotow.	5231	Edelweiss. Lied	M. Peuschel.
5178	„Ach welche Lust, Soldat zu sein“. Arie aus der		5232	Der letzte Walzer eines Wahnsinnigen	unbekannt.
	Oper: „Die weisse Dame“	A. Boieldieu.	5233	Zwei Seelen, ein Gedanke. Walzer	R. Förster.
5179	Loreley-Rheinklänge. Walzer	J. Strauss.	5234	Walzer-Königin. Walzer	
5180	Annen-Polka		5235	Walzer aus der Oper: „Der Freischütz“	C. M. v. Weber.
5181	Strömt herbei, ihr Völkerschaaen. Rheinlied . .	I. Peters.	5236	„Wenn ich mich nach der Heimath sehn“. Lied aus	
5182	Motiv aus der Ouverture zu der Oper: „Die lustigen			dem Singspiel: „Die Zillerthaler“	F. Nesmüller.
	Weiber von Windsor“	O. Nicolai.	5237	„Aennchen von Tharau ist's, die mir gefällt“ . .	Fr. Silcher.
5183	Nationallied aus der Transvaal-Republik	Volkswaise.	5238	„Sind wir vereint zur guten Stunde“	Hanitzsch.
5184	„Es ist bestimmt in Gottes Rath“	F. Mendelssohn-B.	5239	Berliner Kreuz-Polka	R. Daase.
5185	Rosen-Walzer	C. Zeller.	5240	„Hoch vom Dachstein an, wo der Aar noch haust.“	
5186	Im Mondschein. Walzer aus der Operette: „Der			Volkslied	L. C. Seydler.
	Doppelgänger“	Zamara.	5241	„Die Würzburger ha'n a schönes Geläut“	Volkswaise.
5187	Schlummerlied	Brenner.	5242	„O alte Burschenherrlichkeit.“ Studentenlied . .	
5188	Triumphmarsch aus der Oper: „Aida“	G. Verdi.	5243	Rundt paa Gulvet	E. F. Koefoed.
5189	En revenant de la revue. Boulanger-Marsch . .	L. C. Desormes.	5244	Finnland. Reitermarsch aus dem 30jährigen Kriege	Armeemarsch.
5190	Husaren-Polka. Polka-française aus der Operette:		5245	Die Czarina. Mazurka	Louis Canne.
	„Der Zigeunerbaron“	Joh. Strauss.	5246	„Morgen muss ich fort von hier.“ Volkslied . .	Fr. Silcher.
5191	Ja, das Alles auf Ehr', Walzer aus derselben Operette		5247	„D'runten im Unterland, da ist's halt fein“ . . .	Volkslied.
5192	Battuta. Rumänisches Lied	Volkswaise.	5248	„Freiheit, die ich meine“	M. v. Schenkendorf.
5193	Ca la Breaza. Rumänisches Lied		5249	„Wenn der Schnee von der Alma geht“	Volkslied.
5194	Suspinul. Rumänischer Walzer	I. Ivanovici.	5250	„Mit dem Pfeil, dem Bogen“	B. A. Weber.
5195	Sinfä.		5251	„Ein Sträusschen am Hute, den Stab in der Hand.“	Conr. Rotter.
5196	Le Chomo.		5252	„Guter Mond, du gehst so stille“	Volkslied.
5197	Le Lyum.		5253	„Vom hoh'n Olymp herab“. Studentenlied . . .	H. C. Schnorr.
5198	Every.		5254	Ö Susanne! Amerikanische Melodie	Christy.
5199	Shanghai Monday. } Chinesisch	Volkswaise.	5255	Brüderlein fein, aus der Oper: „Der Bauer als	
5200	Le timpan.			Millionär“	Drechsler.
5201	She pah moh.		5256	„Hinaus in die Ferne.“ Marsch	N. Methfessel.
5202	Chum Chulin.		5257	Haidenröschen. Lied	H. Werner.
5203	Wien bleibt Wien. Marsch	Jos. Schrammel.	5258	Vom Fels zum Meer. Lied	Neithard.
5204	O du schöne Adelleid. Walzer	C. Mannusch.	5259	„Von meinem Bergli muss i scheiden“	Schweizer Lied.
5205	Wie süss. Walzer	R. Förster.	5260	Wenn Frühlingstage neu beleben. Ma Normandie	F. Bérat.
5206	Schwiegermama-Marsch	E. Simon.	5261	Tyrolienne aus der Operette: „Der Tyroler Wastl“	Jac. Haibel.

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5262	„Schier dreissig Jahre bist du alt“	Mantellied.	5314	Cu haina oernită	Rumänisch.
5263	„Ach, wie ist's möglich dann.“ Thüringer Volkslied	C. Böhner.	5315	Dacavei salini durerea.	„
5264	Auf der Alm. Schweizer Volkslied	Freih. J. N. v. Poiss.	5316	Suspine Grude	„
5265	„Herz, mein Herz, warum so traurig“	Volkslied.	5317	Sărba Popilor	„
5266	Biorneborganes. Schwedischer Marsch	Volksweise.	5318	Noctăranic	„
5267	Polka aus der Operette: „Der Vogelhändler“	C. Zeller.	5319	Spinn! Spinn!	Hugo Jüngst.
5268	„I bin a echter Weana“. Lied	Joh. Sioly.	5320	„Jonathan-Walzer“ aus der Operette: „Der arme Jonathan“	C. Millöcker.
5269	Als mei Ahnerl 20 Jahr, aus der Operette: „Der Vogelhändler“	C. Zeller.	5321	Dänisches Lied	Volksweise.
5270	Nach'n alten Weanaschlag. Marsch	Lorenz.	5322	Cavalleria Rusticana. Intermezzo sinfonico	P. Mascagni.
5271	Das Drahn, das ist mei Leb'n Walzer	A. Kmoch.	5323	Verlassen. Lied	Koschat.
5272	Donau-Gigerl-Marsch	Georg Schirmer.	5324	Hamburg bleibt Hamburg. Marsch	Rob. Vollstedt.
5273	„Am Weihnachtsbaum die Lichter brennen“	Weihnachtslied.	5325	„Soh'se halunk meg“. Czárdás	K. Gyula.
5274	„Alle Jahre wieder kommt das Christuskind“	„	5326	Jogasz Czárdás	Pote Lagos.
5275	„Ihr Kinderlein kommet“	„	5327	Azt kérdezed, ez a két szem mit beszél	J. Konti.
5276	Die Holzauktion. Rheinländer	O. Teich.	5328	Czak azért se	Danko Pista.
5277	„Es ist ein Ros' entsprungen“	Alte Weise.	5329	Ablakodból miért nezesz az égbe	J. Konti.
5278	Pockej, posim. Czechische Melodie	Narodni.	5330	Rakoczy Induloja	Erkel Ferencztöl.
5279	Mej mne muj Jemcken rád. Czechische Melodie	„	5331	Aa, hvor Herren Jesus trolig	Jonas Pottersen.
5280	Sil jsem proso. Czechische Melodie	„	5332	Jesus, rens mit Hjerte	„
5281	Moravo.	„	5333	I denne Sorgens Hytte	„
5282	Kde domo muj? Czéchische Nationalhymne	Fr. Skroup.	5334	Nederlandsch	Volkslied.
5283	Russische Nationalhymne	A. Lwoff.	5335	Derfor du et Menneske er bleven	Jonas Pettersen.
5284	Yankee doodle	Amerikan. Volkslied.	5336	Børnlille, o elsker hveran dre	„
5285	Mandolinata. Serenade	E. Paladilhe.	5337	Her gar jeg og sutrer og sørger	Rob. Vollstedt.
5286	Frauen-Walzer	R. Förster.	5338	Lustige Brüder. Walzer	J. A. P. Schulz.
5287	Trinklied aus der Oper: „Stradella“	F. v. Flotow.	5339	Des Jahres letzte Stunde. Choral	Leop. Kuhn.
5288	Duett aus der Oper: „Cavalleria Rusticana“	P. Mascagni.	5340	Margarethenlied aus: „Ein armes Mädel“	H. Meyer.
5289	Vom Himmel hoch, da komm' ich her. Choral	Volksweise.	5341	Unter Hirten. Weihnachts-Idylle	J. C. Mayseder.
5290	Singt, ihr heil'gen Himmelschöre	„	5342	Little Annie Rooney. Song	Th. Bonheur.
5291	Ehre sei Gott in der Höhe	„	5343	The Royal Navy Polka-Hornpipe	Hammond.
5292	Stabat Mater dolorosa. Oratorium	G. Rossini.	5344	Down by the Sea. Polka	H. Miller.
5293	Te Deum laudamus	Kirchenlied.	5345	Onward Christian Soldier. Sacred Song	Geo Le Brunn.
5294	La Marseillaise	R. de l'Isle.	5346	The 7 th Royal Fusiliers	Arth. West.
5295	Nun lasst uns geh'n und treten	Amer. Choral.	5347	I'll give him „Ta-ra-boom-de-ay“	J. Tabrar.
5296	Adam-Walzer a. d. Operette: „Der Vogelhändler“	C. Zeller.	5348	Daddy wouldn't buy me a Bow-wow	Mc. Glennon.
5297	Puppen-Walzer aus dem Ballet: „Die Puppenfee“	J. Beyer.	5349	In the Morning	Harry Dacre.
5298	Der Hampel-Walzer	R. Förster.	5350	Daisy Bell	H. Pfeil.
5299	Male. Walzer	O. Teich.	5351	„Ein Sohn des Volkes will ich sein und bleiben“	„
5300	„Wohlauf noch getrunken“	R. Schumann.	5352	Er det min Jesus, der fører mig saa	Ch. K. Harris.
5301	„O Strassburg, o Strassburg“	Volkslied.	5353	After the Ball	C. Foster.
5302	„Kommt a Vogerl geflogen“	„	5354	Old Folks at Home Song and Chorus	Ch. Grobe.
5303	„Zu Lauterbach hab i mei Strumpf verlorn“	Volkslied.	5355	Tramp! Tramp! Tramp!	Th. Koschat.
5304	Nowa Wlahyna. Wallachischer Rundtanz	Volksweise.	5356	„Beim Fensterln“. Lied	Sousa.
5305	Kralja Alexandra kolo. Serbischer Rundtanz	„	5357	The Washington Post. March	Percy Gaunt.
5306	Jagodinska kolo. „ „ „ „	„	5358	The Bowery. Song	C. A. White.
5307	Zagecsarska kolo. „ „ „ „	„	5359	Marguerite. Romanze	Kunoth.
5308	Trgswacsko kolo. „ „ „ „	„	5360	Hipp! hipp! hipp! Hurrah! Kaiser-Marsch	Grouch.
5309	Srbyanka kolo. „ „ „ „	„	5361	Kathleen Mavourneen	C. A. White.
5310	Seljancica kolo. „ „ „ „	„	5362	„I'se gwine back to Dixie“	„
5311	Schleswig-Holstein meerumschlungen	C. G. Bellmann.	5363	Anna Marie. Marsch a. d. Parodistischen Posse: „Die Bajazzi“	Frz. Roth.
5312	Sărba Maicelor	Rumänisch.			
5313	Desteaptate Romaine	„			



On pages 17 to 48 is reprinted the catalogue of Symphonion tune titles. This is the first time a catalogue of discs for this, the first disc-playing musical box in the world, has ever been reprinted. The catalogue which we copied was a fairly late one, believed to date from around 1892 - 5. Recently, your editor visited the library of Gustav Mathot in Belgium and was shown an even earlier list which included titles omitted from the subsequent list. By courtesy of M Mathot this has been loaned for publication and is presented on the four foregoing pages.

Self-acting piano fortes

PIANOS which played by themselves date back to the early 19th century and indeed the first clockwork-powered pianos playing barrels are found around the closing years of the 18th century.

With the discovery of the harnessing of electricity, however, the self-playing pianoforte took on a new lease of life.

Among the many makers of these instruments was K Heilbrunn Söhne of Keibelstrasse 39, Berlin NO. 43. Established in 1875 and operated by W Heilbrunn and S Blüth, the company made many instruments under the trade name *Virtuos*. It also had a subsidiary company at Hamburg (Kaiser Wilhelmstrasse 46).

At the bottom of this page is reproduced the cover of a price-list published some time after 1906 — this is the date of the Musik-Fachausstellung, Berlin, medallion at the top. On pages 137 and 138 are reproduced surviving pages from this price-list showing four different models of instrument. These sheets are heavily damaged and badly torn and have been pieced together for use here.

In the *Zeitschrift für Instrumentenbau* for September 15, 1929, appeared the notice reproduced right. This refers to a new electric piano, the *Evola*. Nowhere else has your editor been able to trace any

reference to this instrument, obviously a very late contender for the market for electric expression pianos.

Very fortunately, an original publicity leaflet for this instrument has turned up and it is reproduced overleaf. The original is in blue and black and is reproduced approximately three-quarters original size.

All the items presented on these four pages are from the private collection of Danny Dekyndt of Aalst in Belgium to whom we express appreciation for their loan.

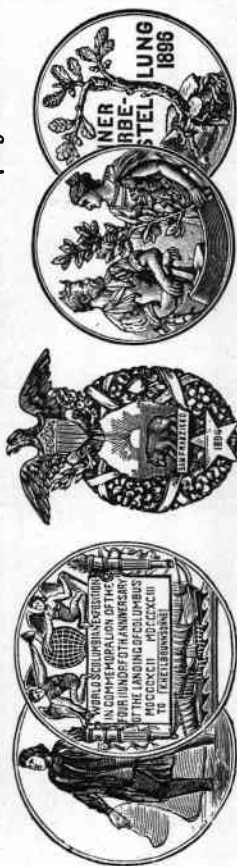
Fachkritik zur Leipziger Herbstmesse 1929

„Viel Beifall verdient und fand das von der Firma Freiburger Musikapparate-Bauanstalt G.m.b.H. in Freiburg i.Br. ausgestellte Reproduktions-Piano „Evola“. Herr Nikolaus Eschmann, der Leiter dieses neuen Unternehmens, ist seit zwei Jahrzehnten in der Branche. Man merkt es seinem Erzeugnis an, daß er nicht nur Fachmann ist, sondern auch künstlerisches Empfinden hat. Auch technisch ist alles zweckmäßig und übersichtlich angeordnet, so daß „Evola“ alle Vorbedingungen für den Verkauf an anspruchsvolle Käufer erfüllt.“

Zeitschrift für Instrumentenbau (Paul de Wit)
Nr. 24 — Leipzig, 15. September 1929

Goldene Medaille Leipzig 1905.

Grand Prix Brüssel 1905.



Berliner Gewerbe-Ausstellung 1896.

San Francisco 1906.

Chicago 1893.



London 1891.

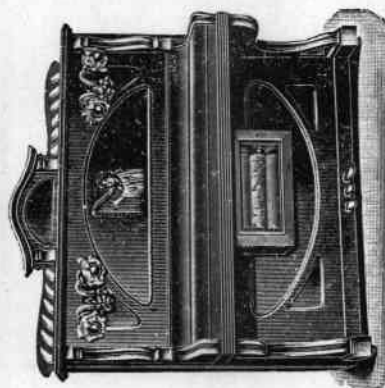
MUSIK-FACHAUSSTELLUNG 1906

Preis-Liste

über

selbstspielende Pianos

mit selbsttätiger Rückrollvorrichtung der Noten
„Patent HEILBRUNN“.



D. R. - Patente

No. 86748

„ 103744.

D. R. G. M.

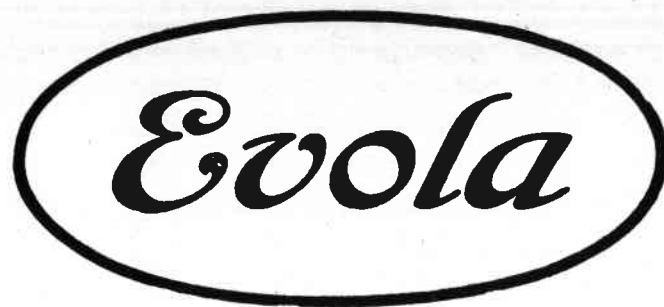
No. 84171
„ 137675
„ 145165
„ 145728
„ 193906
„ 193907

K. Heilbrunn Söhne

Keibel-Strasse 39 • Berlin N.O. • Keibel-Strasse 39.

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Freiburg i. Br., Haslacherstrasse 145



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Telephon 7349 - Telegr.-Adr: Evola Freiburgreisgau





Modell B.

Nussbaum matt und blank oder schwarz. Höhe 130 cm.

Für Akkumulatorenbetrieb (12 Volt) inkl. Geldeinwurf und elektr. Leuchtern und zirka 50 Meter Noten, nebst 1 Akkumulator, **spielfertig** Mk. **1680**

Für Starkstromanschluss (110 Volt Gleichstrom) inkl. Geldeinwurf und zirka 50 Meter Noten, elektr. Leuchtern **spielfertig zum Anschluss an vorhandene Leitung** . Mk. **1530**

Für Starkstromanschluss (220 Volt Gleichstrom) inkl. Geldeinwurf und zirka 50 Meter Noten, elektr. Leuchtern, **spielfertig zum Anschluss an vorhandene Leitung** . Mk. **1580**

Mit Dämpfer-Vorrichtung erhöht sich der Preis um Mk. 50.



Modell C.

Nussbaum matt und blank oder schwarz. Höhe 133 cm.

Für Akkumulatorenbetrieb (12 Volt) inkl. Geldeinwurf und elektr. Leuchtern und zirka 50 Meter Noten, nebst 1 Akkumulator, **spielfertig** Mk. **1750**

Für Starkstromanschluss (110 Volt Gleichstrom) inkl. Geldeinwurf und zirka 50 Meter Noten, elektr. Leuchtern, **spielfertig zum Anschluss an vorhandene Leitung** . Mk. **1600**

Für Starkstromanschluss (220 Volt Gleichstrom) inkl. Geldeinwurf und zirka 50 Meter Noten, elektr. Leuchtern, **spielfertig zum Anschluss an vorhandene Leitung** . Mk. **1650**

Mit Dämpfer-Vorrichtung erhöht sich der Preis um Mk. 50.



Modell D. Höhe 130 cm.

- a) Alt-Mahagoni.
- b) Nussbaum Maser mit Marqueterie.
- c) Schwarz (imit. Ebenholz) mit oder ohne Gold-Gravierung.
- d) Polisander mit Marqueterie.

Für Akkumulatorenbetrieb (12 Volt) inkl. Geldeinwurf und elektr. Leuchtern und zirka 50 Meter Noten, nebst 1 Akkumulator, **spielfertig** Mk. **1730**

Für Starkstromanschluss (110 Volt Gleichstrom) inkl. Geldeinwurf und zirka 50 Meter Noten, elektr. Leuchtern, **spielfertig zum Anschluss an vorhandene Leitung** . Mk. **1580**

Für Starkstromanschluss (220 Volt Gleichstrom) inkl. Geldeinwurf und zirka 50 Meter Noten, elektr. Leuchtern, **spielfertig zum Anschluss an vorhandene Leitung** . Mk. **1630**

Mit Dämpfer-Vorrichtung erhöht sich der Preis um Mk. 50.



Modell E.

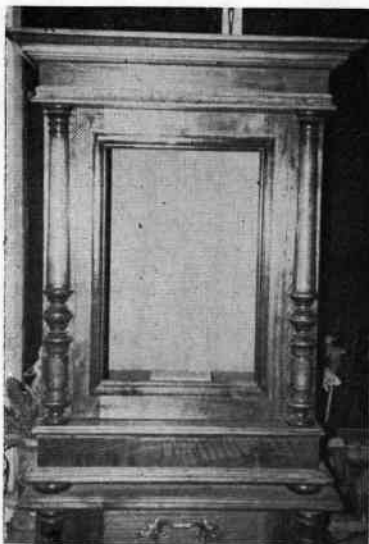
Nussbaum matt und blank oder schwarz. Höhe 138 cm.

Für Akkumulatorenbetrieb (12 Volt) inkl. Geldeinwurf und elektr. Leuchtern und zirka 50 Meter Noten, nebst 1 Akkumulator, **spielfertig** Mk. **1800**

Für Starkstromanschluss (110 Volt Gleichstrom) inkl. Geldeinwurf und zirka 50 Meter Noten, elektr. Leuchtern, **spielfertig zum Anschluss an vorhandene Leitung** . Mk. **1650**

Für Starkstromanschluss (220 Volt Gleichstrom) inkl. Geldeinwurf und zirka 50 Meter Noten, elektr. Leuchtern, **spielfertig zum Anschluss an vorhandene Leitung** . Mk. **1700**

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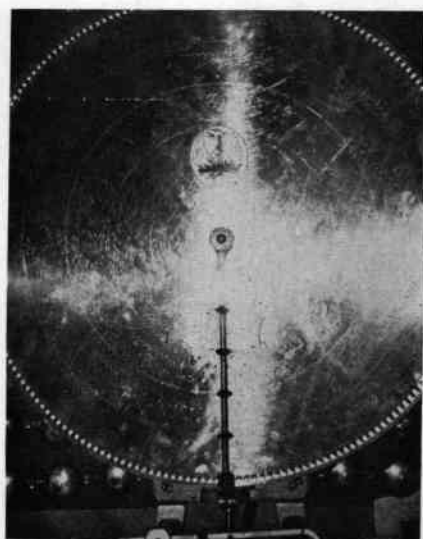
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This is our 28" Pheonix playing
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25" twin discs playing 24 tubular
bells, and twin 23" playing 32
tubular bells.

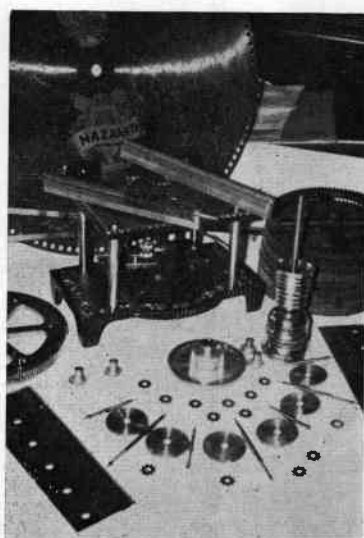
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New Discs.

Theft at St. Alban's Museum

THREE cylinder musical boxes and an organette were stolen from the St Albans Organ Museum on July 19, 1979. Museum founder 85-year-old Charles Hart in anxious for information leading to their recovery.

The first box was a Nicole Freres 12-air bell and drum piece bearing the serial numbers 52097 and 5340 on the bedplate. The original tune sheet lists: *The Heavens are Telling; Hallelujah Chorus; Oh Rest in the Lord; Lo He comes in clouds descending; The March of the men of Harlech; The Bay of Biscay; The Marseillaise Hymn; The Lost Chord; The Campbells are Coming; The Death of Nelson; Queen of my Heart—Valse Dorothy; Valse Iolanthe*. Tunes eight and nine play in the reverse order to this listing. On the case bottom is the number 1799 and on the cylinder are the numbers 62-087.

The second box is an eight-air Bremond serial number 14753. The programme listed on the original tune sheet begins with *La Traviata—Brindisi; The Campbells are Coming; Il Trovatore—Miserere; Le Bleu Danube; La Grande Duchesse—The Sabre Song; Tannhauser March; Rule Britannia; Robert le Diable—O Robert toi que j'aime*. This box has a broken mainspring—no doubt likely to end up at a repairers sooner or later.

Third in the list of stolen boxes is a Paillard (PVF) six-air bell box serial number 24563 playing a 7½ in cylinder. The original tune sheet lists: *The Tar's Farewell; Bay of Biscay; Here's to the maiden of bashful sixteen; Chimes of Normandy; La Traviata—Brindisi; Frühlingsstümmen waltz No 2*.

The missing organette is a 20-note English Automatic Seraphone serial number 90518 complete with

one hand-cut roll made by Mel Coalbrook of Luton. The tune is thought to be *Cachuca Galop* by Strauss.

Any member with information should contact St Albans police on St Albans 54681, or any of the museum trustees care of the museum, 326 Camp Road, St Albans, Hertfordshire, AL1 5PB. ●

Leading organ historian dies

THE world of mechanical music lost one of its most important historians and authors this summer with the passing on July 24, 1979, of Helmut Zeraschi of Leipzig. He was 68.

A member of the Musical Box Society of Great Britain, Dr Zeraschi was Eastern Europe's leading authority on barrel organs and the music which they played. His 1961 dissertation "Drehorgel, Serinette und Barrel organ" written while at the Karl-Marx University in Leipzig formed the basis of the book *Drehorgel* published several years ago by Sanssouci in Switzerland. His other published works include *Die Drehorgel in der Kirche* (1973) and *Drehorgeln* published in 1976 by Koehler & Ameland of Leipzig. Another publication was a most useful as well as beautifully-engraved book of music found on mechanical organs. This was published by Editions Peters in Leipzig in 1973.



Born on October 25, 1911, Helmut Zeraschi was ever an enthusiast with an enquiring mind. His books remain testimony to his great facility for research and documentation. We extend our sympathy to his family and in particular to his widow, Ingeborg Zeraschi. Our picture shows them both on holiday at Lake Balaton in Hungary in September of 1971.

John Hoeltzel

A MEMBER of the Society since its early days, John J Hoeltzel of Midland, Michigan, died on February 5 1978.

Mr Hoeltzel, member number 58, was also a former president of our sister society, the Musical Box Society International.

His collection and subscription has been assumed by his son, Gerald C Holt, to whom, in extending sympathy for his loss, we also extend the warm hand of welcome. We offer our sincere condolences to Mrs Florence C Hoeltzel on her loss. ●

The Society Archives

THE Society Archives, established two years ago from the nucleus of material acquired by the society over the years (ie recorded tapes of many early committee meetings) is operated by committee member Keith Harding.

The following is a list of books presently available. All are open to examination by members on application to the Archivist at 93 Hornsey Road, London N7 6DJ. Bonhote & Baud: *Au Temps des Boites a Musique*.

Bowers: *Encyclopedia of Automatic Musical Instruments*.

Cockayne: *The Fairground Organ: How it Works. The Fairground Organ*.

Engramelle: *La Tonotechnie ou l'Art de Noter les Cylindres*.

Givens: *Rebuilding the Player Piano. Re-enacting the Artist*.

Hillier: *Automata and Mechanical Toys*.

Hornbacher: *Critique Methodique. MBSI: Anniversary Collection*.

McTammany: *The Technical History of the Player Piano*.

Mosoriak: *The Curious History of Musical Boxes*.

Ord-Hume: *Collecting Musical Boxes. Clockwork Music. Mechanics of Mechanical Music*.

Parsons: *The Directory of Tunes and Musical Themes*.

Roehl: *Player Piano Treasury*.

Waard: *From Music Boxes to Street Organs*.

Webb: *The Disc Musical Box Handbook*.

Weiss-Stauffacher: *The Marvelous World of Music Machines*. White, G: *Toys, Dolls, Automata: Marks & Labels*.

White, W B: *Piano Playing Mechanisms*.

The Archivist particularly requests that members who would like to donate books or other material to the Archive should contact him. ●

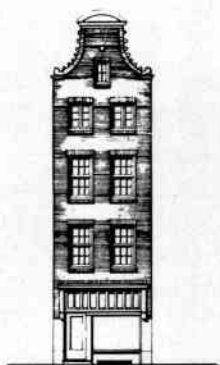
Editor's Correspondence

THE officers of the society perform their duties voluntarily and in the majority of cases in addition to their bread-and-butter occupations. This includes the editor.

The volume of correspondence received by the editor precludes, in most cases, the usual accepted practice of acknowledgement. Material sent in for publication is, consequently, published at the earliest possible opportunity commensurate with the planning and mechanics of the Journal.

A fine line has to be drawn between the duties of correspondence and of producing the Journal. It is felt that, generally, members would prefer the latter choice.

For this reason, the editor apologises to those who have sent in material or questions and who have as yet received no reply. This will either come through publication or in the fullness of time by letter. He trusts that commonsense bred of an understanding of his situation will prevail and, should this course of action not be acceptable, then he is pleased to hand over to a new editor with more spare time. ●



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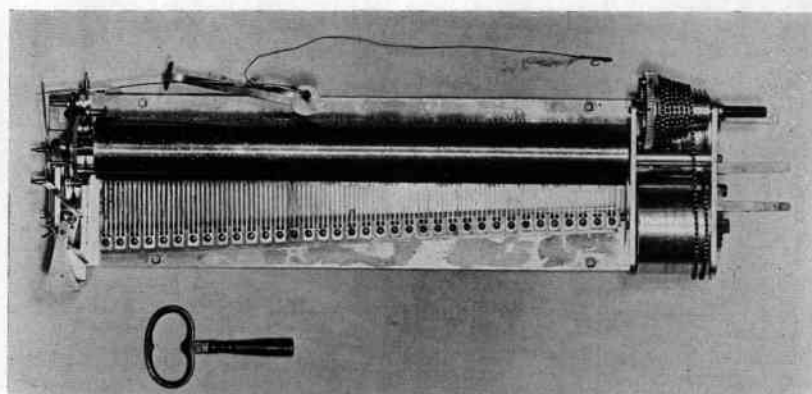
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CREMONA STYLE G FLUTE

THE Marquette Piano Company of Chicago manufactured a variety of coin-operated pianos or nickelodeons between the years 1905 and about 1920. The Style G was manufactured in about 1917 and was available in two varieties — one with a rank of violin pipes and the one pictured above which had flute pipes. The disposition comprises an upright piano fitted with curtain-type mandolin attachment, plus the

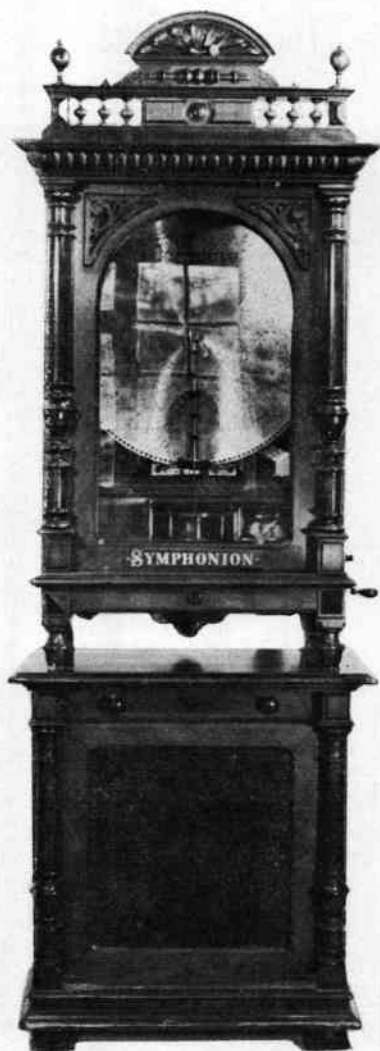
rank of organ pipes. Normally the case was made in quartered oak but the one seen here is a rare variation in book-matched circassian walnut.

The Style G Flute was one of the most popular in the Cremona range and several dozen exist today in collections in the United States. The instrument uses standard "A" type ten-tune coin piano rolls. Picture by Q David Bowers. ●

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Summer meeting, AGM report

THE Summer meeting of the Musical Box Society of Great Britain took place in London on June 2nd and 3rd at the Kensington Close Hotel, Wrights Lane.

The first item of the day was the Annual General Meeting under the chairmanship of president Arthur Ord-Hume. In his report, secretary Reg Waylett said that as of that morning the society had 1,045 paid-up members of which almost half were in America.

Treasurer Stephen Cockburn discussed the financial affairs of the society and stated that, although we had reserve funds on deposit, increasing costs of printing the journal and in postage would mean that in the com-

ing year we would find ourselves moving into the red in our current account. For this reason, the meeting was asked to approve an increase in subscriptions from five to six pounds sterling, along with suitable equivalents for overseas members. This was duly done.

However, shortly after the new overseas rates had been approved by this meeting, the Post Office announced massive increases in charges which would result in our showing a loss on American memberships in particular. Accordingly, revised overseas rates were discussed in committee subsequent to the meeting and the figures proposed will be put before the Extraordinary

General Meeting on October 13th.

After the Treasurer's report, the Editor reported on the present state of *The Music Box* and outlined his plans for the year ahead. He also warned that during the year there would be an increase in the price of printing. For this reason he was unable to provide an accurate budget for the present volume but felt that the increase in subscriptions should be sufficient to offset the journal's proportion of rising expenses.

The Archivist was not present and no report was offered.

Amendments to the Constitution were proposed and accepted to cover the increase in membership dues, subject to the revision implied earlier. It was also proposed and agreed to add to Article 4, Section 4 (officers) the following:

"Any nominations must include the approval of the Active Member nominated and must be supported by a proposer and seconder."

There followed some discussion on the production of a new Directory of Members, reported on this page.

The meeting decided unanimously to award Honorary Life Membership to Mrs Marie E Waylett for her years of devoted service to the society at its meetings. This was proposed by Dr Cyril de Vere Green and seconded by Arthur W J G Ord-Hume.

Both the President and the Secretary announced that they intended to retire from office at the October meeting and that on that date they would be proposing that Mr Jon Gresham be elected as the next president, and Dr Peter Whitehead as the next secretary. There were two nominations for positions on the committee, meetings organising secretary Brian Clegg and recording secretary Alan Clark having resigned. The nominees, Tim Chapman-Webb and Hilary Kay, were duly elected to serve on the committee.

It was agreed that there would be an Extraordinary General Meeting to form part of the London Winter meeting on October 13th.

The general meeting followed and one of the highlights was a presentation by Dr Ron Boop of Joplin, Montana who gave a talk with tape and slides on the Seeburg coin piano orchestrons. This was very well received and will form a subsequent article in the Journal. Other speakers included Jack Tempest on tin toys, and Dr Coulson Conn of Media, Pennsylvania on American musical boxes.

The meeting concluded with the society auction.

On the Sunday members and guests met at the British Piano Museum where honorary member Frank Holland presented a special tour of his collection.

Pressure of space prevents the promised further report from Hannover from appearing in this issue. ●

Society Officers for 1980

AT THE EGM to be held at the October meeting, members will be invited to approve the following Officers for the Society in accordance with nominations received in compliance with the Constitution:

President: Jon Gresham

Vice President: Hughes M Ryder

Secretary: Dr Peter Whitehead

Recording Secretary: Frank Vogel

Treasurer: Stephen Cockburn

Meetings Organising Secretary: Tim Chapman-Webb

Auction Organiser: R A Kempson

Editor: Arthur W J Ord-Hume

Archivist: Keith Harding

Committee Members: Hilary Kay, Bill Nevard

The following members are retiring at this meeting:

Former President: Arthur W J G Ord-Hume

Former Secretary: Reg Waylett

Former Auction Organiser: Jim Colley

Former Meetings Organising Secretary: Brian Clegg

New Directory of Members

WE ARE due to produce our next Directory of Members during the coming year. There was some protracted discussion at the Annual General Meeting on this subject since there was a feeling, expressed by the editor among others, that the high cost of producing this Directory was a charge against society funds which might better be employed in other directions, namely the journal.

However, it was also agreed that the Directory of Members did fulfil a useful purpose to a certain percentage of members and therefore its abandonment could not be the subject of a decision taken solely by the Committee but any such course of action would have to be with the consent of the members.

Against the publication of the Directory was the very real risk that such a work might well serve to act against the interests of the membership in view of the increasing number of thefts which have occurred in recent times. Should the Directory get into the wrong hands, this risk might be enhanced.

Over the past year or so, several members have requested that their addresses be withheld from publication and their names listed as care of the Secretary of the Society.

In the discussion which ensued, the editor made several suggestions as to how the new Directory might be prepared and produced (a) in a manner to keep costs down, and (b) to protect the interests of individual members.

By a majority, the meeting agreed that a Directory was a valuable part of the society publication programme, even if it was an expensive exercise. At this point, member Alex Duman very kindly offered to put up a major contribution towards the cost of the Directory to reduce the cost to funds.

The proposal is to prepare for publication an abbreviated Directory which will list only the names and addresses of members together with the updated Constitution and Bye-Laws.

If you do not want your address listed in this directory, please advise the Secretary by December 31, 1979. This advanced date is to allow overseas members time to reply. ●



With acknowledgement to *The Wall Street Journal*.

NOTICE

The attention of members is drawn to the fact that the appearance in *The Music Box* of an advertiser's announcement does not in any way imply endorsement, approval or recommendation of that advertiser and his services by the editor of the journal or by the Musical Box Society of Great Britain. Members are reminded that they must satisfy themselves as to the ability of the advertiser to serve or supply them.

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SOCIETY AUCTIONS

by Jim Colley

SOME three years ago when I was elected to serve on the Committee I was asked to be responsible for the organisation of the annual society auctions. I worked out a method of Auction procedure based on my own experience as a buyer at various public auctions over the last fourteen years. My object was quite simple; it was to ensure that items received were noted on a simple entry form, that reserves were clearly indicated, that sold and unsold items found their way promptly to their owners, and that as a result of this the professional auctioneer was relieved of as much of this work as he would expect were he to be in his own saleroom.

I discussed my ideas with the auctioneer, Christopher Proudfoot, and he accepted them with two stipulations. The first was that he wanted a column on the entry form for discretionary reserves, and the second was that he wanted about three quarters of an hour after viewing ended to inspect the lots himself and thus have some knowledge of the goods he was selling. These two requests were of course accepted, and the auction procedure was approved by the Committee.

So much for history. Did it work? Yes it did — and pretty smoothly if you realise that with the honourable exceptions of the auctioneer and treasurer all concerned were amateurs.

It must be understood by members that at normal auctions viewing times are limited, and often not allowed at all on the day of the sale. All goods are examined and catalogued by the auctioneers well in advance of the sale day. At our auctions ninety per-cent of the lots are brought in to reception on

the day. At a public auction you do not get a cash settlement for your goods the moment that the sale finishes, in fact you usually have to wait for weeks. At our auctions the treasurer not only completes almost all the payouts but also accepts foreign cheques and does the necessary conversions into Sterling.

Am I trying to say that we have achieved perfection then? Not at all, we have tried to learn and improve our work. For example we have the goods on display in the end room so that members may play items during the time that lectures are taking place in the main hall. This involves extra help in moving items but we think it is worth it.

Now I would like to deal with one or two complaints which we have had about the practice (which I must emphasize is standard at all auctions) of not indicating whether or not a lot has in fact been sold.

If the auctioneer has a fixed "reserve" on a lot and it is not bid up to that reserve he will normally knock it down to a fictitious buyer, in the case of a lot which has a "discretionary reserve" he will do the same if the bidding does not approach the reserve figure. Some members say that all lots which are not sold should be declared as such. They go on to say that they would like an opportunity after the auction finishes to negotiate with the vendors for these lots.

What they do not see is that the whole object of our auctions is to raise money for the society which benefits by a donation of ten per-cent of the sum realised. If lots were declared "not sold" there is no doubt that members would just refrain from bid-

ding and then rush to the unsold lots delivery to haggle with would-be vendors. Very nice to be sure, but that is not the way to raise money for the society. Nor is it the way for an auctioneer to get the best possible price for the vendor. There is nothing to prevent anyone asking for an indication of the likely price of any lot, and just as in the normal saleroom, our auction staff will be happy to give an idea what any particular lot may fetch. But to abandon the use of "dummies" to prevent disclosure of whether or not a lot has been sold would destroy the whole auction. I may add that our auctioneer to my personal knowledge does not follow the practice of some who run every lot up to its full reserve price before knocking it down to a "dummy".

There are those in our society who feel strongly that the commercialism inherent in and fostered by auctions is detrimental to our society. They say that the funds raised by these auctions could be better raised by other means. They claim that the auctions take up too much time at our June meetings. These views may well be correct, but as the one who has to organise them I can only do so to the best of my ability.

The ethics are the responsibility first of the Committee as a whole, and finally of the membership at large. ●

Sheer nerve pays

ONE of our members who practices the gentle art of musical box restoration recently received by airmail a parcel containing some pieces of a musical box for repair. The parcel, mailed in the Southern Hemisphere, carried a special message penned on the back which read:

CUSTOMS MAN: This box contains old parts from an antique musical box being sent to an expert repairer. Please don't charge duty because he'll stick it on my bill—thank you.

The package was duly delivered without any demand for duty (as indeed is correct), but somewhere there must be a most amused Customs wallah.

The names of the persons concerned have been withheld but are known to the Editor—as well as that Customs chap!

continued from page 128

Shah's musical box

(ministers). Or again was it some sort of Royal present rather akin to the celebrated automaton clock which the first Queen Elizabeth gave to the Sultan of Turkey?

And who was Thomas Bryant? Well, we know that he was made a freeman of the Clockmakers' Company in 1773 and that he died in 1815. He may have been related to the Bryant & Son, clock and watchmakers, of 47 Threadneedle Street, listed as in business there in 1781. Other than that, Bryant—obviously a talented and respected worker—seems to be an elusive character whose work, even as Royal clockmaker, is unrecorded. ●

Fermata in Permanenza . . .

WORDS of truth sometimes cut a little close to the bone. Olivier Roux, in his copious sleeve-notes to the record of Claude Marchal's mechanical musical instrument collection (see review on page 150) paints a cameo of museum attitudes concerning these things. Although, happily, not true of all museums, it is still true of far too many. He writes:

If some museums are proud of their fine inheritances in the mechanical sphere, it is not in the same spirit as that of their donors. One has only to go into most European museums to see that what should move remains motionless; what is meant to sing is often voiceless; and, in short, what is meant to live dies under the dust of apathy. We seem to want to ignore the spare rooms where often countless treasure lies. The influence of the record and the cassette tape has taken over abroad, mainly in the UK, Germany, Austria and Italy as well as in Holland and America.

M Roux highlights what is so disturbingly obvious to most of us, namely that instruments are rotting away, unplayed, until they become unplayable. Even the illustrious

Victoria & Albert Museum in London maintains a magnificent but nonetheless mute musical box collection. Shortage of funds and multiple bureaucracy has tied the hands of those titularly responsible.

One national museum invited your editor into its catacombs some years ago to view a magnificent collection of instruments which may never be shown because of lack of space. Even worse, they remain (a) unphotographed, (b) uncatalogued, (c) unrecorded and (d) virtually forgotten.

Olivier Roux throws out a morsel of encouragement, thought. Stating that several French museums are currently showing magnificent collections, he goes on to say that President Valéry Giscard d'Estaing has declared that 1980 will be a year of National Heritage. "I hope", he adds, "that the future will be full of hope for the instruments that serve music, whether mechanical or otherwise. Only one little problem . . . money!" ●



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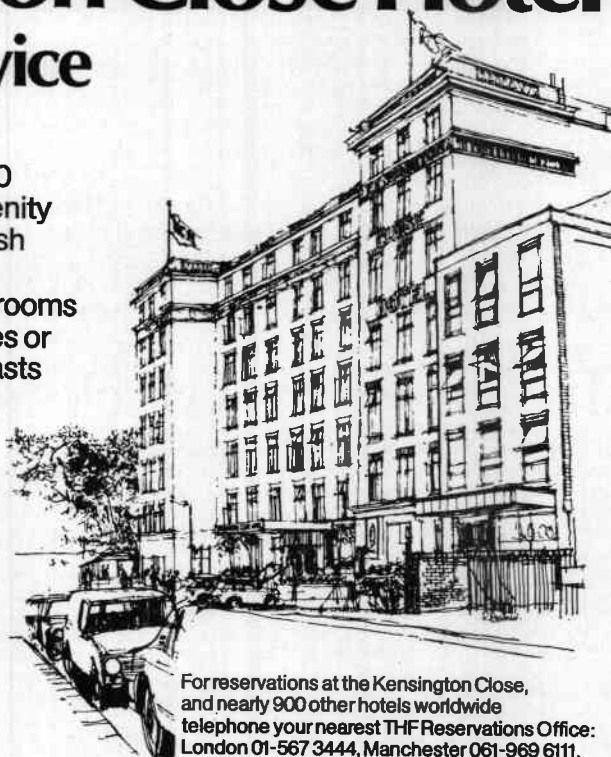
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Record Reviews

WHICH composer famed for his prolific light music was also a most talented concert pianist who learned his art with Pabst, Kwast and Busoni as his mentors?

The description, you say, could fit many. But if I add that he was Australian, an eccentric, and has recently had his unconventional private life dragged before the public eye, then the answer can only be Percy Grainger, born in Melbourne in July of 1882 and died in White Plains, New York, in February of 1961.

For Grainger was that rare type of musician who excelled both at the composition of light music and the execution of the classics and, as such, was forced to accept the consequences from a public who knew him only through his less serious work.

All the reference works tell us what an extraordinarily talented pianist he was, yet surviving gramophone records, as so often, do not do justice to his art.

But he did make some Duo-Art rolls in the early 1920s. His most memorable was of the A minor piano concerto by Grieg which Aeolian issued on three rolls — 6475, 6479 and 6485. These were also available, by the way, on standard 88-note and also Audio-graphic.

What Grainger did, though, was to make a piano transcription of the orchestral parts so that the piano rolls played the entire work, including the orchestral introduction, accompaniments and tutti.

A year or two back, John Hopkins and the Sydney Symphony Orchestra wondered what it would be like to take these Grainger rolls, carefully delete Grainger's "orchestral" piano portions, and make a fresh recording with the orchestra accompanying the solo piano part.

As can be imagined, the task was a tedious one comprising the taping over of all extraneous piano-roll holes and finally cutting a new master roll from what was left.

My first recording this month comes from Australia and is of the result of this exercise. **Grieg — Concerto in A Minor (RCA Red Seal VRKI 0168)** is a cassette, but there is also a disc available. Side one consists of this three-roll marathon and the first impression is that Grainger must indeed have been a most extraordinary performer. However, his interpretation is not without extreme idiosyncrasy. His playing, agreeably effortless, displays some romantic mannerisms such as a tendency to *ritardando* at phrase endings, and a chordal openness which, combined with lyrical phrasing, may well be found annoying by the purist. Even so, the sheer power and attack of his playing has to be heard to be believed.

Side two provides us with some more Grainger including several pieces similarly treated with the long-deceased soloist-composer coming through loud and clear. These pieces are played by Leopold Stokowski and his symphony orchestra and comprise *Handel in the Strand*, *Irish Tune from County Derry* (Duo-Art 5679), *Country Gardens* (Duo-Art 6149), *Shepherd's Hey* (Duo-Art 5661) which, incidentally, the insert mis-titles "Sherherd's Hey", *Mock Morris* (Duo-Art 5688), *Molly on the Shore* (Duo-Art 6284) and *Early One Morning*.

Most of these are primarily vehicles for Stokowski's orchestra and not too much of Grainger, either in piano or spirit, comes over.

The quality of the cassette is little more than average and the frequency range is limited to the extent that I found it necessary to switch out Dolby and balance by tone controls. I hope that the disc

has a better sound. Buyers may be surprised to find that the second side is very short, leaving nine minutes of blank, more or less silent tape.

From France comes the first two discs in a series entitled "L'Art de la Musique Mecanique" which is being supervised by our member Olivier Roux. Published on the Arion label, the first of these, volume one in the series, is **L'Orgue de la Foire du Trône (ARN 36410)**. This disc, incidentally, was awarded the "Grand Prix du Disque" by the Académie Charles Cros.

The organ featured here is a 105-key Gavioli built in 1895 as a Style 100. Its 1,040 pipes are subdivided into 13 registers comprising a massive 32-note melody 25-note counter-melody, 12-note accompaniment and a 12-note bass. The pipes, M Roux's copious and most informative sleeve notes tell us, if laid end to end would extend for 8,000 metres . . . ! I think this must be a misprint because no way can you get 4.97 miles of pipework into an organ case of that size, even if it is seven metres long and five metres high.

This disc gives us thirteen pieces ranging from marches by Strauss and Fucik to Jose Padilla's one-step *Valencia*. Now although it states that the music has been cut by Paul Heynard, I suspect that these are all old notations contemporary with the birth of the organ. The music is extremely interesting for its arrangement and notation. A well-recorded, well-balanced record this and the presentation, in wallet-style sleeve, is very good.

Matching this in presentation is the second Arion release, this one being volume *three* in the series. Somewhere there yet lurks volume two? **Collection Claude Marchal (ARN 36475)** introduces items from another of our members, this time the founder and president of the AAImm in Paris.

The disc features a number of instruments beginning with a most delightful salon organ made Etienne Laprevotte who was born in Mirecourt somewhere around the end of the 18th century and who died in Paris in 1856. During his life he became a famed manufacturer of both lutes (guitars) and mechanical organs. The instrument here is in the form of a secretaire and has five stops including a 2²/₃ quint, 1³/₅ tierce and a 2ft doublette. The mechanical noise of this organ in many ways adds to its charm: what better rhythm could

Missing Haydn clock found

JOSEF HAYDN wrote 30 pieces of music for musical clock (flotenuhr). These were penned to be pinned to the cylinders of three clockwork organs made by the inventive librarian to the household of Prince Esterhazy, Father Primitivus Nemec.

Only two of the clocks have been available to musicologists, these comprising the first organ with pieces one to 12 and the third with pieces 19 to 30. The middle organ, containing pieces 13 to 18 plus important repeats of some of the others, has not been recorded.

Now this has been found and a

report on this important event together with pictures and a description of both the music and the organ will appear exclusively in a forthcoming issue of *The Music Box*.

Roll-playing electronic organ

And starting shortly in *The Music Box* is a series of articles on the simple conversion of any electronic organ so that it will play piano rolls. Fully illustrated with step by step instructions, this will mark the first of a projected series on the making of new-generation self-playing mechanical musical instruments. ●

continued on page 150



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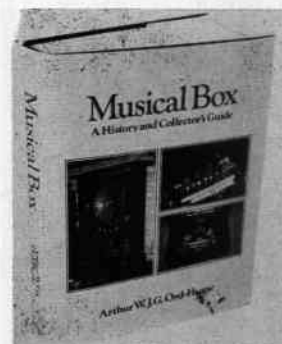
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Almost 400 pages, 161 plates, 45 line drawings. Chapters on: *Mechanical Musical Instruments*; *The Musical Box—its Definition and Birth*; *Miniature Musical Movements*; *The Cylinder Musical Box History*; *Cylinder Musical-Box Classification and Makes*; *The Disc Playing Musical Box History*; *Disc Musical Box Classification and Makes*; *The Musical Box Nations—a Survey of the Industry*; *Other Forms of Mechanical Musical Instrument*; *Tips for Collectors*; *Musical Box Makers, Patentees and Agents Identified*. Besides well over 500 names in the final chapter, there is an Appendix listing all British patents relating to musical boxes, and another Appendix illustrating over 90 different tune sheets and listing the makers who used them. A copious bibliography and an extensive cross-referenced index concludes this valuable work.



Almost 200 pages, 50 plates, 53 line drawings. Chapters on: *Tools for the Job*; *Overhauling the Cylinder Musical Box*; *Restoring the Disc-playing Musical Box*; *Restoring Miniature Musical Movements*; *Restoring Musical Box Cases*.

There is also a Glossary of Terms listing 155 parts of a musical box. This is then translated into French and German. An invaluable work for all who want to restore and preserve musical boxes.



Both these books will be published by George Allen & Unwin at the end of the year and will also be distributed in the United States. Watch for further details.

Arthur W. J. G. Ord-Hume

continued from page 148

accompany *Marie tremp' ton pain*, the second tune which we hear this fine instrument play!

One of the outstanding items dispersed when the famous Vaux collection was broken up three or so years ago was a magnificent Davrainville organ for which there were two auction bidders—your editor and M Marchal! Naturally, in the end it just had to go to its rightful home and so it returned to its country of origin—truly the bargain of that over-priced sale. Here it can be heard performing four of the ten barrels which accompanied it. The organ, dated 1841 (not 1851 as the sleeve notes say) and numbered 707, plays four melodies, ending with a fine version of *God Save the King* and variations.

Other tracks include an automatically-played Busson harmonium, Celestina, Ariston, small Gavioli street organ and a similar but un-named instrument.

The second side is devoted to musical boxes and singing birds together with a nice perroquette

dated 1765 and signed Jacquot. This may well have been Charles Jacquot who subsequently went to work in Nancy. Jacquot was an old and prolific family of musical instrument makers which can be traced back to Claude Jacquot who was living in 1645.

There is also a pair of tunes on a musical box apparently signed "R Zebitschek". No, it's not a new maker, but a fine piece by Frantisek Rzebitschek.

This is a most delightful record indeed and it scores for me in the wide and well-chosen cross-section of instruments which it presents. The musical selection reflects the wisdom of Olivier Roux who has spent many years studying the music preserved on mechanical instruments. He must have shared my delight at hearing the four little pieces of Haydn on a small Viennese musical clock which form one of the tracks on this record. Highly recommended, especially to those who cherish the musical content more than just the instruments. ●

Book Reviews

THIS time there are no specific books to note. However, the opportunity can be taken to list some recent publications in related fields.

First is the publication of 12 pieces of music originally composed for musical clock and arranged for the guitar by Alan Lawrence. Called *Clock Pieces*, this gives us six pieces each by Handel and Haydn.

Handel is represented by pieces from his two sets of clock pieces, the first being *Ten Tunes for Clay's Musical Clock*, although there were, in fact, eleven, and the second set begins with a *Sonata for a Musical Clock* with which Mr Lawrence starts his collection. The clock of Charles Clay was, of course, one of several musical clocks which this enterprising maker of clocks and watches made at his Strand premises. As for the music, some of the pieces were arrangements of melodies from Handel's cornucopia of operas, but the majority appear to have been original works composed, as were Mozart's better-known pieces, expressly for the instrument. It is remarkable to realise that these pieces remained lost until the discovery of them when the Aylesford collection of manuscripts was broken up in 1918.

The Haydn pieces were all writ-

ten for the clocks made by Father Primitivus Niemecz, the librarian to the household of Prince Esterhazy. The first piece here is an Allegro which uses the tune from the *finale* of a symphony which exists in versions attributed to both Haydn and Dittersdorf. Haydn's claim does, however, hold water since the music appears on the Niemecz clock of 1792. The repertoire of another of the three clocks Niemecz made also serves to sort out another musical uncertainty. The fifth piece in this collection, March, was thought to be the work of Beethoven, yet the presence of this on the 1793 clock positively identifies it as by Haydn.

Mr Lawrence's work here is to be highly commended: he brings his interest in mechanical music and his talents as a practical and theoretical guitarist together to

produce most satisfying arrangements of these pieces for the classical guitar.

The musical score, illustrated with pictures of Jacob Lovelace's clock at the Great Exhibition, the Clay clock which turned up in a London saleroom in 1973, and the Niemecz musical clock of 1792 plus facsimiles of several of the original manuscripts, is finely presented on quality paper between glazed covers with a picture of the Clay clock on the front. The price is £1.95. The sole agents, Brietkopf & Härtel (London) Ltd, can be contacted at 20 Earlham Street, London WC2H 9LN.

Phonograph buffs (see the letter in next issue) will be delighted with a publication produced by the German magazine *Funkschau* and available from the Gesellschaft der Freunde mechanischer Musikinstrumente. Entitled *Von der Tonwalze zur Bildplatte*, this is a reprint of no fewer than 39 serial articles by Professor Walter Bruch. In paper covers, this 112-page publication includes a fascinating array of well-produced illustrations plus an extensive historical text in German. Among the patents illustrated are those for such interesting devices as the Hymnophon, the Stroh violin—and even the picture of Nipper the dog!

Finally, congratulations to our member Q David Bowers, better known for his *Encyclopedia of Automatic Musical Instruments*, who has just produced another book on his second subject, coins. Called *Adventures with Rare Coins*, this 306-page work is published by Bowers & Ruddy Galleries of Los Angeles. Superbly produced on art (slick) paper, and provided with pictorial hard covers, this is a fascinating book to read—truly another world, although one wonders how many rare coins were pushed through coin slots in return for music! ●

Kalliope disc—name riddle

RECENTLY, some Kalliope discs turned up in a London saleroom. The interesting feature of these was the fact that each bore a small label which read: "F Pigot, Dippoldiswalde, Germany" described as the maker.

Dippoldiswalde is a small town in Saxony which, around the time the Kalliope was in production, had a population of about 3,500 and was, as many similar small towns in the area, a light engineering centre. This name does not appear

in any directories around the period, so it is unlikely that this is purely an agent or factor's name. Might it indicate that at some time Kalliope discs were indeed made by a business called Pigot? Can any of our German members shed any light on this mystery?

Also who or what was Carly's Musikwerke, a name which appeared on some other discs? This one sounds much more like that of a factor. ●

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The price of eggs . . .

Dr Jackson Fritz writes from Centerville, Maryland :

THE other evening while sorting out issues of *The Music Box* I was unable to come up with any issues published in 1977. I have searched and they are not here. Except for these, I have never missed an issue from day one. I wish very much to replace them if at all possible.

You have done a magnificent job as editor and have given the membership the best (or one of the best) collectors' journals available in the world today—all types of antiques considered, of course.

Best wishes and my personal appreciation and thanks for your superb job on *The Music Box* as editor.

Editor's comment : *Dr Jackson Fritz, stationed many years in England, will be warmly remembered by older members of the Society. A regular visitor to our early meetings in London, Jackson also contributed some fine articles to the journal in the early days. Now that he is retired from the US Air Force it is to be hoped that he will once more pick up his contributor's pen. . . . The missing journals are being dealt with by the Secretary.*

Pianoharpa fluke

Paul Ziff writes from Leeds :

I BELIEVE that all collectors at some time or another have strokes of luck, and I thought you may be interested to hear of one that I had recently.

After reading the very excellent article on the Andersson Pianoharpa by Bill Lindwall in *The Music Box*, Volume 8, Number 8, I thought that as I happened to have a Swedish sister-in-law, I would ask her to contact her family in Sweden and ask them to advertise for one of these instruments. Her brother duly contacted the advertising manager of the local newspaper, who informed him that he should not waste his money advertising, as he would gladly sell the one that he had at home.

I have today received the instrument

P Camps writes from Hartley, Plymouth, Devon :

I HAVE just finished restoring a 6ft Weber Duo-Art "electric only" grand. Inspection dates would indicate that its manufacture was 1928, serial numbers in the 80000s.

I was therefore interested in the article published in *The Music Box*, Vol 9 No 2, by D H Snelling entitled "Restoring The Weber Model 12 Duo-Art Grand Piano".

It is written in the third paragraph that "the accompaniment expression box is able to control the vacuum supply to the stack in a continuously variable fashion from zero vacuum to, say, 25lbs per square inch."

Having restored a great variety of pneumatic instruments over the last twelve years, I can say with some certainty that this statement is incorrect. If zero vacuum is applied

Judith Howard writes from London :

CAN any readers please help with information about a rare automatic musical instrument—a Gavioli "Piano Quartet"? Very few, if any, of these instruments are known to have survived, but one such is in the possession of Mr Herb Brabandt in America, and the following is an excerpt from his letter to me:

"I have a rather urgent need to locate the scale for my Gavioli Piano Quartet, model No 693. This is pictured in one of the Gavioli catalogues on page 6, but there is very little information available. Most people with whom I've corresponded are surprised that any of these survived. Mine is totally unrestored and unfortunately the lead tubing has fallen out of the holes of the keyframe (and in other places). Instrumentation consists of a 54-note piano (D-G). There are two violin ranks of 25 pipes each and a rank of 25 open flutes. Additionally, there are 15 cello pipes (7 on the left, 6 on the right and two across the top—the longest being 42in or 106.7cm long). There is an eight-way register relay box. The organ/piano has an 80-note keyframe

and have been extremely lucky as it is in original condition. I cannot imagine that there are an enormous amount of these instruments in Sweden, so I wonder what the chances were of telephoning somebody out of the blue who actually had one and was prepared to part with it?

Who or what is AK?

Stan Whitehurst writes from Oklahoma City :

I RECENTLY acquired an eight-tune box with bells and dancing dolls and the only mark is on the comb:

A K
26717

Have you any idea as to the manufacturer?

Editor's comment : *This mark is similar and obviously related to that shown as Number 4 on page 240 of the previous volume. You do not state whether the*

and I believe it to be original. The book width would appear to be 327mm. This is unusually wide for 80 keys, but there is quite a bit of margin on either side of the keys. I have absolutely no music for it at all and really need the scale to do the rebuild completely originally. I am pretty sure the first 29 keys of the scale are the 29 lowest notes on the piano. I am fairly sure the next 25 keys are the rest of the piano and the three ranks of 25 pipes. This would take me to key No 54. The 15 cello pipes are seemingly tubed separately, and from here on it's anybody's guess. I did find a pencilled date of 1914 on the back of the piano soundboard post which is stamped No 23439. The main pipe chest is stenciled with several numbers: 9193 and 2049. This instrument was originally named "The New York" and played in that city in its early days, I am told."

Editor's comment : *If anyone can help with details, please write and we will (a) pass the information on to the enquirer and (b) publish it for the record.*

mark is stamped into the comb or is etched. I have a feeling that all these marks are etched which means that they were applied by the agent or distributor rather than by the manufacturer who would, in the majority of instances, stamp the metal prior to hardening. As to the identity of the mark, I am still none the wiser. Can anybody else comment?

Who are you?

WILL all correspondents please note that their names and addresses must appear on all material sent to the society. This point particularly concerns certain overseas correspondents, particularly those in parts of America, who only put their addresses on their envelopes. In the course of mail sorting, envelopes are invariably discarded and unidentified letters and enclosures cannot be processed. Please help your society officers by following this request.

Adjusting the Duo-Art reproducing piano

to the stack, then surely a state of equilibrium exists, i.e., 15psi (normal atmospheric pressure at sea level) and at this level of vacuum no notes would be struck at all and, in fact, the first two or three intensity settings on both accompaniment and theme would result in similar silence.

If, however, we talk in terms of inches water-gauge, it would be found that the lowest intensity that music will play is 5½ - 8½in wg depending on the instrument, with a top intensity of approximately 28 - 32in wg. The master spill-valve is set to spill a few inches higher so as to have sufficient reserve to cope with roll drive and other services without losing the maximum intensities.

Secondly in the sixth paragraph under the sub-heading "Expression Box", the spill valve on the side of the expression box does not allow a

diminishing bleed to atmosphere from 0 to 15. If Mr Snelling's player is set up in this way then its reproduction will almost certainly be incorrect.

Firstly let us note that the spill is motivated by both the accompaniment and theme sides of the box, that is to say that whichever side is on the highest setting moves the spill the furthest. Its function is to reduce the strain on certain parts of the mechanism without losing the lower intensity levels. However, it should be so set up that at power 8 it should no longer be spilling to atmosphere, thus the settings and adjustments have to be accurate in order to obtain smooth graduation from soft to loud.

I would also like to suggest that when adjusting the accordions on the "bench" it is advisable to attach similar strength springs to hold the accordion unit open as it would be when *in situ*.

MUSICAL CLOCKS AND WATCHES

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Drysdale—did he work for the ISMBC?

George P Battley writes from Washington, DC:

IT HAS been a pleasure to read in *The Music Box* on page 66 your article regarding the Drysdale Automatic Symphonion disc musical box.

Years ago, I purchased this with 306 discs, the rack and a drawer full of parts from an antique dealer in Philadelphia, Pennsylvania. This box was the property of an old German family in the suburbs of Philadelphia. The last of this family was a lady 90 years of age who lived on a very large estate and when she died this unit was stored in their carriage house. It was from there that the dealer bought it.

A close friend of mine then sold it to me and I made a trip to pick it up. Such a heavy unit for its size. At this time of purchase, I also found at this antique shop a 20 $\frac{1}{2}$ in Regina Desk musical box, one of the 29 made in the series.

I sold the Drysdale musical box to a friend some time ago as it was not working: I sold him the discs and gave him the rest — box, rack and drawerful of parts. He later resold it to Mr Edgerton.

The Imperial Symphonion Music Box Company was located near Asbury Park in New Jersey and it looks like Mr Drysdale could have been one of the company's owners or an engineer there.

Editor's comment: This is a most interesting development in the history of this unique machine. I wonder if

Mr Battley can trace the name of the German family: this would be a big clue, I think. Also the year of his purchase would be of value. Perhaps the antique dealer who originally acquired it might recall the transaction.

It never ceases to amaze me that, although the Imperial Symphonion Music Box Company was in business at Bradley Beach, Asbury Park, as recently as the first decade of this century, absolutely nothing concrete is known about the company.

If there is one area where research and investigation in the United States would be most rewarding it would be to examine company records to seek out the date of foundation and the names of the founder-directors. Local newspapers ought to have something on file and perhaps a word in the ear of the local paper editor might conjure up sufficient interest to warrant a news item requesting contact with anybody who may still have information.

I do hope that historians of mechanical music and its instruments in the United States will take up this suggestion: every year it is postponed, the slimmer the chances of getting information. And, after the successful piecing together of the Imperial Symphonion story, how about investigating the activities of M J Paillard, Emile Cuendet, the Jacot business — and not forgetting Henry Gautschi in Philadelphia. The pages of *The Music Box* await the fruits of your investigations. . . .

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continued from page 113

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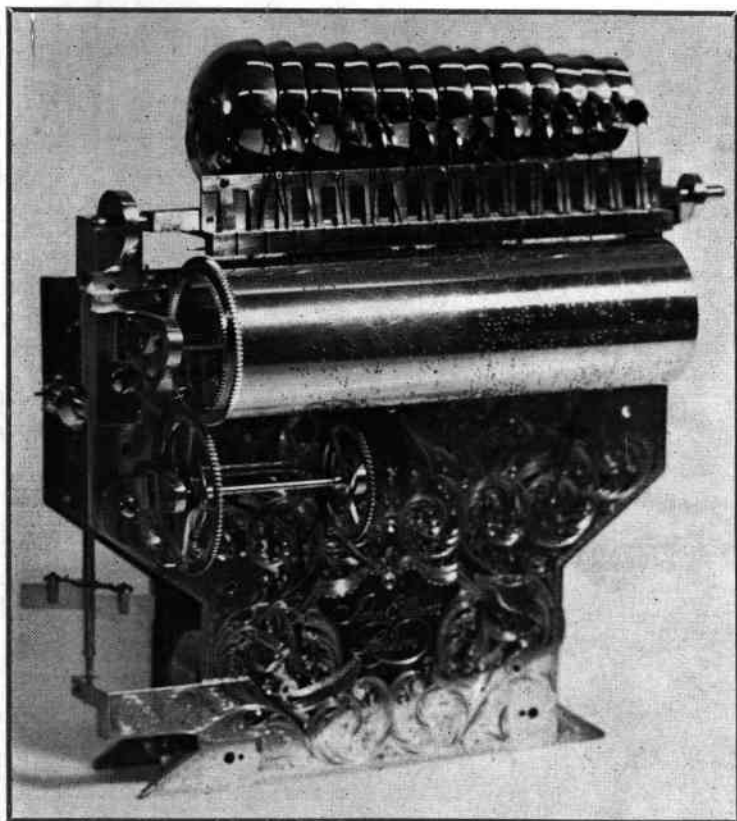
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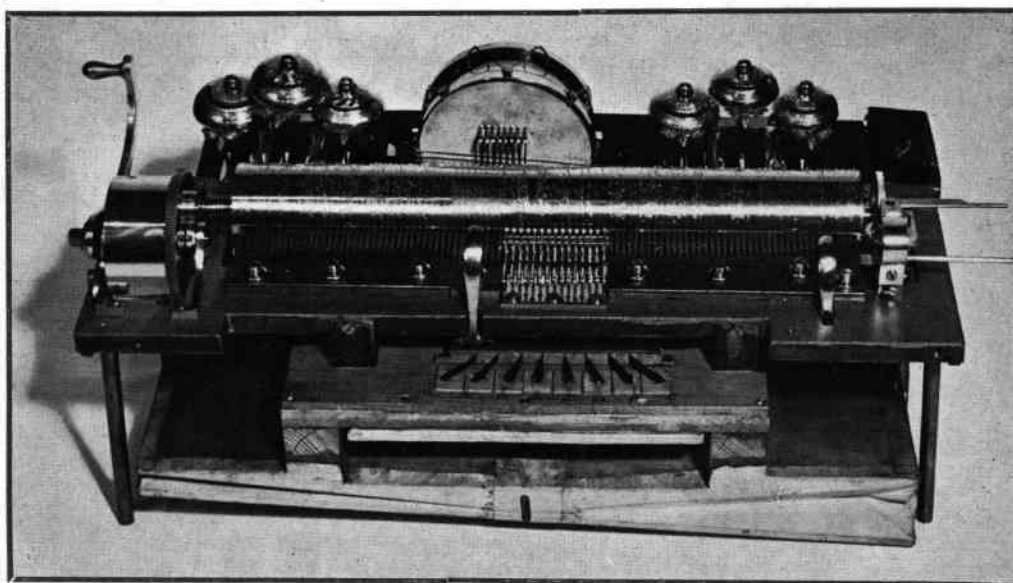
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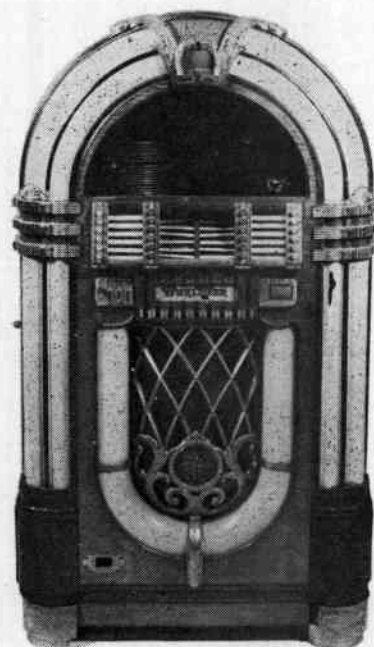
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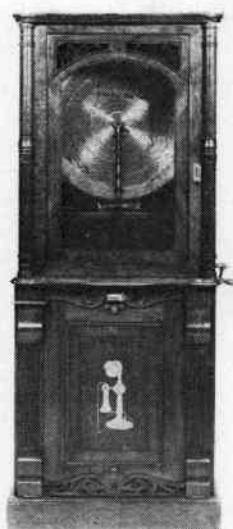
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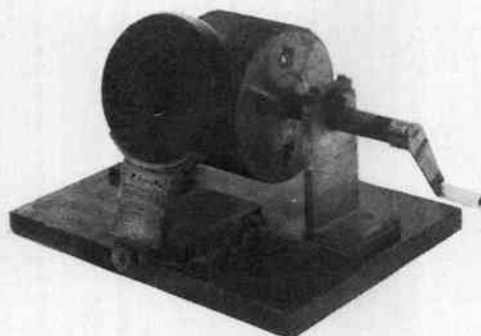
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